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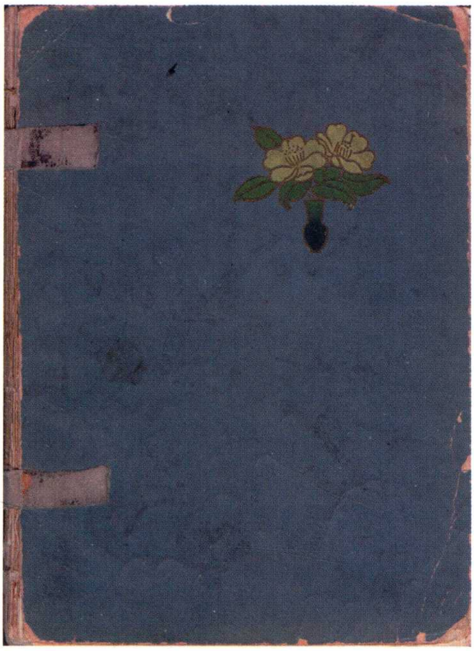

第一九五本 封面
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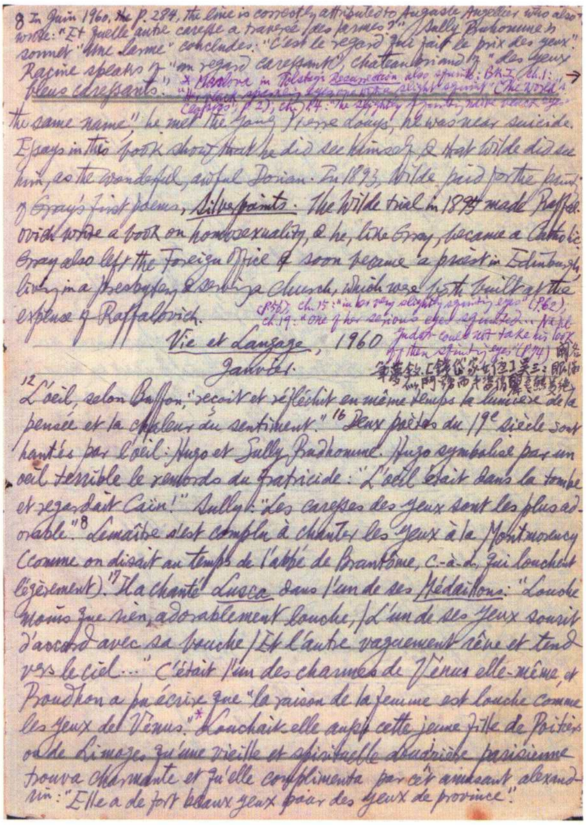

8 In Quin 1960, the p. 284, the line is correctly attributed to Auguste Angellier who also wrote: "Et quelle autre caresse a traversé des larmes?" / Sully Prudhomme's sonnet "Une larme" concludes: "C'est le regard qui fait le prix des yeux". Racine speaks of "un regard caressant", Chateaubriand of "des yeux bleus caressants". * Maslova in Tolstoy's Resurrection also squints: Bk. I, ch. 1: "[illegible] squinting eyes with a slight squint" ("The World's Classics", p. 2), ch. 24: "the slightly squinting, [illegible]" (p. 56); ch. 15: "in her very slightly squinting eyes" (p. 62); ch. 19: "One of her serious eyes squinted... the judge could not take his look off them squinting eyes" (p. 74) →

the same name" he met the young Pierre Louÿs, he was near suicide. Essays in this book show that he did see himself, & that Wilde did see him, as the wonderful, awful Dorian. In 1893, Wilde paid for the printing of Gray's first poems, Silverpoints. The Wilde trial in 1895 made Raffalovich write a book on homosexuality, & he, like Gray, became a Catholic. Gray also left the Foreign Office & soon became a priest in Edinburgh, living in a presbytery & serving a church, which were both built at the expense of Raffalovich.

Vie et Langage, 1960

Janvier

箋壽叙.［錢氏家女傳］吳三：眼[illegible] [illegible]

12 L'oeil, selon Buffon, "reçoit et réfléchit en même temps la lumière de la pensée et la chaleur du sentiment." 16 Deux poètes du 19e siècle sont hantés par l'oeil: Hugo et Sully Prudhomme. Hugo symbolise par un oeil terrible le remords du fratricide: "L'oeil était dans la tombe et regardait Caïn!" Sully: "Les caresses des yeux sont les plus adorable." 8 Lemaître s'est complu à chanter les yeux à la Montmorency (comme on disait au temps de l'abbé de Brantôme, c.-à-d. qui louchent légèrement). 17 Il a chanté Lusca dans l'un de ses Médaillons: "Louche moins que rien, adorablement louche, / L'un de ses yeux sourit d'accord avec sa bouche / Et l'autre vaguement rêve et tend vers le ciel..." C'était l'un des charmes de Vénus elle-même, et Proudhon a pu écrire que "la raison de la femme est louche comme les yeux de Vénus." * Louchait-elle aussi cette jeune fille de Poitiers ou de Limoges qu'une vieille et spirituelle douairière parisienne trouva charmante et qu'elle complimenta par cet amusant alexandrin: "Elle a de fort beaux yeux pour des yeux de province".

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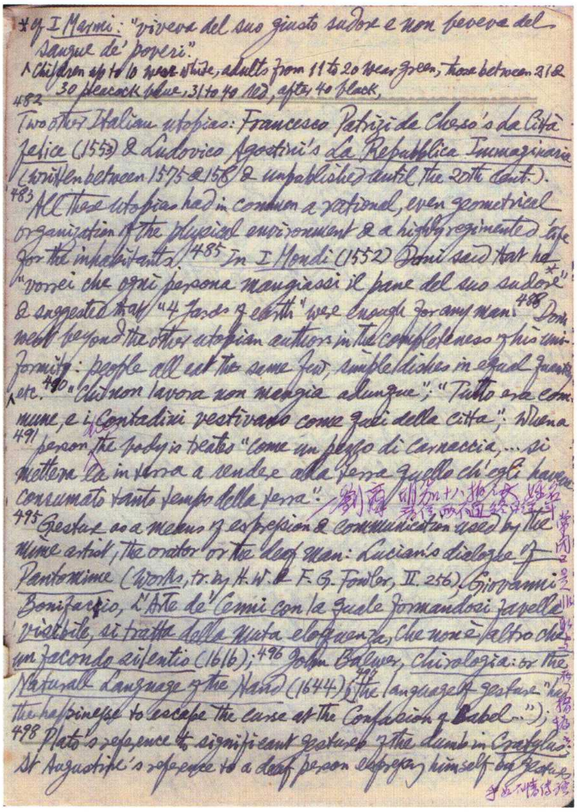

*cf. I Marmi: "viveva del suo giusto sudore e non beveva del sangue de' poveri."

^Children up to 10 wear white, adults from 11 to 20 wear green, those between 21 & 30 peacock blue, 31 to 40 red, after 40 black.

482 Two other Italian utopias: Francesco Patrizi da Cherso's La Città felice (1553) & Ludovico Agostini's La Repubblica Immaginaria (written between 1575 & 1580 & unpublished until the 20th cent.). 483 All these utopias had in common a rational, even geometrical organization of the physical environment & a highly regimented life for the inhabitants. 485 In I Mondi (1552) Doni said that he "vorrei che ogni persona mangiassi il pane del suo sudore"* & suggested that "4 fields of earth" were enough for any man. 488 Doni went beyond the other utopian authors in the completeness of his uniformity: people all eat the same few, simple dishes in equal quantity etc.^ 490 "Chi non lavora non mangia adunque"; "Tutto era commune, e i contadini vestivano come quei della città"; When a 491 person dies the body is treated "come un pezzo di carnaccia, ... si mettera là in terra a rendere alla terra quello ch'egli haveva consumato tanto tempo della terra". 劉禹錫 [illegible]

495 Gesture as a means of expression & communication used by the mime artist, the orator or the deaf man: Lucian's dialogue of Pantomime (Works, tr. by H. W. & F. G. Fowler, II. 256); Giovanni Bonifaccio, L'Arte de' Cenni con la quale formandosi favella visibile, si tratta della muta eloquenza, che non è altro che un facondo silentio (1616); 496 John Bulwer, Chirologia: or the Naturall Language of the Hand (1644) 497 (the language of gesture "had the happinesse to escape the curse at the Confusion of Babel..."); 498 Plato's reference to significant gestures of the dumb in Cratylus; St Augustine's reference to a deaf person expressing himself by gestures [illegible]

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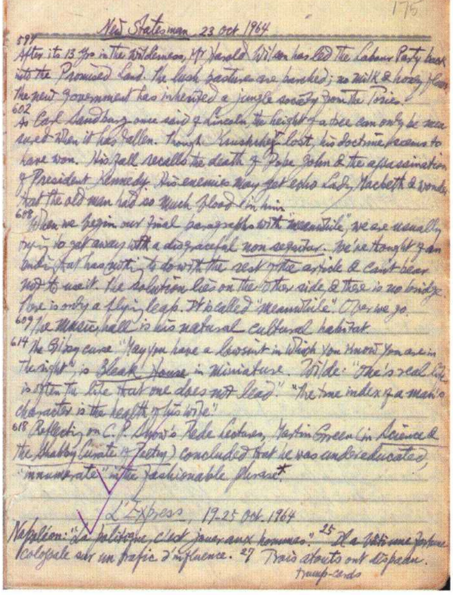

*4 Dec. 1964, p. 880: no statistics to fox the non-numerate reader

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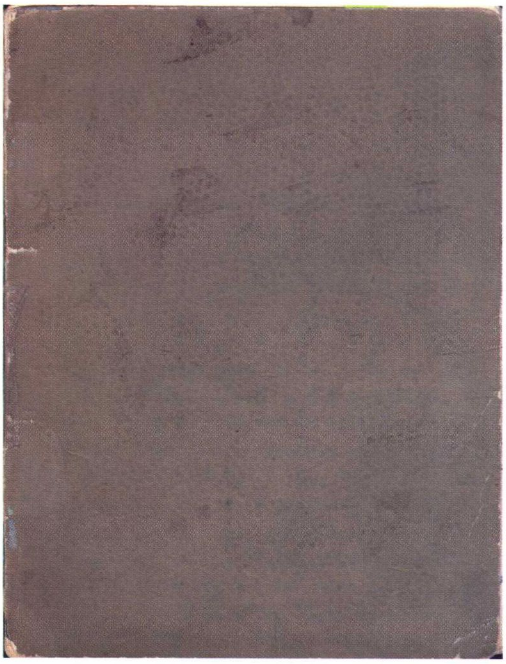
New Statesman 23 Oct 1964

597 After its 13 yrs in the wilderness, Mr Harold Wilson has led the Labour Party back into the Promised Land. The lush pastures are parched; no milk & honey flows; the new government has inherited a jungle society from the Tories. 602 As Carl Sandburg once said of Lincoln, the height of a tree can only be measured when it has fallen. Though Krushchev lost, his doctrine seems to have won. His fall recalls the death of Pope John & the assassination of President Kennedy. His enemies may yet echo Lady Macbeth & wonder that the old man had so much blood in him. 608 When we begin our final paragraphs with "meanwhile", we are usually trying to get away with a disgraceful non sequitur. We've thought of an ending that has nothing to do with the rest of the article & can't bear not to use it. The solution lies on the other side & there is no bridge. There is only a flying leap. It is called "meanwhile". Over we go. 609 The music hall is his natural cultural habitat. 614 The Gipsy curse "May you have a lawsuit in which you know you are in the right" is Bleak House in miniature. Wilde: "One's real life is often the life that one does not lead." "The true index of a man's character is the health of his wife." 618 Reflecting on C. P. Snow's Rede Lectures, Martin Green (in Science & the Shabby Curate of Poetry) concluded that he was undereducated, "innumerate" in the fashionable phrase.*

L'Express, 19-25 Oct. 1964

Napoléon: "La politique, c'est jouer aux hommes." 25 Il a bâti une fortune colossale sur un trafic d'influence. 27 Trois atouts ont disparu.
trump-cards



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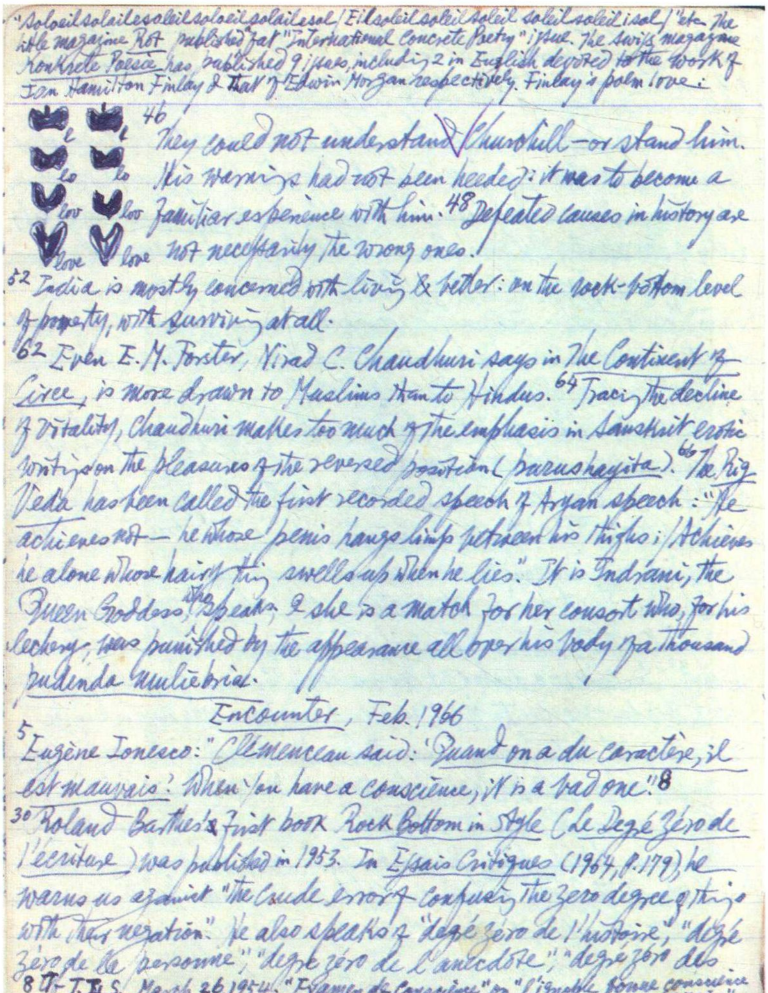

"soleilsolailesoleilsoleilsolailesol/Eilsoleilsoleilsoleil soleilsoleilisol/" etc. The little magazine Rot published an "International Concrete Poetry" issue. The Swiss magazine Konkrete Poesie has published 9 issues, including 2 in English devoted to the work of Ian Hamilton Finlay & that of Edwin Morgan respectively. Finlay's poem love:

l l
lo lo
lov lov
love love

46 They could not understand Churchill—or stand him. His warnings had not been heeded: it was to become a familiar experience with him. 48 Defeated causes in history are not necessarily the wrong ones.

52 India is mostly concerned with living & better: on the rock-bottom level of poverty, with surviving at all.

62 Even E. M. Forster, Nirad C. Chaudhuri says in The Continent of Circe, is more drawn to Muslims than to Hindus. 64 Tracing the decline of vitality, Chaudhuri makes too much of the emphasis in Sanskrit erotic writing on the pleasures of the reversed position (purushayita). 66 The Rig Veda has been called the first recorded speech of Aryan speech: "He achieves not — he whose penis hangs limp between his thighs; / Achieves he alone whose hairy thing swells up when he lies." It is Indrani, the Queen Goddess, who speaks, & she is a match for her consort who, for his lechery, was punished by the appearance all over his body of a thousand pudenda muliebria.

Encounter, Feb. 1966

5 Eugène Ionesco: "Clemenceau said: 'Quand on a du caractère, il est mauvais.' When you have a conscience, it is a bad one." 8

30 Roland Barthes's first book Rock Bottom in Style (Le Degré Zéro de l'écriture) was published in 1953. In Essais Critiques (1964, p.179), he warns us against "the crude error of confusing the zero degree of things with their negation." He also speaks of "degré zéro de l'histoire," "degré zéro de la personne," "degré zéro de l'anecdote," "degré zéro des

8 of T.L.S. March 26, 1954: "Examen de Conscience" on "l'ignoble bonne conscience américaine"!

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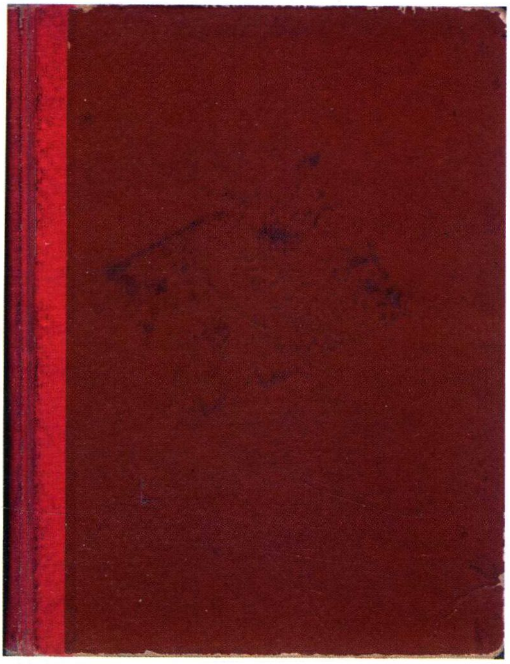

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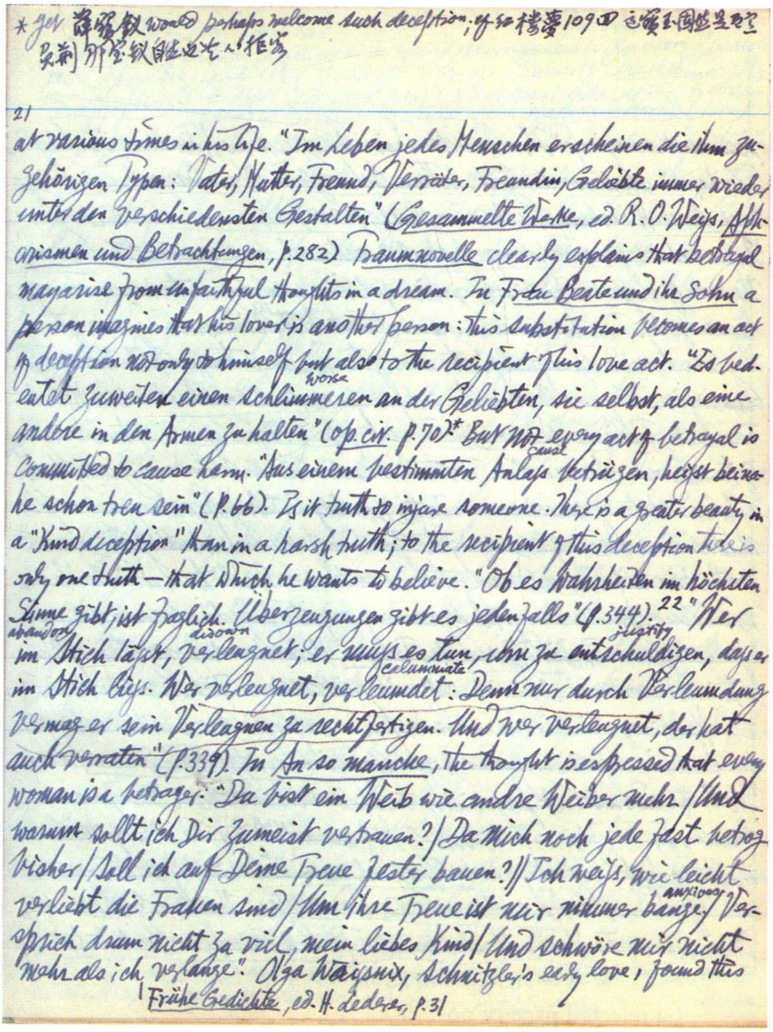

*yet 薛寶釵 would perhaps welcome such deception; cf 紅樓夢 109回 [illegible]
[illegible]

21
at various times in his life. "Im Leben jedes Menschen erscheinen die ihm zu-
gehörigen Typen: Vater, Mutter, Freund, Verräter, Freundin, Geliebte immer wieder
unter den verschiedensten Gestalten" (*Gesammelte Werke*, ed. R.O. Weiss, *Aph-
orismen und Betrachtungen*, p.282) *Traumnovelle* clearly explains that betrayal
may arise from unfaithful thoughts in a dream. In Frau *Beate und ihr Sohn* a
person imagines that his lover is another person: this substitution becomes an act
of deception not only to himself but also to the recipient of his love act. "Es bed-
worse
eutet zuweilen einen schlimmeren an der Geliebten, sie selbst, als eine
andere in den Armen zu halten" (*op. cit.* p.70)* But not every act of betrayal is
cause
committed to cause harm. "Aus einem bestimmten Anlaß betrügen, heißt beina-
he schon treu sein" (p.66). Is it truth to injure someone. There is a greater beauty in
a "kind deception" than in a harsh truth; to the recipient of this deception there is
only one truth — that which he wants to believe. "Ob es Wahrheiten im höchsten
Sinne gibt, ist fraglich. Überzeugungen gibt es jedenfalls" (p.344).[22] "Wer
abandons disown justify
im Stich läßt, verleugnet; er muß es tun, um zu entschuldigen, daß er
calumniate
im Stich ließ. Wer verleugnet, verleumdet: Denn nur durch Verleumdung
vermag er sein Verleugnen zu rechtfertigen. Und wer verleugnet, der hat
auch verraten" (p.339). In *An so manche*, the thought is expressed that every
woman is a betrayer: "Du bist ein Weib wie andre Weiber mehr / Und
warum sollt ich Dir zumeist vertrauen? / Da mich noch jede fast betrog
bisher / Soll ich auf Deine Treue fester bauen? // Ich weiß, wie leicht
anxious
verliebt die Frauen sind / Um ihre Treue ist mir nimmer bange / Ver-
sprich drum nicht zu viel, mein liebes Kind / Und schwöre mir nicht
mehr als ich verlange": Olga Waissnix, Schnitzler's early love, found this

[1] *Frühe Gedichte*, ed. H. Lederer, p.31

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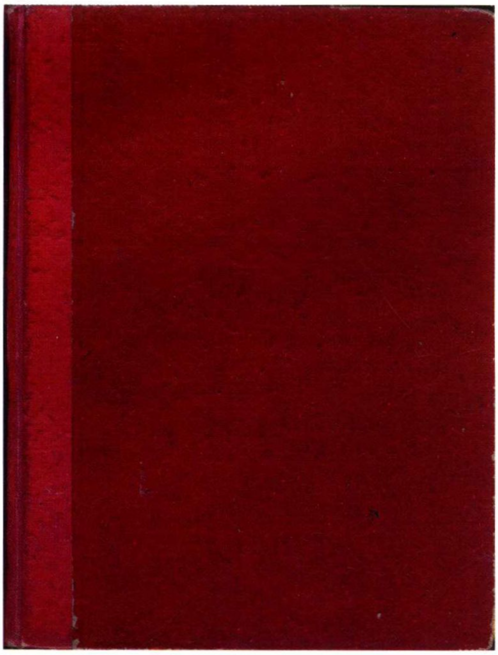

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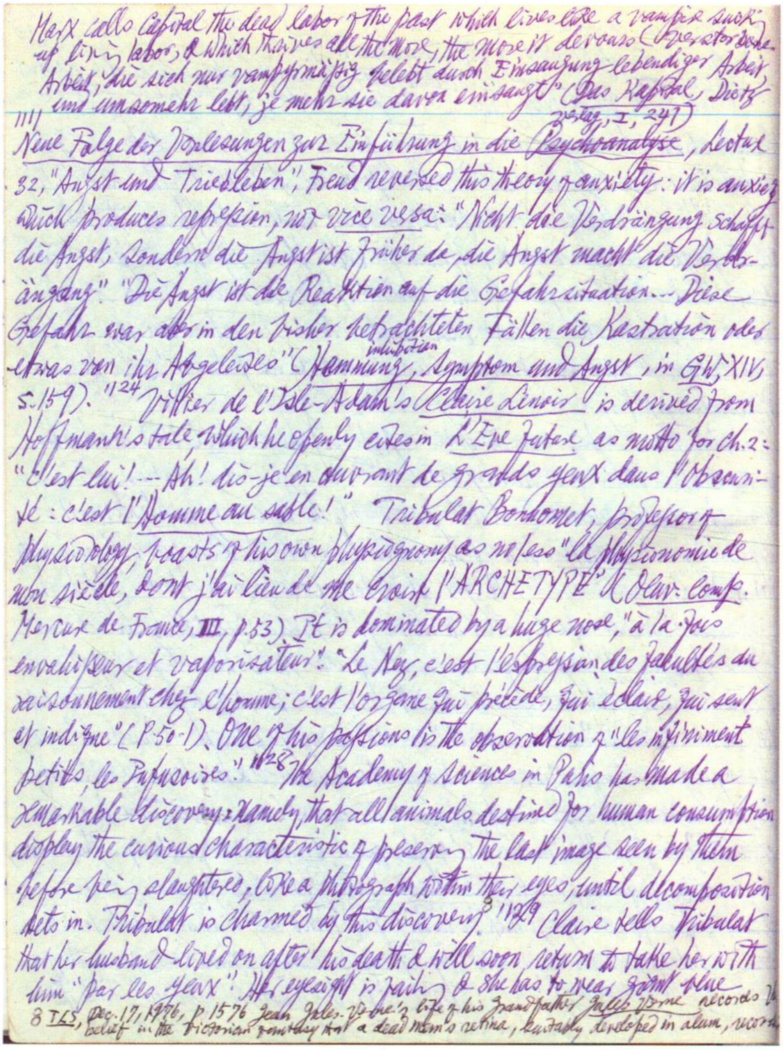

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Marx calls capital the dead labor of the past which lives like a vampire sucking up living labor, & which thrives all the more, the more it devours ("Kapital ist verstorbene Arbeit, die sich nur vampyrmäßig belebt durch Einsaugung lebendiger Arbeit, und umsomehr lebt, je mehr sie davon einsaugt" (*Das Kapital*, Dietz Verlag, I, 241)

111) *Neue Folge der Vorlesungen zur Einführung in die Psychoanalyse*, Lecture 32, "Angst und Triebleben": Freud reversed his theory of anxiety: it is anxiety which produces repression, not *vice versa*: "Nicht die Verdrängung schafft die Angst, sondern die Angst ist früher da, die Angst macht die Verdrängung." "Die Angst ist die Reaktion auf die Gefahrsituation... Diese Gefahr war aber in den bisher betrachteten Fällen die Kastration oder etwas von ihr Abgeleitetes" (*Hemmung* inhibition *, Symptom und Angst*, in *GW*, XIV, S.159). 1124 Villiers de l'Isle-Adam's *Claire Lenoir* is derived from Hoffmann's tale, which he openly cites in *L'Eve future* as motto for ch. 2: "C'est lui! --- Ah! dis-je en ouvrant de grands yeux dans l'obscurité: c'est l'*Homme au sable!*" Tribulat Bonhomet, professor of physiology, boasts of his own physiognomy as no less "la physionomie de mon siècle, dont j'ai lieu de me croire l'ARCHETYPE" (*Oeuv. comp.* Mercure de France, III, p.53). It is dominated by a huge nose, "à la fois envahisseur et vaporisateur": "Le Nez, c'est l'expression des facultés du raisonnement chez l'homme; c'est l'organe qui précède, qui éclaire, qui sent et indique" (p.50-1). One of his passions is the observation of "les infiniment petits, les Infusoires." 1128 The Academy of science in Paris has made a remarkable discovery: namely that all animals destined for human consumption display the curious characteristic of preserving the last image seen by them before being slaughtered, like a photograph within their eyes, until decomposition sets in. Tribulat is charmed by this discovery.[8] 1129 Claire tells Tribulat that her husband lived on after his death & will soon return to take her with him "par les yeux". Her eyesight is failing & she has to wear giant blue

[8] *TLS*, Dec. 17, 1976, p.1576 Jean Jules-Verne's life of his grandfather *Jules Verne* records belief in the Victorian fantasy that a dead man's retina, suitably developed in alum, recor

ABBREVIATIONS

Comparative Literature	Comparative Literature Studies
ELH	English Literature History
JEGP	Journal of English and Germanic Philology
MLN	Modern Language Notes
MLR	Modern Language Review
New Statesman	The New Statesman and Nation
PMLA	Publications of the Modern Language Association
RES	The Review of English Studies
TLS	Times Literary Supplement

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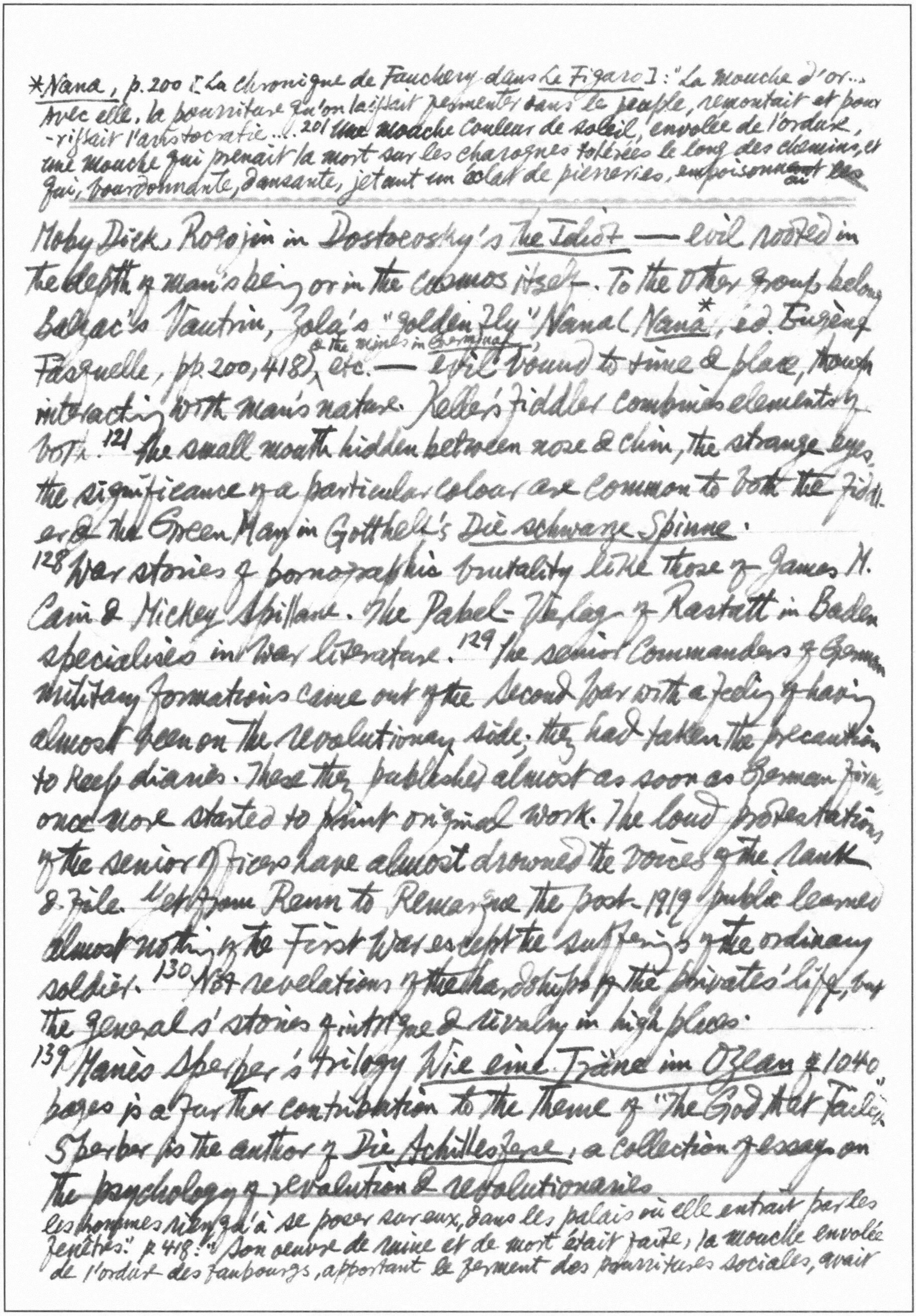
German Life & Letters, Jan. 1963.

81 "Le Prussianisme, voilà l'ennemi" are the last words of Conrad's *Autocracy & War*. In the first preface to *Victory* reference is made to the wicked innkeeper Schomberg: "I don't pretend that this is the entire Teutonic psychology, but it is indubitably the psychology of a Teuton." But this is not the whole story. Schomberg, who, by the way, is not a German proper, but an Alsatian, appears already in the short story *Falk*, written 12 yrs before, & here he is not wicked but ridiculous. There is a real German family in *Falk*, the Hermans, & Conrad treats it with real fondness. There are 2 more "good Germans" in his novels: Jacob Schnitzer in *The End of the Tether* & Stein in *Lord Jim*. The "old, deep-seated & impartial conviction" against the Germans (see the preface to *Victory*) is really the effect of the outbreak of the war in 1914. On the other hand, his attitude to the Russians is full of hatred. 82 All his Russians, save the Haldins in *Under Western Eyes*, who are themselves victims of Russian persecution, are contemptible & wicked. He even hated Dostoevsky, "the grimacing, haunting creature who is under a curse" (letter to Garnett of May 1917). He had not a single Russian friend but two intimate German ones — Richard Hecht & Adolf P. Krieger. As a motto for *Youth* he chose a phrase from *Rumpelstilzchen*: "But the dwarf answered: No, somethin' human is dearer to me than all the wealth of the world." The German quotation in *Lord Jim* ch. 20 is from Goethe's *Torquato Tasso*, III. i. 83

88 In the parent relationship of "Volksballade" to "Kunstballade" lies the key to the problematic nature of the latter. 89 The writer of literary ballads adopts an attitude of mind far different

from that of the subjective lyric poet or, indeed, of the medieval minstrel. His attention is constantly focused on his model; he may not write with complete spontaneity, being restricted & ruled by the original pattern of the folk-ballad.[91] The "Stürmer und Dränger" looked to the folk-ballad as the quintessence of poetry. The Romantics also contemplated it with nostalgic affection. Grillparzer was unsympathetic: "Mit Mittelhochdeutsch und Volkspoesie / Weiß ich fürwahr nichts zu machen / Wer trinkt auch, so lang es Brunnen gibt, / Aus Wegspur gern und $\overset{\text{puddle}}{\text{Lachen}}$".[92] Bürger, Goethe, Meyer were aware that the ballad is directed towards an audience.[93] "Das Geheimnisvolle der Ballade entspringt aus der Vortragsweise", wrote Goethe in his "Ballade: Betrachtung und Auslegung". Börries von Münchhausen: "Die Ballade ist ein Gedicht, dessen Wesen in der bestimmten Behandlung einer Handlung liegt" (*Meisterballaden. Ein Führer zur Freude*, 1958, p. 8).

117 Vautrin, in Balzac's own words, "ne fut plus un homme, mais le type de toute une nation dégénérée" (*Le Père Goriot*, éd. Conard, p. 429). The dark Fiddler in Keller's *Romeo und Julia auf dem Dorfe* is also both a person & a symbol: the typical landless rover in Keller's day & the personification of anti-social & amoral forces.[119] He is one of the numerous symbols of evil created in the 19th century.[120] One group contains the diabolical double in Hoffmann's *Die Elixiere des Teufels*, the old apple vendor in his *Der goldene Topf*, the serpent-maiden in Coleridge's *Christabel*, Gotthelf's triple symbol of devil, black spider & plague, Melville's



Moby Dick, Rogojin in Dostoevsky's *The Idiot* — evil rooted in the depth of man's being or in the cosmos itself. To the other group belong Balzac's Vautrin, Zola's "golden fly" Nana (*Nana**, ed. Eugène Fasquelle, pp. 200, 418) & the mines in *Germinal*, etc. — evil bound to time & place, though interacting with man's nature. Keller's fiddler combines elements of both. 121 The small mouth hidden between nose & chin, the strange eyes, the significance of a particular colour are common to both the fiddler & the Green Man in Gotthelf's *Die schwarze Spinne*.

128 War stories of pornographic brutality like those of James M. Cain & Mickey Spillane. The Pabel-Verlag of Rastatt in Baden specialises in war literature. 129 The senior commanders of German military formations came out of the Second War with a feeling of having almost been on the revolutionary side; they had taken the precaution to keep diaries. These they published almost as soon as German firms once more started to print original work. The loud protestations of the senior officers have almost drowned the voices of the rank & file. Yet from Renn to Remarque the post-1919 public learned almost nothing of the First War except the sufferings of the ordinary soldier. 130 Not revelations of the hardships of the privates' life, but the generals' stories of intrigue & rivalry in high places.

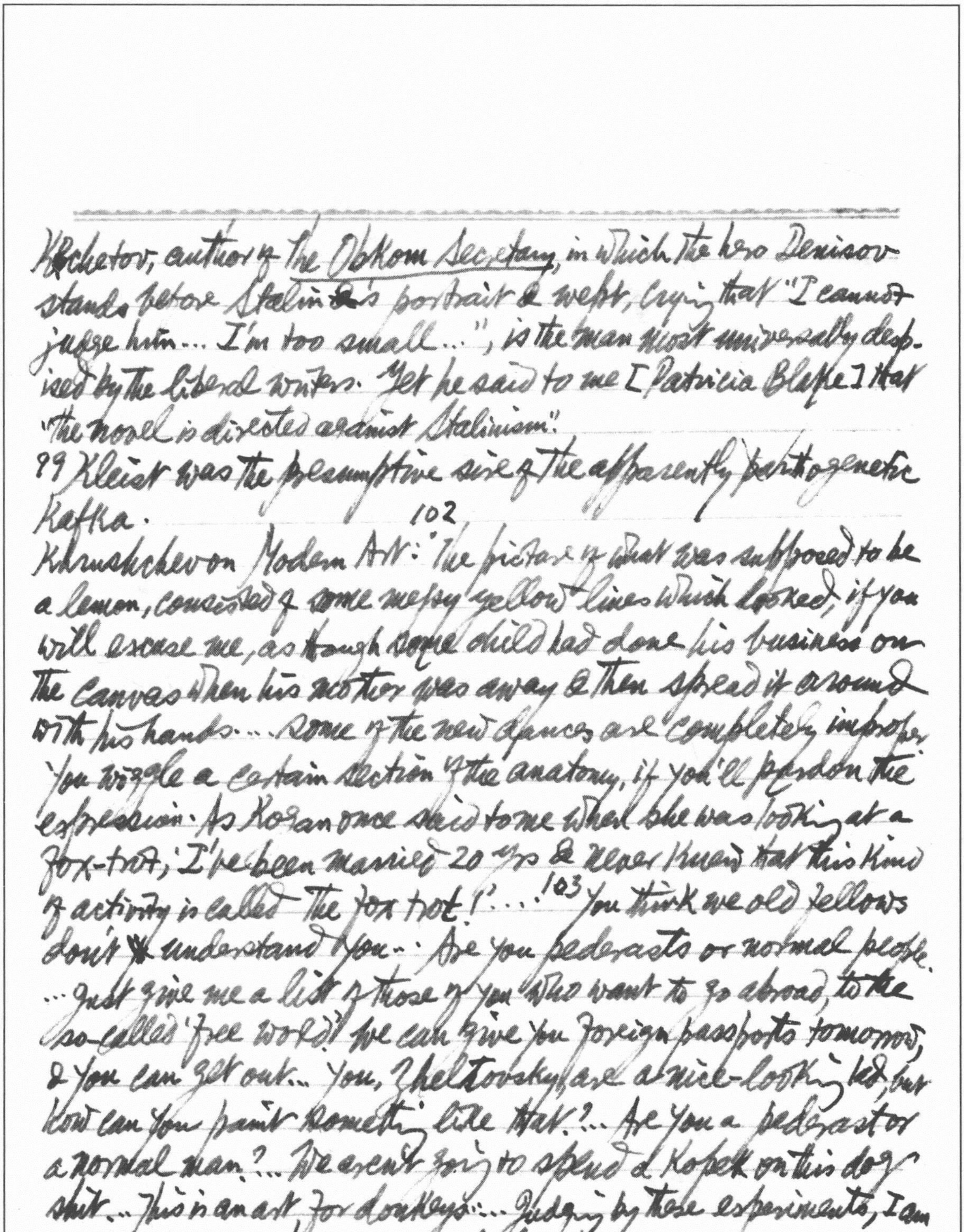
139 Manès Sperber's trilogy *Wie eine Träne im Ozean* of 1040 pages is a further contribution to the theme of "The God that Failed". Sperber is the author of *Die Achillesferse*, a collection of essays on the psychology of revolution & revolutionaries.

**Nana*, p. 200 [La chronique de Fauchery dans *Le Figaro*]: "La mouche d'or... Avec elle, la pourriture qu'on laissait fermenter dans le peuple, remontait et pourrissait l'aristocratie..." 201 "Une mouche couleur de soleil, envolée de l'ordure, une mouche qui prenait la mort sur les charognes tolérées le long des chemins, et qui, bourdonnante, dansante, jetant un éclat de pierreries, empoisonn~~ant~~ait ~~les~~ les hommes rien qu'à se poser sur eux, dans les palais où elle entrait par les fenêtres." p. 418: "Son oeuvre de ruine et de mort était faite, la mouche envolée de l'ordure des faubourgs, apportant le ferment des pourritures sociales, avait empoisonné les hommes [Vandeuvres, Foucarmont, Steiner, La Faloise, Muffat, et Georges], rien qu'à se poser sur eux. C'était bien, c'était juste, elle avait vengé son monde, les gueux et les abandonnés."

Encounter, No. 115

4 Why are the training colleges & professional institutes permitted to issue only diplomas & not confer degrees? The twinkle in Prof. H. Butterfield's eyes as he spoke these words must have been blinding. The classic use of the "adversitive" style is said to occur on a tombstone in Northumberland where a family, scorning the falsehoods of lapidary inscriptions, wrote: "She was temperate, chaste, & charitable, but she was proud, peevish, & passionate. She was an affectionate wife & a tender mother but her husband & child seldom saw her countenance without a disgusting frown..." In Prof. B.'s lectures assertions are similarly followed a few pages later by counter-assertions. The State has a right to interfere but the autonomy of Universities must be preserved. And so on. 5 These lectures embody the politics of inaction, if not of reaction. Dons at Oxbridge are rigid with piety towards the past & embalmed in college rituals. 9 Departments were regarded as solid & indestructible as atoms. But scientific departments are highly fissile & are apt to break up into sub-departments each clamouring for men & equipment. To suppress a department is the most difficult of all operations in a university. University administrators make singularly bad undertakers; arrangements for removing the corpses are most cumbersome.

33 Evgeni Evtushenko's *The Heirs of Stalin* says that Stalin is only feigning death; his heirs publicly curse him but privately long for his return. "Double & triple the guards beside his grave," the poet beseeches the authorities, "lest Stalin rise again". 36 Vse-volod



Kochetov, author of *the Obkom Secretary*, in which the hero Denisov stands before Stalin's portrait & wept, crying that "I cannot judge him... I'm too small...", is the man most universally despised by the liberal writers. Yet he said to me [Patricia Blake] that "the novel is directed against Stalinism."

99 Kleist was the presumptive sire of the apparently parthogenetic Kafka.

102

Khrushchev on Modern Art: "The picture of what was supposed to be a lemon, consisted of some messy yellow lines which looked, if you will excuse me, as though some child had done his business on the canvas when his mother was away & then spread it around with his hands... Some of the new dances are completely improper. You wiggle a certain section of the anatomy, if you'll pardon the expression. As Koran once said to me when she was looking at a fox-trot, 'I've been married 20 yrs & never knew that this kind of activity is called the fox trot!'... [103] You think we old fellows don't understand you... Are you pederasts or normal people... Just give me a list of those of you who want to go abroad, to the so-called 'free world.' We can give you foreign passports tomorrow, & you can get out... You, Zheltovsky, are a nice-looking lad, but how can you paint something like that?... Are you a pederast or a normal man?... We aren't going to spend a kopek on this dog shit... This is an art for donkeys... Judging by these experiments, I am entitled to think that you are pederasts..."

109 The bigword with the Washington Ingroup this winter is "thrust," & anyone who wants to appear really in touch with the intellectual currents here ought to drop it in crowded rooms as often as possible. The word may be abandoned without notice, so that the unwary climber who uses it may unwittingly ~~to~~ betray himself as an Outgroup man. America^ is only a continuation of Europe by other means.

New Statesman, 22 March 1963

409 the ruthless in-fighting among Mr Macmillan's heirs. Power corrupts. the Collective needs of society have been placed firmly at the back of the queue. A good time has been had by all — except the 10 million who make up the "submerged fifth".

424 Ehrenburg's *The Thaw* appeared in 1954, but at once encountered a drop in temperature. Robert Conquest observed in his book on Pasternak that the whole Soviet period has been "an Ice Age with various degrees of glaciation". The party fears that the self-alienated will not work plan-wise. 432 A dislike of the sex-chauvinism of many women's organizations.

Partisan Review, Fall 1962

508 Like Swift, Joyce was a prurient author. Dirty words & fecal images have a powerful inflammatory influence on his mind. With his vigorous sense of obscenity & filth he combined a characteristically late-19th-cent. worship of woman. 509 That he was a verbal prestidigitator is not the final truth about him. 510 One has only to look at the first chapter of *Ulysses*

to sense the dramatic richness, flexibility & complexity of the language, quite independent of technical innovations — stream of consciousness, mythic parallels, multilingual puns, etc.

New Statesman, 29 March 1963.

448 He could count on coming out on top in any show-down against the trade unions. The ball is now in Moscow's court.

450 The Free Church of Scotland ministers covered Post Office pillar boxes with sacking from late on Saturday to late on Sunday to prevent their being used on the Lord's Day.

453 a tarted-up version of a superannuated scheme. To tread what an Irish priest called the narrow path between right & wrong. It has provoked strange cross-party alliances.

461 Sinclair Lewis embraced the very values he satirized. In his novels he managed to roast the eaters of flesh while filling the flesh-pots, to chase the money-lenders from the temple in order to conduct a tidy business of exchange outside. If you can't beat 'em, join 'em, goes the native adage. The history of Lewis's life demonstrates again what everyone knows but no one ever really learns, that in America, at least, nothing fails like success. He was a Babbitt of genius.

New Statesman, April 5, 1963

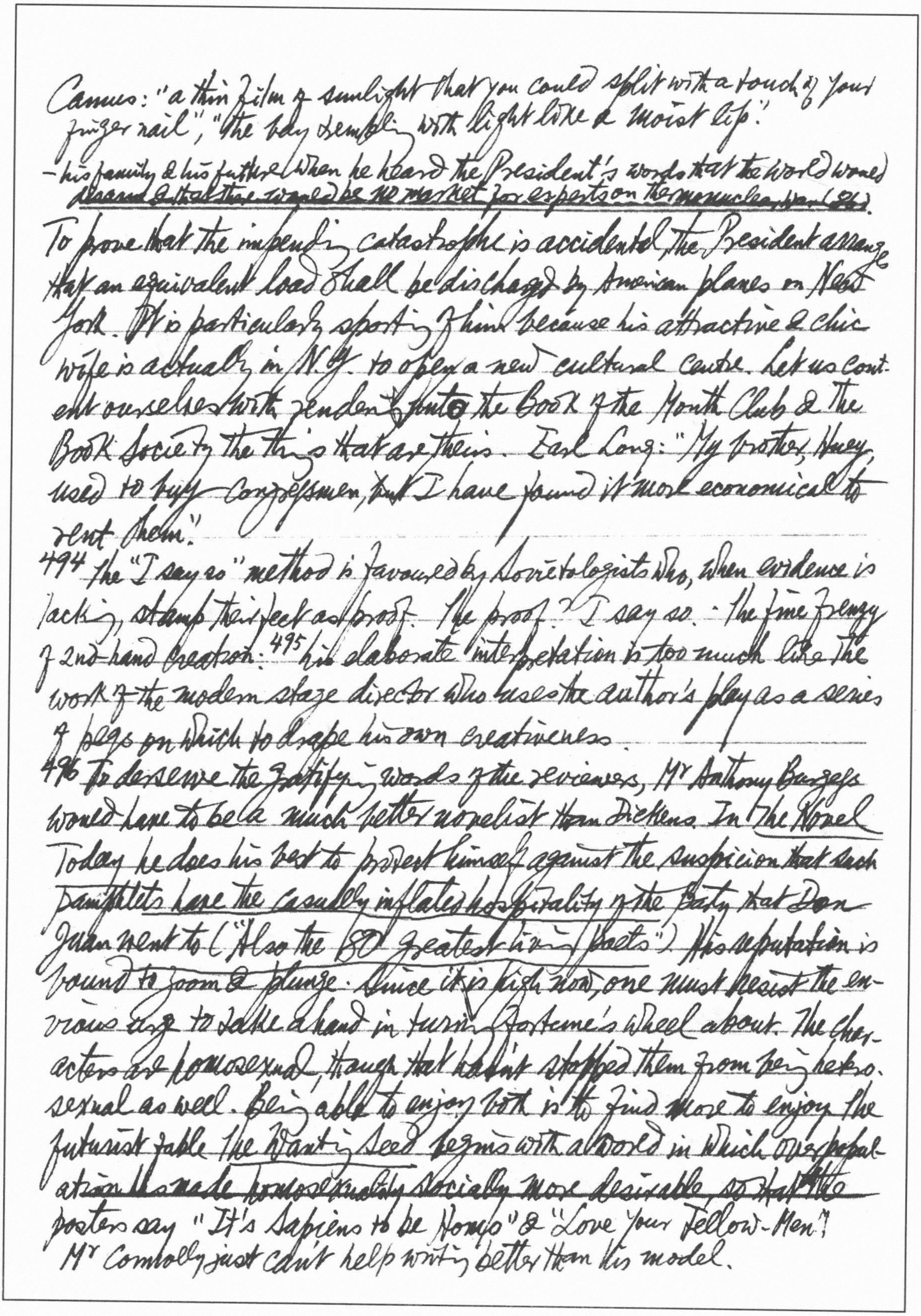
477 It was just on the cards that he might have checked the stampede
of public opinion against the Government. 478 Nowhere to park herself
& her shopping bag. Full marks to Jim for finally obliging to offer
her a seat, & none at all to Philip for sitting tight without turning
a hair or blushing a shade. The cheers had a disquietingly valedictory ring.

of *Encounter*, no. 116: If the authors do not owe a debt of acknowledgment to Peter
Bryant's *Red Alert* (1958), the index of coincidental plot detail in science
fiction must be high (82). Herman Kahn is the obvious prototype of Groteschele,
the villain of the piece — a Jew, an outsider to the Establishment who makes good by
480 virtue of his cleverness & ruthlessness. He is power-hungry (84). He thought of

Before an overflow audience, Mr Wilson touched the right buttons in a low-key
speech. 481 The press has now back-pedalled to deplore the publicity it gave to
those accusations. Kennedy: "There is a rhythm to national life; it flows & ebbs".
The rocking-chair has become the appropriate national symbol. 482 Slogans
alone can never bridge the canyon between the overfed & the underfed. Military
conspirators can get away with anything so long as it is billed as anti-communist.

487 The greatest opprobrium is reserved for black-marketeers. Russians love
the "Shame Boards", around which one can always see a seething mass, while
the more ostentatious "Boards of Honour" are almost completely ignored.
The women laughed: "Never know when they're past it, do they?" 488: "You don't
need no drawers in your job". She's beyond all human aid.

491 Lippmanns, Alsops, & other Voices of America can only be compared to Kipling
in the sense that a heavy barge, propelled by galley slaves, can cover
the same course as an elegant, accomplished single sculler. A notable
practitioner in this field is Allen Drury, author of the portentous novels
Advise & Consent & *A Shade of Difference*, the first a flattering
account of the U.S. Senate, the second of the U.N.! Eugene Burdick
has teamed up with Prof Harvey Wheeler to produce a stirring yarn of
nuclear warfare, *Fail-Safe*. 492 The high point in *Fail-Safe* is a 8
telephone dialogue between Kennedy & Krushchev on a special line
connecting the White House & the Kremlin. Both men behave like
Kipling heroes, in the best tradition of greater breeds within the law.
Owing to a defect in the American warning system, a squadron of
planes loaded with H-bombs is on its inexorable way to Moscow.



Camus: "a thin film of sunlight that you could split with a touch of your finger nail", "the bay trembling with light like a moist lip."

– his family & his father when he heard the President's words that the world would dream & that there would be no market for experts on the non-nuclear war (94).

To prove that the impending catastrophe is accidental, the President arranges that an equivalent load shall be discharged by American planes on New York. It is particularly sporting of him because his attractive & chic wife is actually in N.Y. to open a new cultural centre. Let us content ourselves with rendering unto the Book of the Month Club & the Book Society the things that are theirs. Earl Long: "My brother, Huey, used to buy Congressmen, but I have found it more economical to rent them."

494 The "I say so" method is favoured by Sovietologists who, when evidence is lacking, stamp their feet as proof. The proof? I say so. The fine frenzy of 2nd-hand creation. 495 His elaborate interpretation is too much like the work of the modern stage director who uses the author's play as a series of pegs on which to drape his own creativeness.

496 To deserve the gratifying words of the reviewers, Mr Anthony Burgess would have to be a much better novelist than Dickens. In The Novel Today he does his best to protect himself against the suspicion that such pamphlets have the casually inflated hospitality of the party that Don Juan went to ("Also the 80 greatest living poets"). His reputation is bound to zoom & plunge. Since it is high now, one must resist the envious urge to take a hand in turning Fortune's wheel about. The characters are homosexual, though that hasn't stopped them from being hetero-sexual as well. Being able to enjoy both is to find more to enjoy. The futurist fable The Wanting Seed begins with a world in which overpopulation has made homosexuality socially more desirable, so that the posters say "It's Sapiens to be Homo" & "Love Your Fellow-Men".
Mr Connolly just can't help writing better than his model.

Hermann Goering's notorious assignment on Jan. 24, 1939 to Reinhard Heydrich to make preparations for a total solution (Gesamtlösung) & final solution (Endlösung) of the Jewish question.

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502 Culture log-book: "6.30. Proust on the pot .... 7.00. Relax with Principia Mathematica... 10.00. Kama Sutra workout with hired help".

12 April 1963

512 To be a bigot is to be a political "square". 513 It was the sort of thing that grew upon you. "A good Budget ripens like a good cheese". "When Arthur Sylvester says the government is lying, he's telling the truth. When Pierre Salinger says the government is telling the truth, he's lying". No country has more freedom of the press & uses it less.

521 The dialect in Henry Miller's books is spoken not by ordinary people but only by men without women: sailors for example. There is no real objection to the use of the 4-letter word for the female organ in a proper context but men sharing a society with women don't use it metonymously for "woman". For Miller who thinks sex has potentially a paradisal function, it is odd that he should — like many people who don't — explain his low valuation of something by saying he doesn't give a fuck about it.

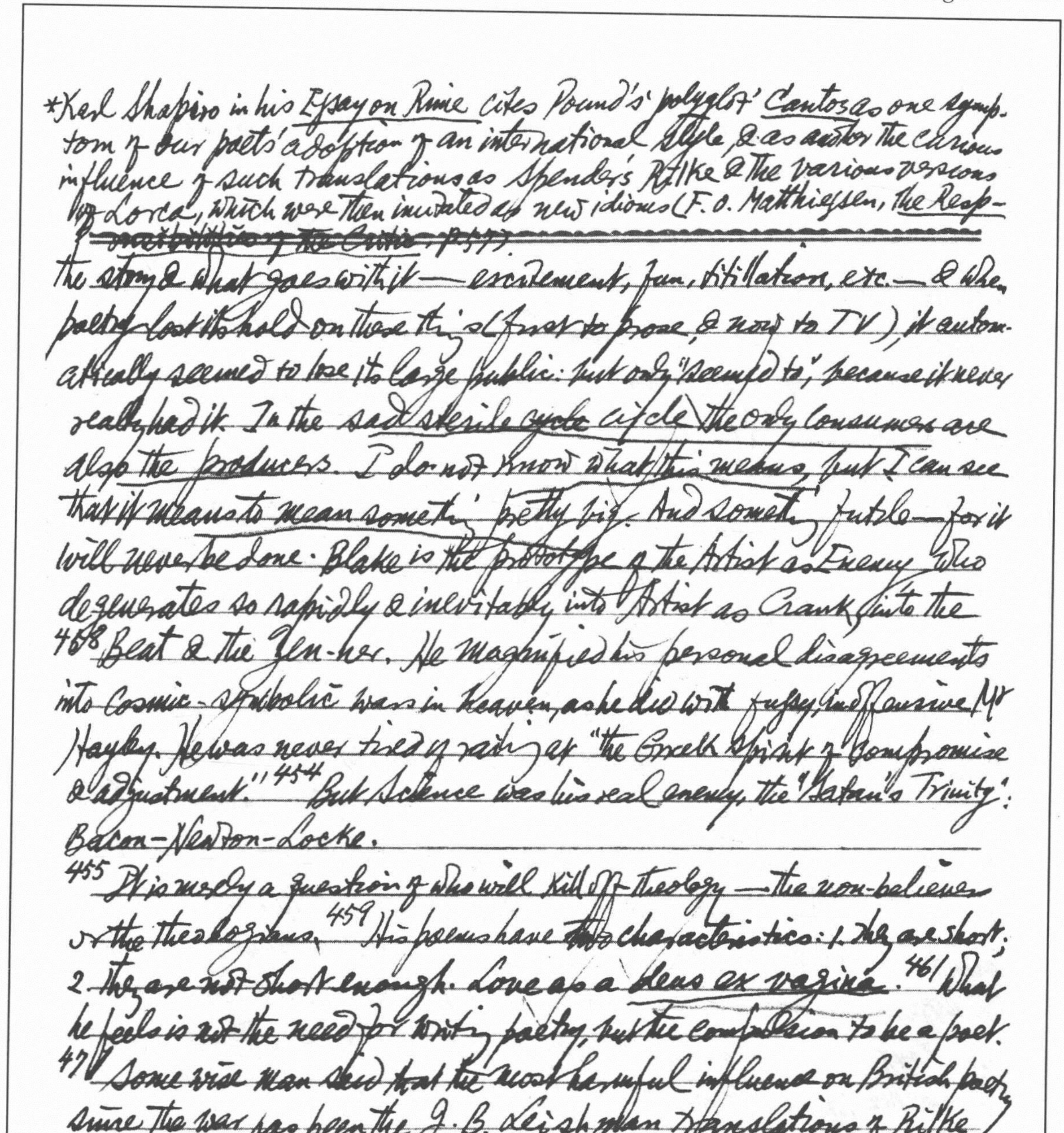
The Hudson Review, Autumn 1962

421 pedant & pederast. 428 She's one of the girls who can't say no.

429 "Why don't you offer some constructive criticism?" said the Carpenter sternly to the Walrus, who had just ventured to remark that the bench they sat on was beginning to split. What the Carpenter wants is not criticism, it is praise. 440 Mr Eliot has provided two generations of professors with their slim stock of ideas. 450 Mr Leavis's vice of over-reading.

452 Homer's, Chaucer's, Shakespeare's, publics were really there for was

(What)



*Karl Shapiro in his Essay on Rime cites Pound's 'polyglot' Cantos as one symptom of our poets' adoption of an international style, & as another the curious influence of such translations as Spender's Rilke & the various versions of Lorca, which were then imitated as new idioms (F. O. Matthiessen, The Responsibilities of the Critic, p. 57).

the story & what goes with it — excitement, fun, titillation, etc. — & when poetry lost its hold on these things (first to prose, & now to TV), it automatically seemed to lose its large public: but only "seemed to", because it never really had it. In the sad sterile ~~cycle~~ circle the only consumers are also the producers. I do not know what this means, but I can see that it means to mean something pretty big. And something futile — for it will never be done. Blake is the prototype of the Artist as Enemy who degenerates so rapidly & inevitably into Artist as Crank & into the
458 Beat & the Zen-ner. He magnified his personal disagreements into cosmic-symbolic wars in Heaven, as he did with fussy, inoffensive Mr Hayley. He was never tired of railing at "the Greek Spirit of Compromise & adjustment." 454 But Science was his real enemy, the "Satan's Trinity": Bacon-Newton-Locke.

455 It is merely a question of who will kill off theology — the non-believers or the theologians. 459 His poems have ~~two~~ characteristics: 1. they are short; 2. they are not short enough. Love as a deus ex vagina. 461 What he feels is not the need for writing poetry, but the compulsion to be a poet.
47 Some wise man said that the most harmful influence on British poetry since the war has been the J. B. Leishman translations of Rilke, leading young poets to believe a great poet could be flabby.*

Études anglaises, Jan.-Mars 1963

1 Henry Adams à son ~~père~~ frère C. T. Adams Jr. (le 11 avril 1862): "Man has mounted science & is now run away with. I believe that before many

"The reason why the poem is so good is that it makes God so bad" (W. Empson, *Milton's God*, p.275.)

Centuries more, science will be the master of men. The engines he will have invented will be beyond his strength to control. Some day science may have the existence of mankind in its power, & the human race commit suicide by blowing up the world" (Worthington C. Ford, *A Cycle of Adams Letters, 1861-5*, 2 vols, 1920, I, p.135). Notre étonnement n'est que plus profond lorsque nous savons le point de départ de cette prophétie: la construction du premier vaisseau de guerre cuirassé rendant d'un seul coup totalement archaïque la marine britannique jusqu'alors la plus puissante au monde, mais en bois.[2] Quarante ans plus tard, il écrit à un autre de ses frères, 10.viii.1902 Brooks Adams: "My belief is that science is to wreck us, & that we are like monkeys monkeying with loaded shell" (H.D. Carter, *Henry Adams & His Friend: a Collection of Unpublished Letters*, 1947, p.134). R.H. Pearce cite un passage de *Wars I have Seen* de Gertrude Stein: "And so America is at the present the oldest country in the world because she had her 20th century birthday in the eighteen eighties, long before any other country had her birthday" (*The Continuity of American Poetry*, 1961, p.8).[4] Robert Frost parle dans son poème *Why Wait for Science?*: "Sarcastic Science ... in her Ministry of Fear."

105 Trois essais sont accordés à Ford, trois à Woolf. "Fausses fenêtres pour la symétrie!"?

8 of *French Studies*, July 1962, p. 29]

The Germanic Review, March 1963

151 Thomas Mann gives credit to Jung: "Niemand hat so scharf wie er die Schopenhauer-Freudsche Erkenntnis formuliert daß der Geber aller Gegebenheiten in uns selber wohnt" ("Freud und Zukunft", in *Gesammelte Werke*, IX, *Reden und Aufsätze*, Fischer, 1960, S. 489). 152 He realizes that in antiquity life was lived as a myth & cites as an example Cleopatra's fashioning herself into an Astarte-Aphrodite type (*Ib.* s. 494-5).

Saturday Review, March 9, 1963.

6 Richard Armour: "Examination Question For a Course in the English Romantic Poets": "Wordsworth, as far as is known, had only one fling,/ The Annette Vallon thing./ Byron, on the other hand, had a girl in every port/ as well as inland, & of every sort./ … / Keats never married,/ such being the price/ Of consumption. Shelley, however, married twice,/ … / Which Romantic was the most romantic,/ And why?"

12 "So tirelessly. And so tiresomely!"

31 Joyce Elbert, *A Martini on the Other Table*: "Two things were very appealing to men, I discovered. One was a recently divorced woman & the other was a bitch, & to my surprise I woke up one day & realized I was both, so I had no trouble at all." "… & You keep thinking that maybe if you switched to big stacked blondes, & Why is the martini on the other table always drier than your own?"

34 Mortgaging the nation's future to Soviet arms shipments. 35 *Le roman démeublé*.

75 Public acts of self-abasement

Encounter, No. 116

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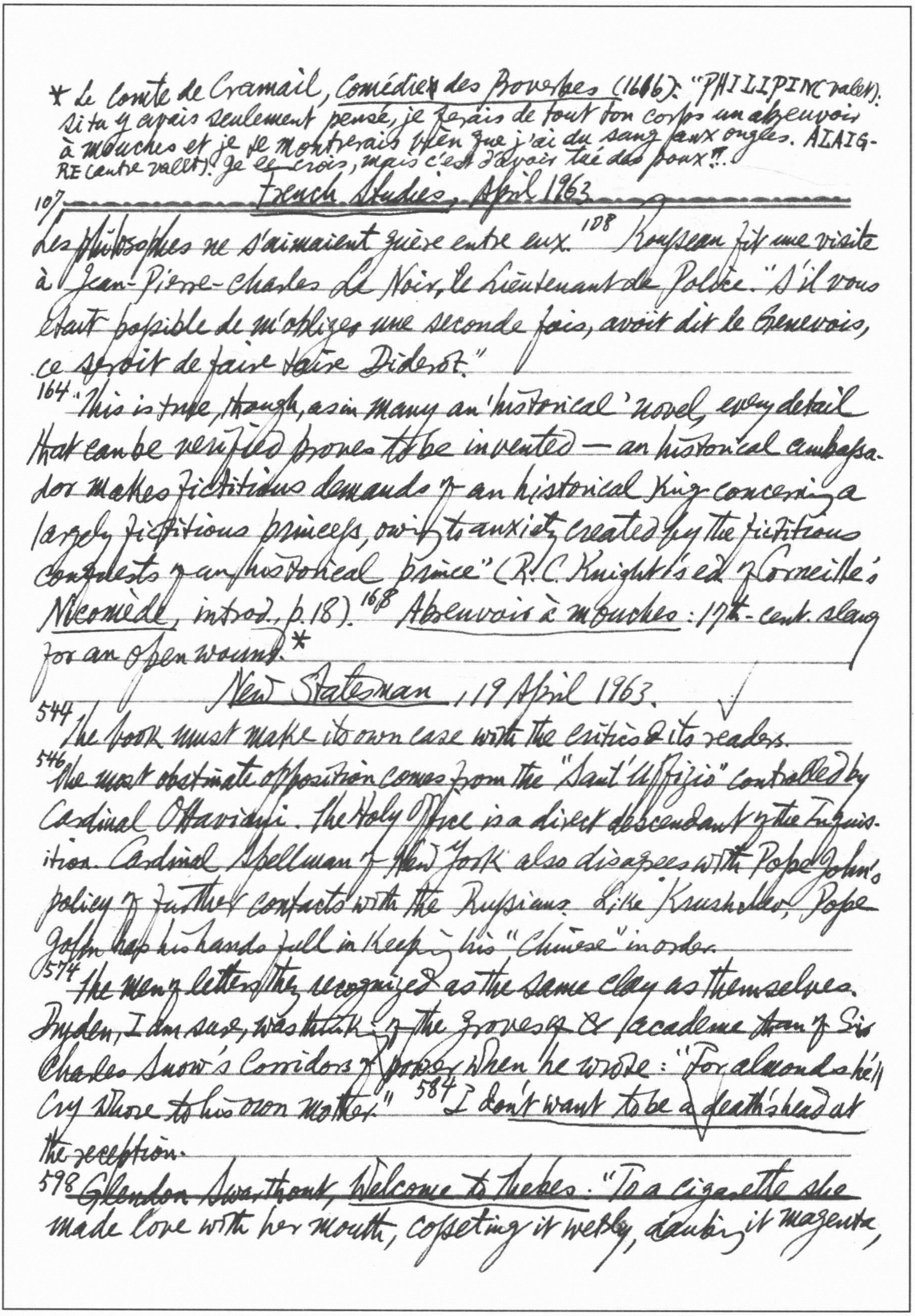
3 De Gaulle has rescued his concept of a *Europe des patries* from the dustbin into which the British would have tipped it. 11 But a Europe divided into *patries*, each nursing its own identity, would not be the new Europe of our visions, but the old Europe of our disappointments. 15 A yen to grab some of that money, without which all the things advertised on the telly aren't going to come our way — & to grab it the fast way.

80 He would rather get the best out of an author than get the better of him.

The Romanic Review, Feb. 1963.

3 On first sighting Panurge (Rabelais, II, ch. 9) Pantagruel says: "... à sa physionomie, Nature l'a produyt de riche et noble lignée, mais les adventures des gens curieux le ont reduyt en telle pénurie et indigence." Translators have rendered "curieux" 'too curious', "with a little curiosity". 4 As Wartburg puts it (*FEW*, s.v. *curiosus*): "Lt. *curiosus* hat zwei Grundbedeutungen: 'sorgfältig, sich um etwas kümmernd' und 'wissbegierig, neugierig'." If in our passage "curieux" signifies "désireux de voir et de savoir" &/or "indiscret, qui cherche à pénétrer ce qui ne le regarde pas" (Littré), it would ~~be~~ constitute the oldest example of such a meaning. "Curieux" here is probably a *coquille* for "Curiaux". In 1532, the word *courtisan* was not yet in use; the misfortunes of the courtier, especially the honest & high-minded courtier, was a stock theme with the humanists, e.g. Alain Chartier's *De Vita Curiali*, Aeneas Sylvius Piccolomini's *De Curialium Miseriis*, Ulrich von Hutten's *Misaulus*, etc.



* Le Comte de Cramail, *Comédie des Proverbes* (1616): "PHILIPIN (valet): Si tu y avais seulement pensé, je ferais de tout ton corps un abreuvoir à mouches et je te montrerais bien que j'ai du sang aux ongles. ALAIGRE (autre valet): Je le crois, mais c'est d'avoir tué des poux!"..

French Studies, April 1963

107 Les philosophes ne s'aimaient guère entre eux." 108 Rousseau fit une visite à Jean-Pierre-Charles Le Noir, le Lieutenant de Police. "S'il vous étoit possible de m'obliger une seconde fois, avoit dit le Genevois, ce seroit de faire taire Diderot."

164 "This is true, though, as in many an 'historical' novel, every detail that can be verified proves to be invented — an historical ambassador makes fictitious demands of an historical King concerning a largely fictitious princess, owing to anxiety created by the fictitious conquests of an historical prince" (R. C. Knight's ed. of Corneille's *Nicomède*, introd., p.18). 168 *Abreuvoir à mouches*: 17th-cent. slang for an open wound.*

New Statesman, 19 April 1963. ✓

544 The book must make its own case with the critics & its readers.

546 The most obstinate opposition comes from the "Sant' Uffizio" controlled by Cardinal Ottaviani. The Holy Office is a direct descendant of the Inquisition. Cardinal Spellman of New York also disagrees with Pope John's policy of further contacts with the Russians. Like Krushchev, Pope John has his hands full in keeping his "Chinese" in order.

574 The men of letters they recognized as the same clay as themselves. Dryden, I am sure, was thinking of the groves & academe of Sir Charles Snow's *Corridors of Power* when he wrote: "For almonds he'll cry whore to his own mother." 584 I don't want to be a death's head at the reception.

598 Glendon Swarthout, *Welcome to Thebes*: "To a cigarette she made love with her mouth, cosseting it wetly, daubing it magenta,

ch. 43: "neither looking away from him nor gazing at him with her squinting eyes" (p. 162); "lit up by an evil glitter in the black, squinting eyes" (p. 164); ch. 59: "in the terribly squinting eyes" (p. 215); Bk. II, ch. 13: "with surprise in her squinting eyes" (p. 270); Bk. III, ch. 17: "looked in his eyes with the peculiar squint that always strangely affected him" (p. 457); ch. 25: "by the strange look of her squinting eyes... like kisses of him with her & so powerfully, so lewdly did she suck upon it..." "unfathomable squinting eyes" (p. 487)

605 Saintsbury, Short Hist. of Eng. Lit. (Macmillan "Papermac"): What he read once from the shot-gun demands of literary journalism, he read again. He is an imbiber of both uncommon palate & happy stomach who can put what there is to say in a few terse words. The sainted bookworm. Life was an uncouth interruption of literature & did not become interesting until it was written. A marvellous eye for the individuality, the idiosyncrasy, of English writing.

612 the prickly contrariety of the paper. Its longevity is proof that very few like it at all.

New Statesman, 26 April 1963

630 the poets & the scientists come & go, flattered & flattering. Along with this indifference goes the philosophical conviction that every man is an island, that when the bell tolls it really toll just for thee.

639 Henry James on Pater: "the mask without the face".

644 Brocard Sewell, Two Friends: John Gray & André Raffalovich. Gray was an aesthete from the working class, son of a carpenter, himself first a metal-turner & draughtsman, then a Post Office clerk, then (how did that transfer come about?) a librarian in the Foreign Office, aged 22, slim, exceedingly handsome. His friends were Dowson, Wilde, Beardsley, then Raffalovich, Parisian, Russian-Jewish banker's son & youthful dilettante rejected by his beautiful mama, who had set him up in London. In 1892, Gray — 26 yrs old — sued the Star for stating that Mr Gray "who has cultivated his manner to the highest pitch of languor yet attained", was "the original Dorian of

8 In Juin 1960, the p. 284, the line is correctly attributed to Auguste Angellier who also wrote: "Et quelle autre caresse a traversé / des larmes?" / Sully Prudhomme's sonnet "Une larme" concludes: "C'est le regard qui fait le prix des yeux". Racine speaks of "un regard caressant", Chateaubriand of "des yeux bleus caressants."

* Maslova in Tolstoy's Resurrection also squints: Bk. I, ch. 1: "the black sparkling eyes with a slight squint" (The World's Classics, p. 2); ch. 14: "the slightly squinting, naive black eyes" (P. 56); ch. 15: "in her very slightly squinting eyes" (P. 62); ch. 19: "one of her serious eyes squinted ... the judge could not take his look off these squinting eyes" (P. 74) 又名 第[illegible]敍.【錢氏家女傳】吳三：眼[illegible]似[illegible]而未嘗[illegible]

the same name" he met the young Pierre Louÿs, he was near suicide. Essays in this book show that he did see himself, & that Wilde did see him, as the wonderful, awful Dorian. In 1893, Wilde paid for the printing of Gray's first poems, Silverpoints. The Wilde trial in 1895 made Raffalovich write a book on homosexuality, & he, like Gray, became a Catholic. Gray also left the Foreign Office & soon became a priest in Edinburgh, living in a presbytery & serving a church, which were both built at the expense of Raffalovich.

Vie et Langage, 1960

Janvier.

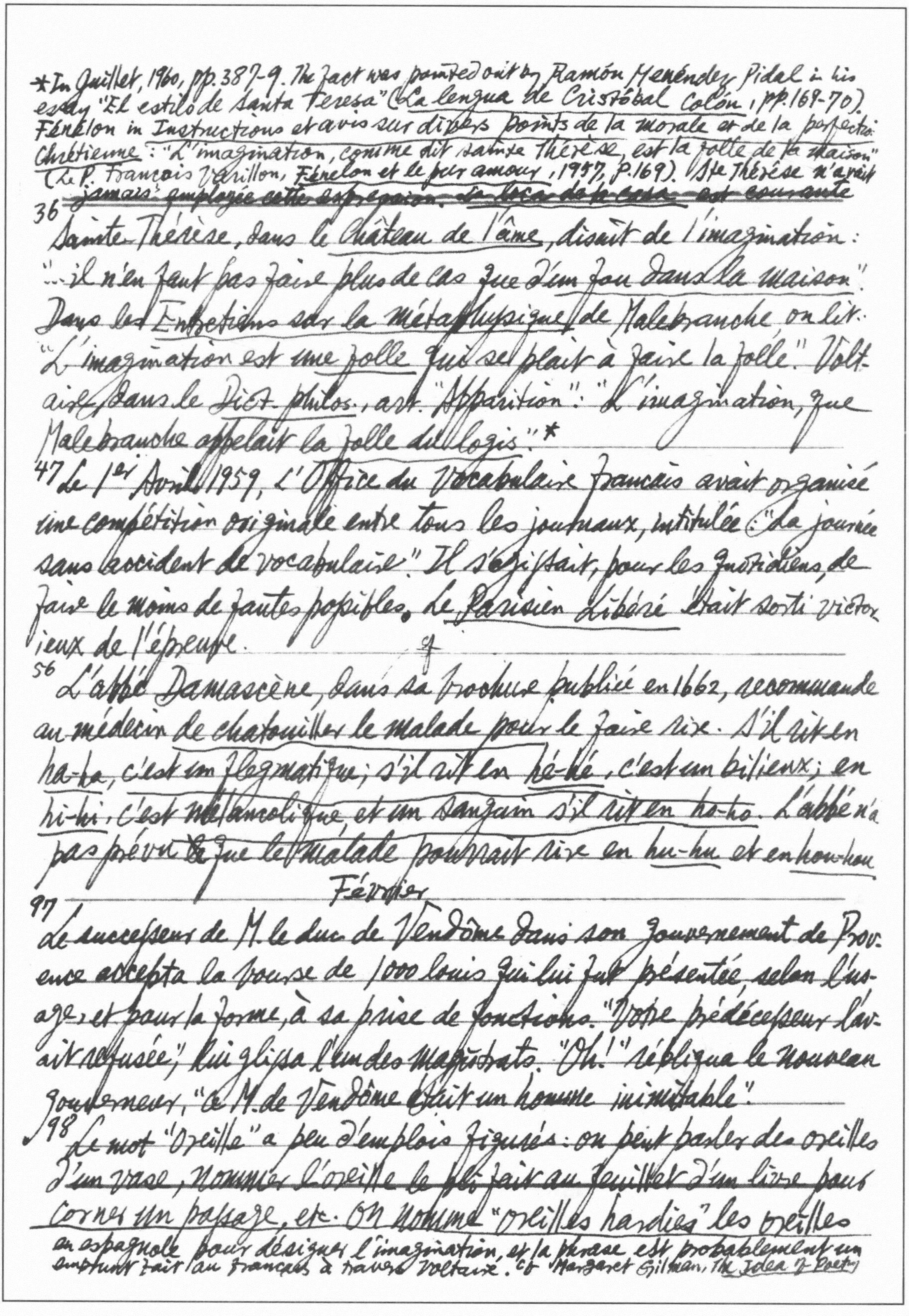
12 L'œil, selon Buffon, "reçoit et réfléchit en même temps la lumière de la pensée et la chaleur du sentiment." 16 Deux poètes du 19e siècle sont hantés par l'œil: Hugo et Sully Prudhomme. Hugo symbolise par un œil terrible le remords du parricide: "L'œil était dans la tombe et regardait Caïn!" Sully: "Les caresses des yeux sont les plus adorable." 8 Lemaître s'est complu à chanter les yeux à la Montmorency (comme on disait au temps de l'abbé de Brantôme, c.-à-d. qui louchent légèrement). 17 Il a chanté Lusca dans l'un de ses Médaillons: "Louche moins que rien, adorablement louche, / L'un de ses yeux sourit d'accord avec sa bouche / Et l'autre vaguement rêve et tend vers le ciel..." C'était l'un des charmes de Vénus elle-même, et Proudhon a pu écrire que "la raison de la femme est louche comme les yeux de Vénus."* Louchait-elle aussi cette jeune fille de Poitiers ou de Limoges qu'une vieille et spirituelle douairière parisienne trouva charmante et qu'elle complimenta par cet amusant alexandrin: "Elle a de fort beaux yeux pour des yeux de province!"

35: A cartoon from *Populaire-Dimanche*: [Master scolding the maid]: "Voyons, Marie, voilà trois fois que je vous dis de mettre le shaker à cocktail sur le cosy-corner! Je parle français, il me semble!" cf. Février, p. 151;
> Venus squints. see Ovid, *Ars Am.* II. 659; Petronius, ~~*Satyricon*~~ *Encounter*, No. 130, LX~~III, Habinnas on Trimalchio's minion: "I don't mind his squinting~~ [illegible] ~~p. 45 ff~~

Les faux noms étrangers: "Lord" = "L'Ord", c.-à-d. "le sale", vieux mot qui survit dans "ordure"; "Chaplin" n'est qu'une graphie simplifiée de "Chapelain";[20] "Seneca", normand et picard, est une forme locale de "Sénéchal";[21] "Giton" ou "Gidon" est en langue d'oïl le cas régime de "Gide".

[25] Albert Camus montre quel est le destin de chaque mortel: *solitaire* dans ses efforts, dans sa conscience, dans ses malheurs et dans ses joies, et aussi *solidaire* des efforts, de la conscience, des malheurs et des joies de ses semblables.[26] "La maladie qui, apparemment, avait forcé les habitants à une *solidarité* d'assiégés, brisait en même temps les associations traditionnelles et renvoyait les individus à leur *solitude*" (*La Peste*); "... Jonas avait seulement écrit, en très petits caractères, un mot qu'on pouvait déchiffrer, mais dont on ne savait s'il fallait y lire *solitaire* ou *solidaire*" (*Jonas ou l'Artiste au travail*). Environ 2 ans avant que Camus eût écrit Jonas, Jean Dutourd glissait la réflexion suivante dans l'aimable pochade sketch *Doucin*: "Solidaire, solitaire... Entre ces deux mots qui ne diffèrent que par une lettre, il y a le commencement et la fin du monde... il y a ma vie." Barrès répond à Doumic: "Penser solitairement, c'est s'acheminer à penser solidairement."[27] Hugo, dans la préface à la 1er série de la *Légende des siècles*: "L'arbre, commencement de la forêt, est un tout... A lui seul, il ne prouve que l'arbre, mais il annonce la forêt. Ce livre... aurait, lui aussi, ce double caractère. *Il existe solitairement et forme un tout; il existe solidairement* et fait partie d'un ensemble."

cross-eyed; he has a look like Venus" (Nam quod strabonus est, non curo; sicut Venus spectat) (Loeb, p. 130)



36 Sainte Thérèse, dans le *Château de l'âme*, disait de l'imagination: "...il n'en faut pas faire plus de cas que d'un fou dans la maison". Dans les *Entretiens sur la métaphysique* de Malebranche, on lit: "L'imagination est une folle qui se plaît à faire la folle." Voltaire dans le *Dict. philos.*, art. "Apparition": "L'imagination, que Malebranche appelait la folle du logis."*

47 Le 1er Avril 1959, l'Office du Vocabulaire français avait organisé une compétition originale entre tous les journaux, intitulée: "La journée sans accident de vocabulaire". Il s'agissait, pour les quotidiens, de faire le moins de fautes possibles. Le *Parisien Libéré* était sorti victorieux de l'épreuve.

cf

56 L'abbé Damascène, dans sa brochure publiée en 1662, recommande au médecin de chatouiller le malade pour le faire rire. S'il rit en ha-ha, c'est un flegmatique; s'il rit en hé-hé, c'est un bilieux; en hi-hi, c'est mélancolique, et un sanguin s'il rit en ho-ho. L'abbé n'a pas prévu ~~le~~ que le malade pourrait rire en hu-hu et en hou-hou

Février

97 Le successeur de M. le duc de Vendôme dans son gouvernement de Provence accepta la bourse de 1000 louis qui lui fut présentée, selon l'usage, et pour la forme, à sa prise de fonctions. "Votre prédécesseur l'avait refusée," lui glissa l'un des magistrats. "Oh!" répliqua le nouveau gouverneur, "M. de Vendôme était un homme inimitable".

✓98 Le mot "oreille" a peu d'emplois figurés: on peut parler des oreilles d'un vase, nommer l'oreille le pli fait au feuillet d'un livre pour corner un passage, etc. On nomme "oreilles hardies" les oreilles

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*In Juillet, 1960, pp. 387-9. The fact was pointed out by Ramón Menéndez Pidal in his essay "El estilo de Santa Teresa" (*La lengua de Cristóbal Colón*, pp. 169-70). Fénelon in *Instructions et avis sur divers points de la morale et de la perfection chrétienne*: "L'imagination, comme dit sainte Thérèse, est la folle de la maison" (Le P. François Varillon, *Fénelon et le pur amour*, 1957, p. 169). Ste Thérèse n'avait jamais employée cette expression. *La loca de la casa* est courante en espagnole pour désigner l'imagination, et la phrase est probablement un emprunt fait au français à travers Voltaire. Cf Margaret Gilman, *The Idea of Poetry*

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*此據蔑可峻

101 Carton in *Parisien libéré*, two ladies meeting ~~before~~ in front of a "Supermarket": "How do you do, Mme Dupont?" — "Pas mal, & you, Miss Durand?"

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99 d'un cheval qui penchent en avant et se rapprochent par la pointe.* La Fontaine: "Chastes sont les oreilles // Encor que les yeux soient fripons". 100 L'expression paysanne "porter (avoir) le bouquet sur l'oreille" se dit d'une fille "à louer" ou à marier. L'histoire a retenu l'expression "l'oreille de *Denys*", édifice où, par un effet d'acoustique, le tyran de Syracuse pouvait entendre les entretiens et les murmures de son peuple. 101 Alexandre Dumas vous montre, dans les *Trois Mousquetaires*, d'Artagnan enlever "3 ou 4 carreaux qui faisaient au plancher de la chambre de Mme Bonacieux une autre oreille de Denys". "Se battre avec son oreiller" est une façon plaisante de dire qu'on a de la peine à se lever le matin.

105 Les "attraits" sont ce qui attire; les *appas*, c'est ce qui amorce; les *charmes*, c'est ce qui exerce une sorte d'enchantement. Dans la *Toison d'or* de Corneille (III, iv), Hypsipyle dit à Médée: "Je n'ai que des attraits et vous avez des charmes".

108 "Fox" (renard), "bear" (ours), etc. des deux côtés de la Manche, évoquent la ruse, la rudesse, etc. Mais "pig" désigne un "salaud" ou une "rosse" aussi bien qu'un "cochon" ou qu'un "goret" dirty pig. "Dirty dog" s'applique à un "sale merle", et "skunk" à un "chameau"; "stool pigeon" à un "canard privé", "White horses" de la mer aux "moutons". 109 "Blind as a bat" = "aveugle comme une taupe"; "dumb as an oyster" = "muette comme une carpe"; "to set the fox to keep the geese" = "mettre le loup berger".

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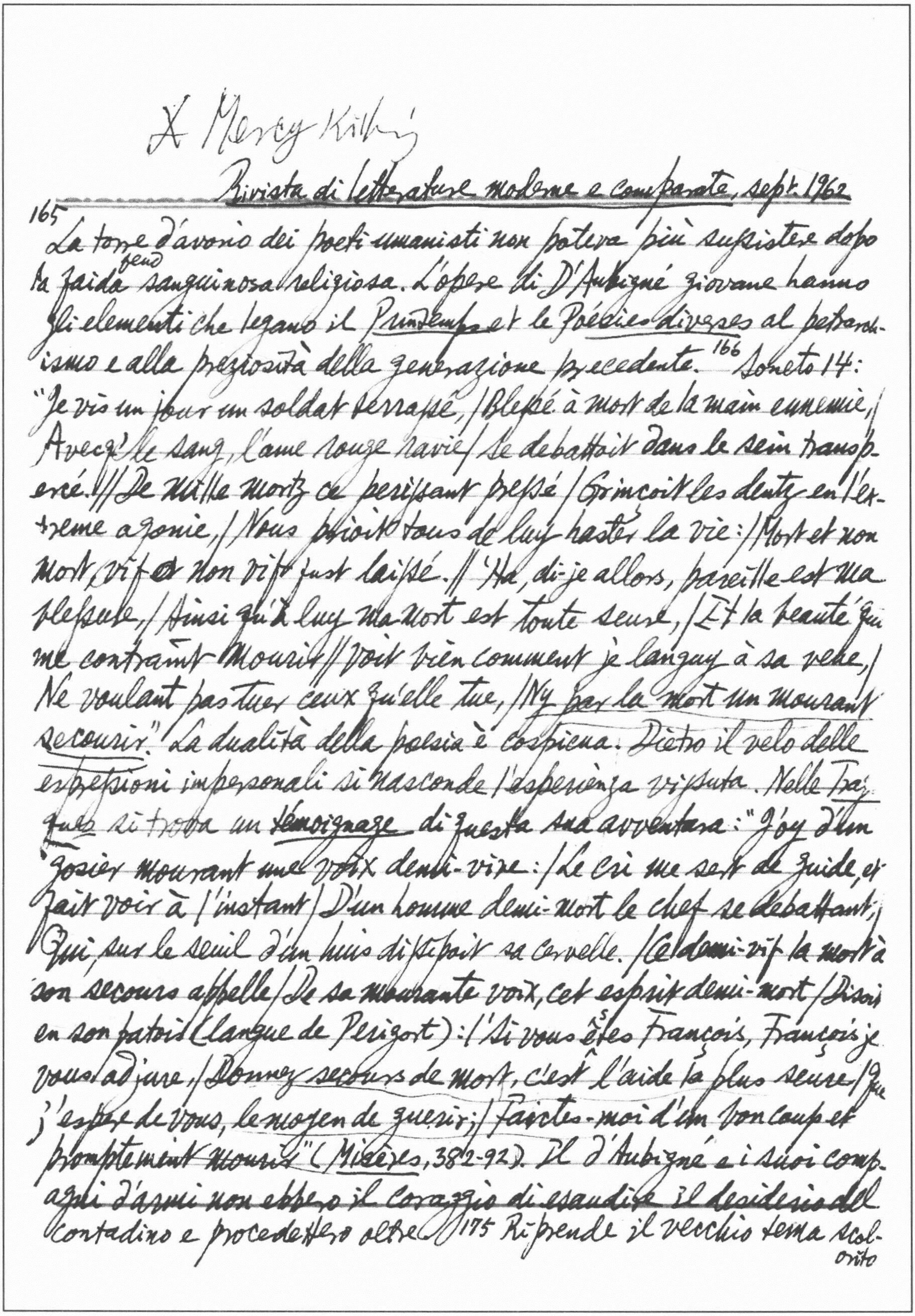
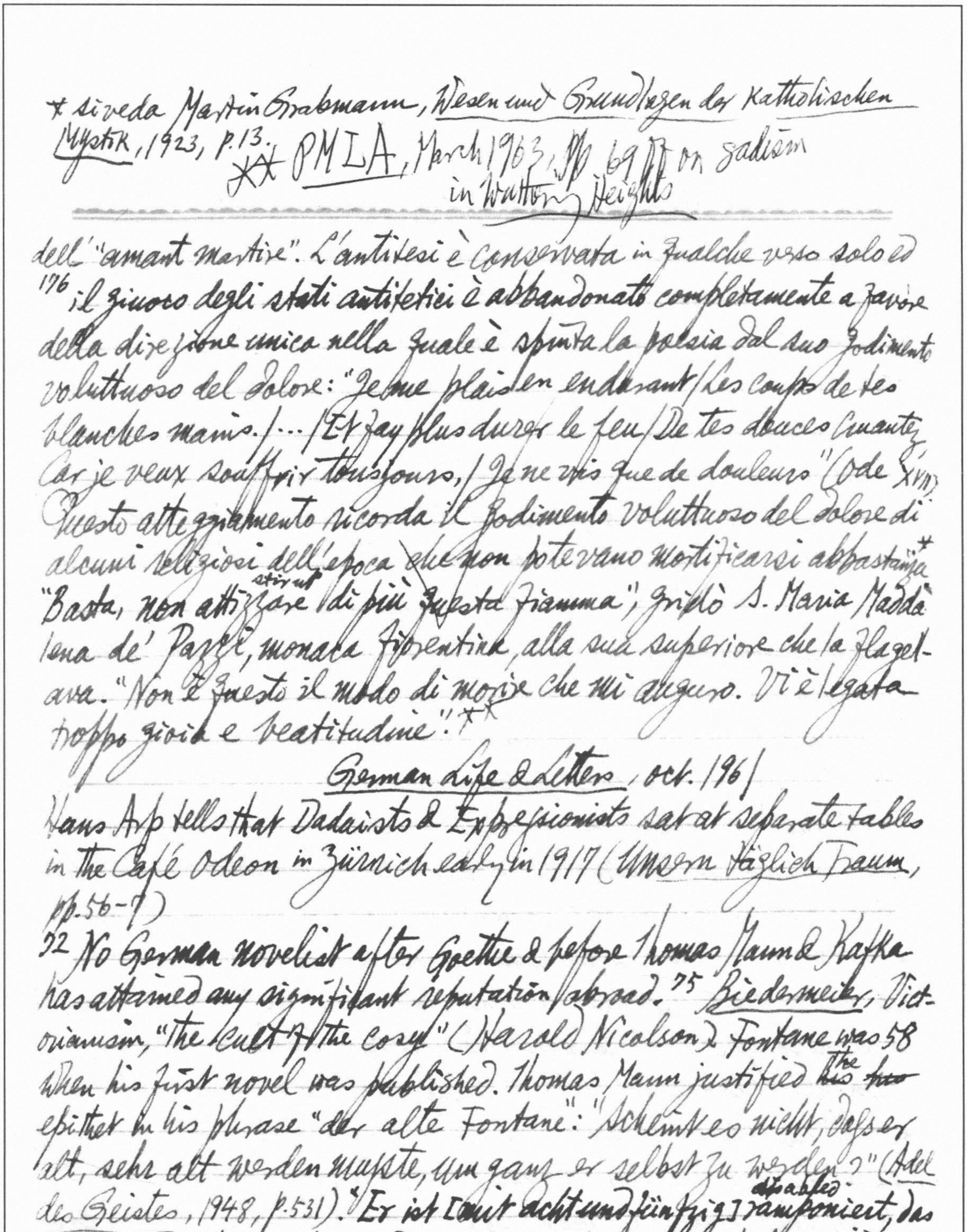
in *France*, pp. 21 ff.



X Mercy Killing

Rivista di letterature moderne e comparate, sept. 1962

165 La torre d'avorio dei poeti umanisti non poteva più sussistere dopo la faida feud sanguinosa/religiosa. L'opere di D'Aubigné giovane hanno gli elementi che legano il Printemps et le Poésies diverses al petrarchismo e alla preziosità della generazione precedente.[166] Soneto 14: "Je vis un jour un soldat terrassé, / Blessé à mort de la main ennemie, / Avecq' le sang, l'ame rouge ravie / Se debattoit dans le sein transpercé. // De mille mortz ce perissant pressé / Grincoit les dentz en l'extreme agonie, / Nous prioit tous de luy haster la vie: / Mort et non mort, vif et non vif fust laissé. // 'Ha, di-je allors, pareille est ma blessure, / Ainsi qu'a luy ma mort est toute seure, / Et la beauté qui me contraint mourir // Voit bien comment je languy à sa veue, / Ne voulant pas tuer ceux qu'elle tue, / Ny par la mort un mourant secourir." La dualità della poesia è cospicua. Dietro il velo delle espressioni impersonali si nasconde l'esperienza vissuta. Nelle Tragiques si trova un témoignage di questa sua avventura: "J'oy d'un gosier mourant une voix demi-vive: / Le cri me sert de guide, et fait voir à l'instant / D'un homme demi-mort le chef se debattant, / Qui, sur le seuil d'un huis dissipoit sa cervelle. / Ce demi-vif la mort à son secours appelle / De sa mourante voix, cet esprit demi-mort / Disoit en son patois (langue de Perigort): / 'Si vous estes François, François je vous adjure, / Donnez secours de mort, c'est l'aide la plus seure / Que j'espere de vous, le moyen de guerir; / Faictes-moi d'un bon coup et promptement mourir" (Misères, 382-92). Il d'Aubigné e i suoi compagni d'armi non ebbero il coraggio di esaudire il desiderio del contadino e procedettero oltre.[175] Riprende il vecchio tema scolorito



* si veda Martin Grabmann, *Wesen und Grundlagen der Katholischen Mystik*, 1923, p. 13. ** *PMLA*, March 1963, pp 69 ff on sadism *in Wuthering Heights*

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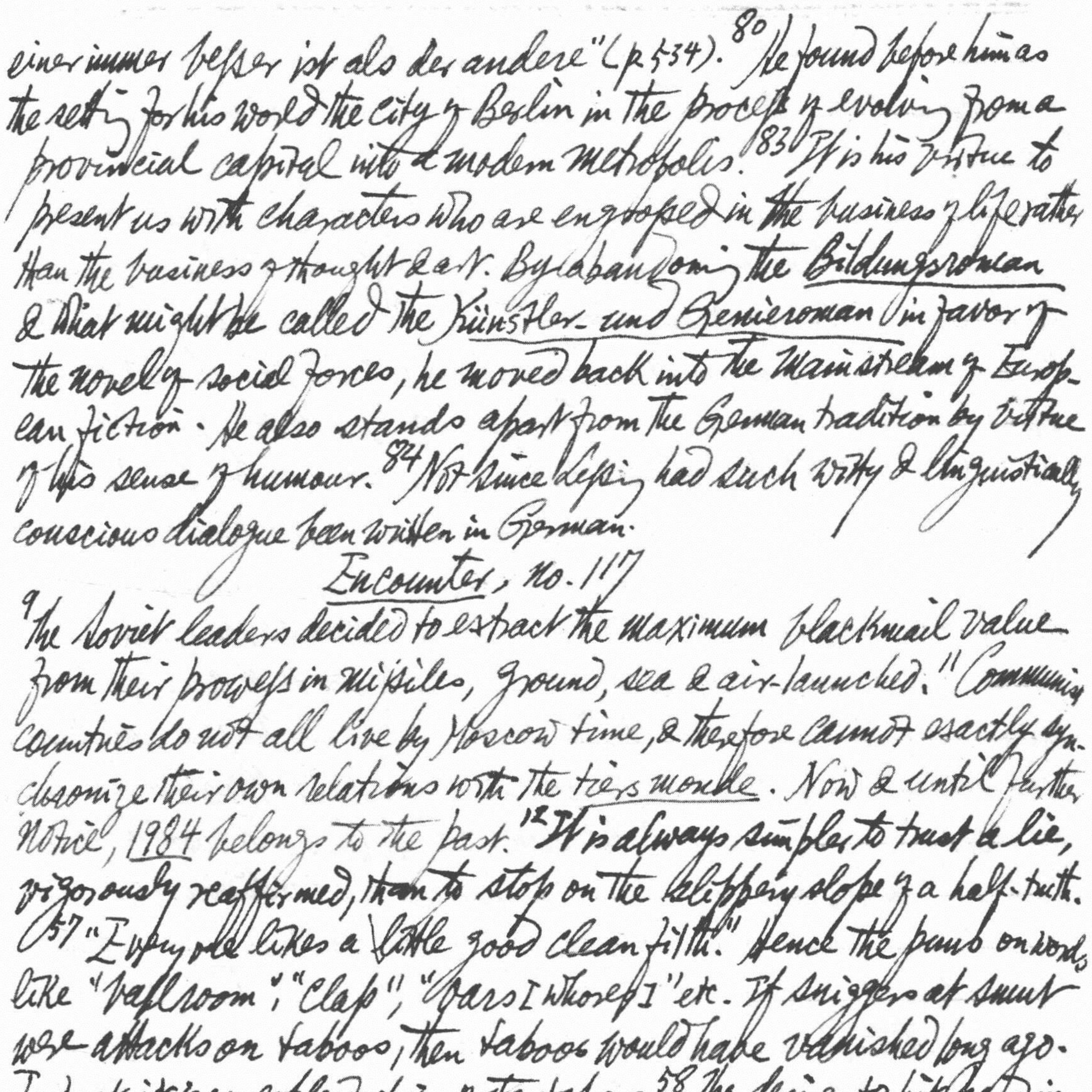
dell'"amant martire". L'antitesi è conservata in qualche verso solo ed 176 il giuoco degli stati antitetici è abbandonato completamente a favore della direzione unica nella quale è spinta la poesia dal suo godimento voluttuoso del dolore: "Je me plais en endurant / Les coups de tes blanches mains. / ... / Et fay plus durer le feu / De tes douces cruautez, / Car je veux souffrir tousjours, / Je ne vis que de douleurs" (Ode XVII). Questo atteggiamento ricorda il godimento voluttuoso del dolore di alcuni religiosi dell'epoca che non potevano mortificarsi abbastanza.* "Basta, non attizzare $^{\text{stir up}}$ di più questa fiamma", gridò S. Maria Maddalena de' Pazzi, monaca fiorentina, alla sua superiore che la flagellava. "Non è questo il modo di morire che mi auguro. Vi è legata troppo gioia e beatitudine".**

German Life & Letters, Oct. 1961

Hans Arp tells that Dadaists & Expressionists sat at separate tables in the Café Odeon in Zürich early in 1917 (*Unsern täglichen Traum*, pp. 56-7)

72 No German novelist after Goethe & before Thomas Mann & Kafka has attained any significant reputation abroad. 75 *Biedermeier*, Victorianism, "the cult of the cosy" (Harold Nicolson). Fontane was 58 when his first novel was published. Thomas Mann justified ~~his~~ the ~~two~~ epithet in his phrase "der alte Fontane": "Scheint es nicht, daß er alt, sehr alt werden mußte, um ganz er selbst zu werden?" (*Adel des Geistes*, 1948, p. 531). "Er ist [mit achtundfünfzig] ramponiert ^{disabled}, das Leben liegt hinter ihm; und was er noch zu geben haben wird, sind lediglich achtzehn Bände, von denen bis zu 'Effi Briest' hinauf



einer immer besser ist als der andere" (p.534). 80 He found before him as the setting for his world the city of Berlin in the process of evolving from a provincial capital into a modern metropolis. 83 It is his virtue to present us with characters who are engrossed in the business of life rather than the business of thought & art. By abandoning the Bildungsroman & what might be called the Künstler- und Genieroman in favor of the novel of social forces, he moved back into the mainstream of European fiction. He also stands apart from the German tradition by virtue of his sense of humour. 84 Not since Lessing had such witty & linguistically conscious dialogue been written in German.

Encounter, no. 117

9 The Soviet leaders decided to extract the maximum blackmail value from their prowess in missiles, ground, sea & air-launched. "Communist countries do not all live by Moscow time, & therefore cannot exactly synchronize their own relations with the tiers monde. Now & until further Notice, 1984 belongs to the past. 12 It is always simpler to trust a lie, vigorously reaffirmed, than to stop on the slippery slope of a half-truth. 57 "Everyone likes a little good clean filth." Hence the puns on words like "Ballroom", "Clap", "Pars I Whores I" etc. If sniggers at smut were attacks on taboos, then taboos would have vanished long ago. In fact it is an exploitation of the taboos. 58 The desire to hit hard in any direction: "Damn now, think later".

74 This is a very difficult book. Vanity whispers that the fault lies with the author: prudence & the desire to be just asks whether it may not be one's own.

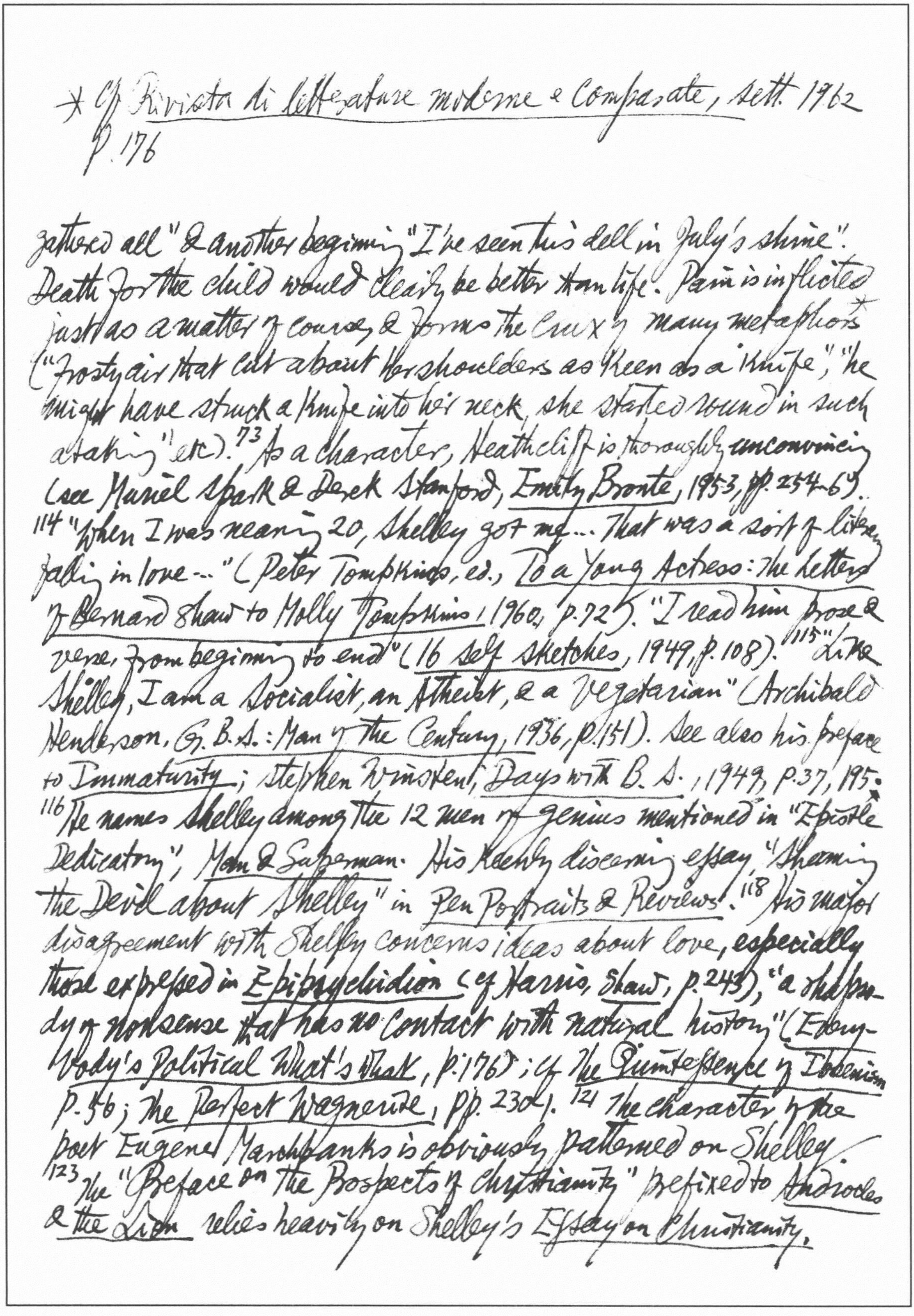
PMLA, March 1963

2 Vernon L. Parrington described "academic thinkers" as "men whom the free spaces of thought frightened & who felt safe only behind secure fences."

36 Whereas Milton's theory of the epic had been based on the critical thought of the Renaissance, Addison & Johnson interpreted Horace & Aristotle in the light of the French neo-classicists. For the neo-classical critic, the chief objection to the allegory of Sin & Death was its violation of the principle of verisimilitude (*The Spectator*, ed. G. Gregory Smith, II, pp. 386, 432, 452; Johnson quoted in James Thorpe, ed., *Milton Criticism*, p. 83). 37 Mazzoni had explicitly said: "Sia lecito a' poeti nel senso litterale fingere cose impossibili, purchè nell'allegorico poi habbiano somma verità. .. perchè non sarà lecito al poeta, che molto manco di questi dee calpestare le cose verisimili, per fabricare una bella e vera allegoria fingere nel senso litterale cose impossibili? Veramente non so." Ariosto's "favola del vecchio ... nel cielo della luna" & Dante's old man of Mount Ida are "impossibili nel senso litterale, ma credibili nell'allegorico" (Mario Rossi, ed., *Discorso di Giacopo Mazzoni in Difesa della "Commedia" del Divino Poeta Dante*, 1898, pp. 31-6). And Mazzoni, together with Tasso & Castelvetro, was one of Milton's acknowledged teachers as to "what the laws are of a true epic poem" (*Prose Works*, Bohn Library, 1883, III, pp. 473-4).

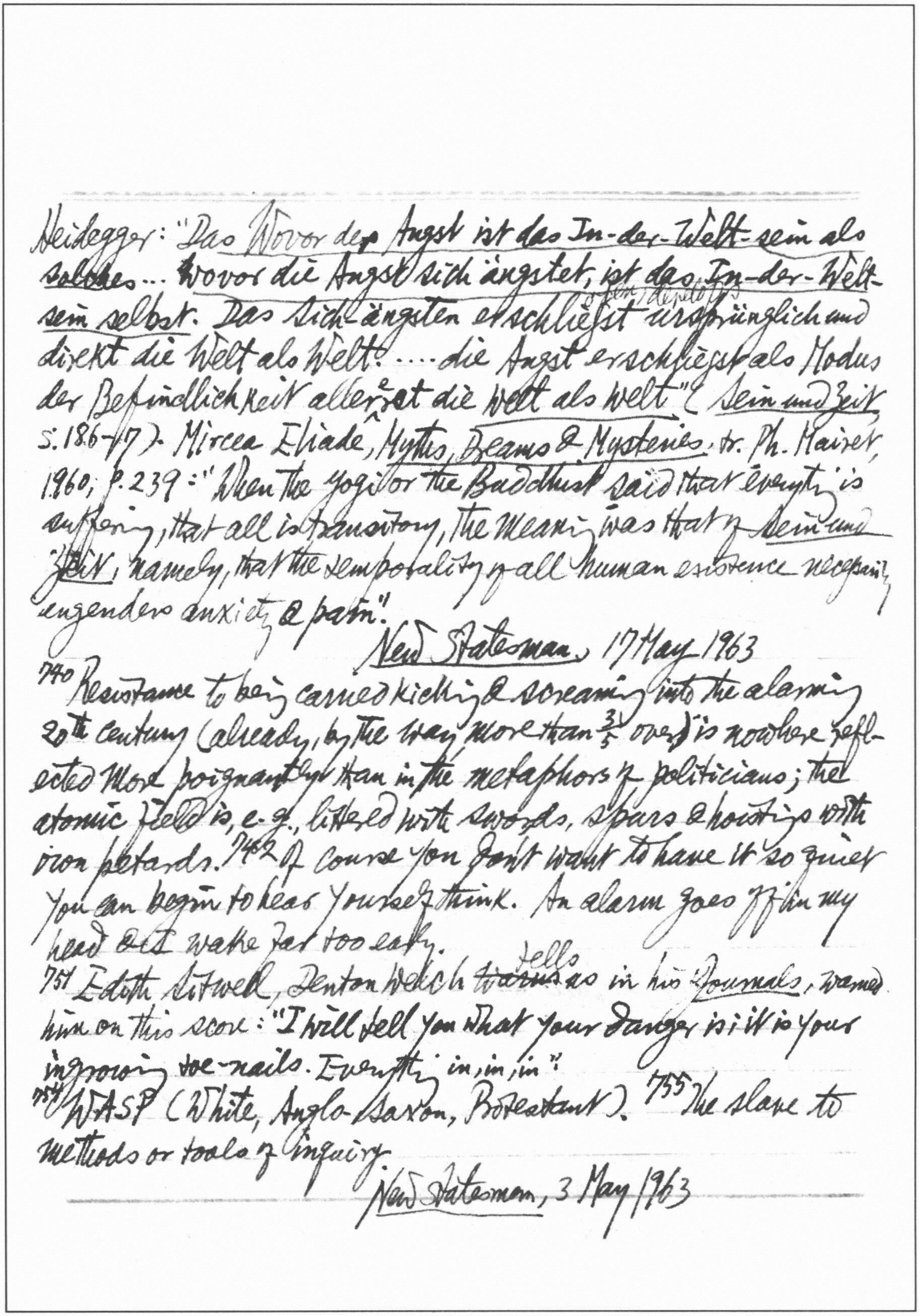
Wade Thompson: "Infanticide & Sadism in *Wuthering Heights*":

69 Basically a perverse book. 70 The infanticide motif also persists in her poetry — witness the poem beginning "'Twas night; her comrades



* Cf *Rivista di letterature moderne e Comparate*, sett. 1962 p. 176

gathered all" & another beginning "I've seen this dell in July's shine". Death for the child would clearly be better than life. Pain is inflicted just as a matter of course, & forms the crux of many metaphors* ("frosty air that cut about her shoulders as keen as a knife", "he might have struck a knife into her neck, she started round in such a taking" etc).[73] As a character, Heathcliff is thoroughly unconvincing (see Muriel Spark & Derek Stanford, *Emily Bronte*, 1953, pp. 254-6). [114] "When I was nearing 20, Shelley got me... That was a sort of literary falling in love..." (Peter Tompkins, ed., *To a Young Actress: The Letters of Bernard Shaw to Molly Tompkins*, 1960, p. 72). "I read him prose & verse, from beginning to end" (*16 Self Sketches*, 1949, p. 108). [115] "Like Shelley, I am a Socialist, an Atheist, & a Vegetarian" (Archibald Henderson, *G. B. S.: Man of the Century*, 1956, p. 151). See also his preface to *Immaturity*; Stephen Winsten, *Days with B. S.*, 1949, p. 37, 195. [116] He names Shelley among the 12 men of genius mentioned in "Epistle Dedicatory", *Man & Superman*. His keenly discerning essay "Shaming the Devil about Shelley" in *Pen Portraits & Reviews*. [118] His major disagreement with Shelley concerns ideas about love, especially those expressed in *Epipsychidion* (cf Harris, *Shaw*, p. 243), "a rhapsody of nonsense that has no contact with natural history" (*Everybody's Political What's What*, p. 176); cf *The Quintessence of Ibsenism* p. 56; *The Perfect Wagnerite*, pp. 230 f). [121] The character of the poet Eugene Marchbanks is obviously patterned on Shelley. [123] The "Preface on the Prospects of Christianity" prefixed to *Androcles & the Lion* relies heavily on Shelley's *Essay on Christianity*.



Heidegger: "Das Wovor der Angst ist das In-der-Welt-sein als solches ... Wovor die Angst sich ängstet, ist das In-der-Welt-sein selbst. Das Sich-ängsten erschließt ursprünglich und direkt die Welt als Welt. ... die Angst erschließt als Modus der Befindlichkeit allererst die Welt als Welt" (Sein und Zeit, S. 186-7). Mircea Eliade, Myths, Dreams & Mysteries, tr. Ph. Mairet, 1960, p. 239: "When the yogi or the Buddhist said that everything is suffering, that all is transitory, the meaning was that of Sein und Zeit, namely, that the temporality of all human existence necessarily engenders anxiety & pain".

New Statesman, 17 May 1963

740 Resistance to being carried kicking & screaming into the alarming 20th century (already, by the way more than $\frac{3}{5}$ over) is nowhere reflected more poignantly than in the metaphors of politicians; the atomic field is, e.g., littered with swords, spars & hoisting with iron petards. 742 Of course you don't want to have it so quiet you can begin to hear yourself think. An alarm goes off in my head & I wake far too early.

751 Edith Sitwell, Denton Welch ~~warns~~ tells us in his Journals, warned him on this score: "I will tell you what your danger is: it is your ingrowing toe-nails. Everything in, in, in".

754 WASP (White, Anglo-Saxon, Protestant). 755 the slave to methods or tools of inquiry.

New Statesman, 3 May 1963

661
It will confer the accolade of respectability on the regime.

664 The Soviet intelligentsia has been indulging in its favourite sport of name-calling. Labels marked "formalist", "liberal", etc. have been freely pinned on the culprits—all the more freely because these labels are no longer equivalent to a ticket to Siberia. The recent ~~revolt~~ tumult in the artistic world has been described as a revolt of fathers against sons. 665 Fabricators of Kitsch like Drury & Birdick!

675 Joyce: "the snot-green sea". French 'flu was not, indeed, an inoculation against German Measles.

676 Lawrence Durrell & Henry Miller, A Private Correspondence: "...It finds its way out of the latrines at last. Funny that no one should have thought of slipping out via the pan during a flush, instead of the door... hail skoal to the stanchless flux" etc. Writing is persistently viewed as flux, or loose shitting, or vomit, or a confusion of bowel-process & womb-process, particularly by Durrell. The prose of Thomas Nashe is "one long dysentery of delight." / "Perfectionism" is rejected; there is no control except the end of the writing paper & the automatic closing of the backside muscles. What you eat, you digest, & evacuate, slackening the sphincter. Although by Breugel's proverb those who eat fire shit sparks, in general the pat—cow-pat or man-pat—isn't much of a shape, even it grows cold & hardens

678 He inclines towards the greasy view of politics. Politics is the art of the possible. Marie Natvig, a triple divorcee who invented a communist past for herself in order to identify others as communists. Sean O'Casey's anger is misdirected & excessive. His world seems

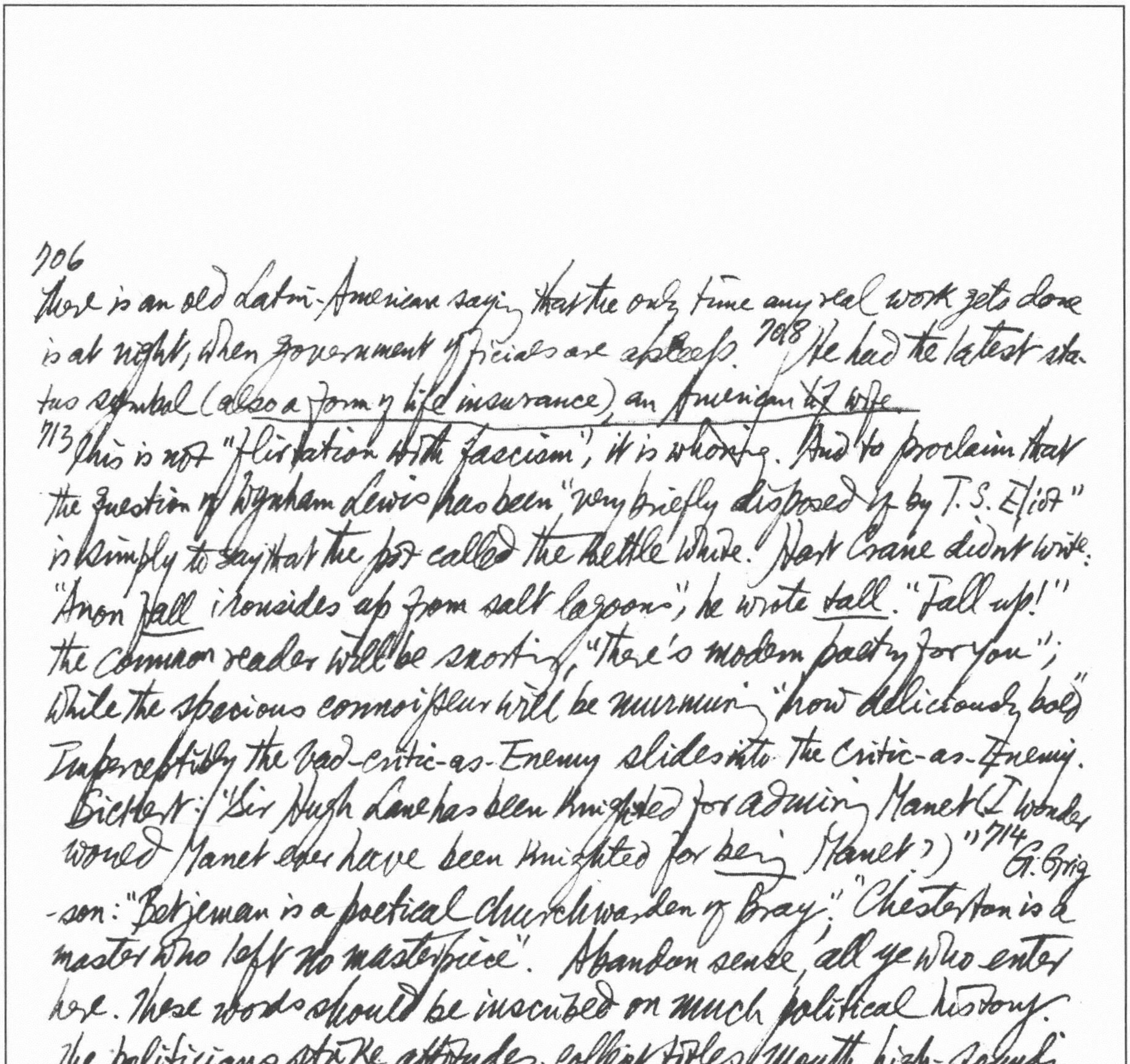
full of wrong trees to bark up. He genuinely loathes injustice but, when it occurs on the other side of the Iron Curtain, he turns the old Nelson eye on it.

683 Few men can grow bald gracefully. A part of manhood gone; yet it seems unmanly to care. "You're not so bad, Johnny!" she laughed, ruffling his few remaining hairs"). In The Bald Man, Giuseppe Cassieri presents a blow-by-blow account of one man's grim battle for his threatened crop: Olimpio calls in analysts, doctors, trichologists, until at last, in a magnificent unilateral gesture, he abandons hostilities & shaves his pate. "Hypnotically exciting": that is, hot ice & wondrous waking sleep.

New Statesman, 10 May 1963

697 The public is regularly regaled with free pornography. 699 This indicates how far the Italian communists are integrated into society — & what a long way they have moved from their earlier position of an enclosed order in an ideological ghetto.

701 The N. Y. Governor's decision to divorce his wife of 31 yrs was deemed a hazardous breach of taboo for a man who wants to be president. His remarriage to Mrs Murphy, mother of 4, was positively & splendidly reckless. Still, it seems highly premature to associate Mr N. A. Rockefeller with the Duke of Windsor as one who has given all for love; the throne may yet be within his grasp. Before 1952 the rule-books decreed that a president had to be a WASP from a big northern state, & a person whose conjugal affairs were clearly arranged in heaven. He possesses a smile that can obliterate a thousand ships.



706
There is an old Latin-American saying that the only time any real work gets done is at night, when government officials are asleep. 708 He had the latest status symbol (*also a form of life insurance), an American wife.*

713 This is not "flirtation with fascism"; it is whoring. And to proclaim that the question of Wyndham Lewis has been "very briefly disposed of by T.S. Eliot" is simply to say that the pot called the kettle white. Hart Crane didn't write: "Anon *fall* ironsides up from salt lagoons"; he wrote *tall*. "Fall up!" the common reader will be snorting, "There's modern poetry for you"; while the specious connoisseur will be murmuring "how deliciously bold". Imperceptibly the bad-critic-as-Enemy slides into the critic-as-Enemy.

Sickert: "Sir Hugh Lane has been knighted for admiring Manet (I wonder would Manet ever have been knighted for *being* Manet?)" 714 G. Grigson: "Betjeman is a poetical churchwarden of Bray"; "Chesterton is a master who left no masterpiece". Abandon sense, all ye who enter here. These words should be inscribed on much political history. The politicians strike attitudes, collect titles, mouth high-sounding phrases.

716 Vance Packard, *The Pyramid Climbers*. The modern corporation executive should try or pretend to be a WASP. An *impression* of aplomb, dignity, good breeding, loyalty, dedication & deference, as summed up in the inspired Forest Lawn formula "Creative Conformity", will help our Wasp upward & onward, especially if he cultivates "maze-brightness", an instinct for rat-holing his way into any neglected pockets of power in the firm. When he finds his road to power blocked by someone cleverer, he may choose to hire an executive-success

specialist whose services include setting private detectives to rake up
dirt on the rival's private life.

115 Cottin *Vie et Langage*, Mars 1960
En 1889, Paul ~~Cottin~~ découvrit un manuscrit mêlé à divers documents
qui tous provenaient des archives de la Bastille. On lisait
en titre: *Mes inscriptions* et, au-dessous: "Je les ai copiées sur
ce cahier depuis qu'un infâme s'est avisé de les effacer..." L'auteur
est Restif de la Bretonne, célèbre par sa manie de couvrir d'inscriptions
certains parapets de la Seine. Il n'y a pas que la canaille
qui écrive son nom sur la muraille. Le proverbe est injuste.
119 I am betrayed by wife
"Ab uxore tradior"; "Calda urinatio apparet"; "Puella quaerens"
etc. 120 Restif se vantait de n'avoir changé d'habits de 1793 à 1796.
140 Baudelaire: "L'étonnement est une des grandes jouissances causées
par l'art et la littérature.... L'irrégularité, c'est-à-dire l'inattendu,
la surprise, l'étonnement sont une partie essentielle de la
beauté... Le beau est toujours bizarre... Il contient toujours
un peu de bizarrerie. et c'est cette bizarrerie qui le fait
être particulièrement le Beau." Asselineau nous rapporte un
dialogue entre Buloz, directeur de la *Revue des Deux Mondes*, et
l'auteur des *Fleurs du mal*: "Ne trouvez-vous pas, Monsieur, que
141 ce vers est un peu faible? — Oui, Monsieur; et le vers suivant
aussi est faible, mais ils sont là pour amener celui d'après, qui n'est
pas faible du tout. — Je ne dis pas, Monsieur; mais il vaudrait
bien mieux qu'ils fussent tous les trois d'égale force. — Non,
Monsieur, car alors où serait la gradation?" La rime, dit-il

est la "lanterne qui éclaire la route de l'idée". √

154 Parmi les vers figurés en français, nous citerons la prière que Rabelais fait adresser par Panurge à la dive Bouteille (Liv. V, ch. 44). Sur le même modèle, Panard (1691-1765) composa deux poésies, l'une sur la bouteille, l'autre sur le verre, qui sont demeurées célèbres:

155 Que Mon
Flacon
Me Semble Bon
Sans Lui
L'Ennui
Me Nuit
Me Suit
Je Sens
Mes Sens
Mourants
Pesants.
Quand Je Le Tiens
Dieux! Que Je Suis Bien!
etc. etc.

Nous Ne Pouvons Rien Trouver sur la Terre
Qui soit si Bon ni si Beau Que le Verre
Du Tendre Amour Berceau Charmant
C'est Toi, Champêtre Fougère,
C'est Toi Qui Sers à Faire
L'Heureux Instrument
Où Souvent Pétille
Mousse et Brille
Le Jus qui rend
Gai, Riant
Content
Quel Bonheur
etc. etc.

156 Il est également l'auteur de 9 strophes en losanges, intitulées *Les Losanges*. Dans ses *Colifichets* (1860), Amédée Pommier présenta une poésie de 15 vers en forme de pyramide, célébrant la Grande Pyramide:

A
Ta
Cime,
Sublime
Monument
Qui Fièrement
Lève Tes Assises,
etc.

157 En forme de pyramide renversée est écrite la belle poésie "Mattino e sera" de Felice Uda:

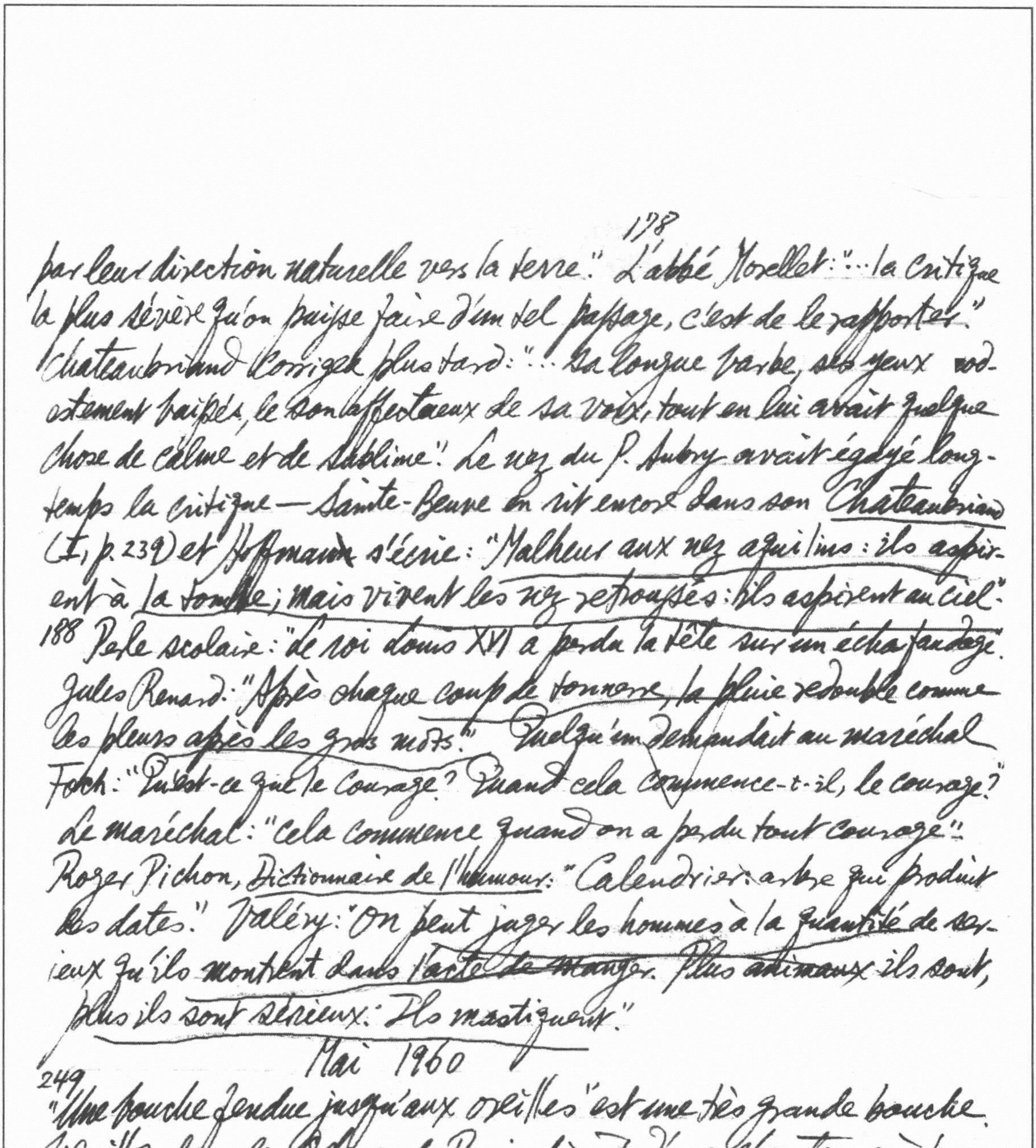
Sorgon col Mattin L'Opre Feconde
Ecco Il Sole I suoi Raggi Difonde
Dal Disco Grandissimo D'Oro
Sulla Festa del Lavoro
Ma Già La Sera Scende
Ogni Opere Si Tace
E Sol S'Intende
La Parola
Che Vola
Pace

Dans ses *Calligrammes* (1916), Guillaume Apollinaire a figuré une cravate et une montre, un miroir, des gouttes de pluie, une mandoline, un oeillet et un tombeau, un jet d'eau, la Tour Eiffel. Dans l'*Alphabet des aveux* (1954), Louise de Vilmorin a présenté 7 calligrammes: un tonneau, un râteau, un Képi, un soulier de femme, une figue et une grenade, une tête à une fenêtre, un poignard.

Avril 1960

176 L'abbé Morellet appelait sa gouvernante, qui n'était point d'âge canonique, sa Fontaine de Jouvence. Quand parut *Atala*, il éclata et publia ses *Observations critiques sur le roman intitulé "Atala"*.

177 Chateaubriand avait fait ce portrait du P. Aubry: "Quand il nous parlait debout et immobile, ses yeux modestement baissés, son nez aquilin, ~~son~~ sa longue barbe avaient quelque chose de sublime dans leur quiétude, et comme d'aspirant à la tombe



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par leur direction naturelle vers la terre." L'abbé Morellet: "...la critique la plus sévère qu'on puisse faire d'un tel passage, c'est de le rapporter." Chateaubriand corrigea plus tard: "...Sa longue barbe, ses yeux modestement baissés, le son affectueux de sa voix, tout en lui avait quelque chose de calme et de sublime." Le nez du P. Aubry avait égayé longtemps la critique — Sainte-Beuve en rit encore dans son *Chateaubriand* (I, p. 239) et Hoffmann s'écrie: "Malheur aux nez aquilins: ils aspirent à la tombe; mais vivent les nez retroussés: ils aspirent au ciel."

188 Perle scolaire: "Le roi Louis XVI a perdu la tête sur un échafaudage." Jules Renard: "Après chaque coup de tonnerre, la pluie redouble comme les pleurs après les gros mots." Quelqu'un demandait au maréchal Foch: "Qu'est-ce que le courage? Quand cela commence-t-il, le courage?" Le maréchal: "Cela commence quand on a perdu tout courage". Roger Pichon, *Dictionnaire de l'Humour*: "Calendrier: arbre qui produit les dates." Valéry: "On peut juger les hommes à la quantité de sérieux qu'ils montrent dans l'acte de manger. Plus animaux ils sont, plus ils sont sérieux: Ils mastiquent."

Mai 1960

249 "Une bouche fendue jusqu'aux oreilles" est une très grande bouche. Veuillot, dans les *Odeurs de Paris* disait d'une chanteuse à la mode qu'"elle avait une bouche qui semblait faire le tour de sa tête", et Tristan Bernard de Romain C... qu'il était "le seul homme qui pût embrasser une femme sur la bouche tout en lui parlant à l'oreille".

Jules Renard: "Pauvre langue française où le mot tournure s'applique également bien au derrière des femmes et à l'esprit des hommes".

cf. "Schüttelreim" — a double rime based on the principle of Spoonerism; humorous & satirical verse in German & popular quotations, e.g. "Nicht jeder, der da freite zwo, ward über seine zweite froh"; "Als Gottes Atem leiser ging, schuf er den Grafen Keyserling" (attributed to Fr. Gundolf); "Da ist ein Buddhist" (A. Preminger, Ency. of Poetry & Poetics, p. 742)

250 Perle scolaire: "Indigène: Le mot vient du temps où Christophe Colomb a découvert l'Amérique. Croyant être aux Indes, il appela les habitants des Indigènes."

252 Madeleine Mansion, *Défense du français* s'adresse aux Français d'Argentine, qui subissent l'influence quotidienne de la langue espagnole. 253 "Si vous êtes constipés, sonnez-vous la narine" = "Si vous êtes enrhumé (constipar) mouchez-vous"; "Si vous êtes enfermé~~s~~, allez voir un médecin plutôt qu'un courant d'air" = "si vous êtes malade (enfermo), allez voir un médecin plutôt qu'un rebouteux (curandeiro, guérisseur)".

266 Tristan Corbière: "Il pleut dans mon foyer, il pleut dans mon cœur feu. défunt / Viens, ma chandelle est morte et je n'ai plus de feu" (*Le poète contumace*).

Juillet 1960

342 Jean Cocteau: "La mode meurt jeune".

365 "La tourterelle chante": Phrase plaisante, employée dans certaines réunions, quand une personne a laissé échapper un bruit incongru. La tourterelle, si l'on en croit Aristote (*Hist. des animaux*, IX), a coutume de crépiter lorsqu'elle chante. La locution est souvent appliquée dans les familles campagnardes lorsqu'un enfant s'oublie.

Août 1960

430 "Cela me fait toujours quelque chose de voir, en remontant les Champs-Élysées, l'enseigne qui proclame la présence d'un Drugstore à 4 pas de l'Arc de triomphe. Si près de ce symbole de la grandeur française, le mot semble presque sacrilège."

8 cf Mosca → mosquito (sp.) → Moustique. J.-L. Curtis, Les Justes causes, p. 86: "une troupe de Froides Queues... surnom des 'Croix de Feu', mouvement réactionnaire des années trente." Pierre Guiraud, L'Argot, p. 50: "En 1914 les soldats appellent les journaux allemands tas de blagues (Tageblatt)."

Septembre 1960

462 Contrepèterie (vb. contrepeter) = Spoonerism, e.g. "Un pot sale, un sot pâle"; "Un chapeau de roses, un rappeau [rappel] de choses". 464 "To deliver a crushing blow, to deliver a blushing crow"; "a well-boiled bicyle" a well-boiled icicle"; "show him to his seat, sew him to his sheet"; "I've a bug in my rag, I have a rug in my bag"; "Brush my hat; it's pouring with rain, Hush, my brat, it's roaring with pain"; "You have hissed all my mystery lectures, you have been fighting liars in the quad, in fact you have tasted a whole worm" — You have missed all my history lectures... lighting fires... wasted a whole term." Un quidam, invitant un voisin à souper, lui promettait: "de quatre pottes de Soissons, de la tapisserie et d'un petit porceau (pourceau) de main, c'estoit à dire, de quatre sortes de poissons, de la pâtisserie et d'un petit morceau de pain".

465 La contrepètrie se rattache au phénomène bien connu de la métathèse, transposition de sons.[8]

470 Le roman de Balzac, la Peau de Chagrin, a mis à la mode cette expression qui désigne dans le livre une peau de cuir de ce nom, dans le tissu de laquelle étaient gravés ces mots en caractères magiques: "Si tu me possèdes, tu posséderas tout; mais à chacun de tes désirs, tu me verras décroître et tes jours diminués." 472 Les sensations du toucher prédominent sur les autres sens dans les oeuvres de Charles-Louis Philippe, d'Anna de Noailles. Paul Drouot: "Frappe-moi, si tu veux, je ne bougerai pas / Sur le lit où les blondes forces me terrassent, / D'un détour nonchalant je repousse mes draps / Et tends à la fraîcheur du jour mes

516. Cartoon from *le Figaro*. A moustachioed gentleman dragging a reluctant schoolboy in the front of a door with a plate bearing the inscription "BB": "Fausse joie. "BB?... Ça veut peut-être dire "Brigitte Bardot"?" 'Non! Ça veut dire : Boîte à Bachot!'"

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jambes lasses." J.-L. Vaudoyer: "Les paumes de la main se souviennent d'un beau corps comme le palais se souvient d'un beau fruit."

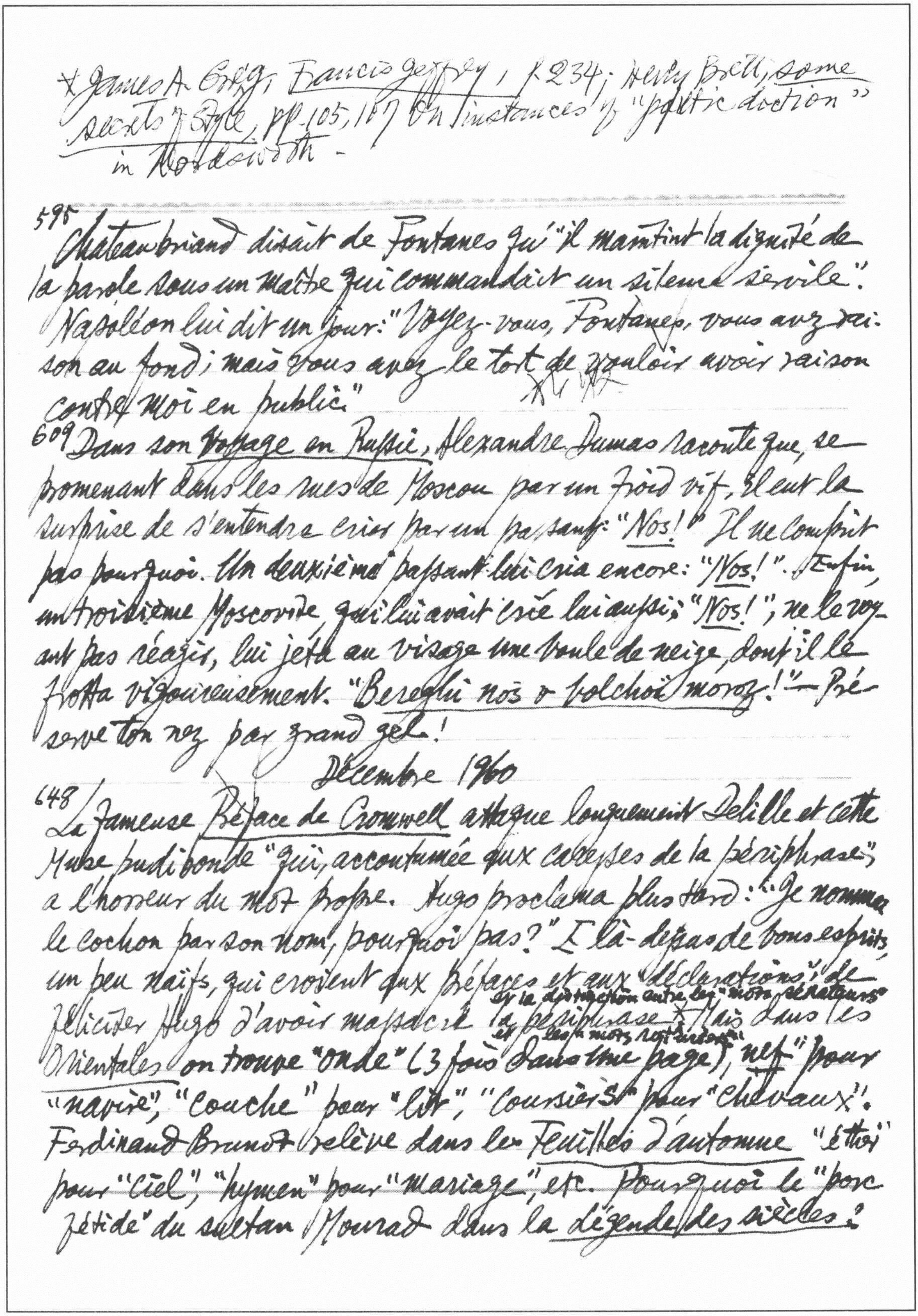
495 Selon la cantate par le P. Marco Bettini, *Ruben: Hilaro-tragedia satiropastorale* (1614), le rossignol s'exprime ainsi: "Tiuu, tiuu, tiuu, tiuu, tiuu, / Zpe tiu zqua: / Quorror pipi / Tio, tio, tio, tix / Qutio, qutio, qutio, qutio / Zquo, zquo, zquo, zquo, / Zi, zi, zi, zi, zi, zi, zi, zi, / Quorror tiu zqua pipiqui."

Octobre 1960

553 "Dans des moments de langueur, il arrive à Verlaine de faire rimer les mots avec eux-mêmes, et cette négligence a je ne sais quel charme d'infinie nonchalance: "Il pleure dans mon *coeur* / Comme il pleut sur la ville / Quelle est cette langueur / Qui pénètre mon / *Coeur*?" 554 Il coupe à la rime une locution et fait rimer avec "par conséquent" le "qu'en [dira-t-on]", y suspend une préposition. Il s'amuse à faire rimer "J.K." (Huysmans) avec "cacas": "Voyez de Banville et voyez Lecon- / Te de Lisle et tôt pratiquons leur con- / Duite..." Ces rimes surabondent surtout dans *Invectives*! 555 "Rimons peu, si nous voulons, mais rimons."

Novembre 1960

591 "On entend parfois l'aphorisme: "Les gens dévots aiment le sucre!" Cette idée doit être ancienne: "Car de tous mets sucrés, secs, en pâte ou liquides, / Les estomacs dévots toujours furent avides" (Boileau, *Satire X*: "Sur les femmes", 569-70).



× James A. Greig, *Francis Jeffrey*, p. 234; Henry Bett, *Some Secrets of Style*, pp. 105, 107 on instances of "poetic diction" in Wordsworth -

595 Chateaubriand disait de Fontanes qu'"il maintint la dignité de la parole sous un maître qui commandait un silence servile". Napoléon lui dit un jour: "Voyez-vous, Fontanes, vous avez raison au fond; mais vous avez le tort de vouloir avoir raison contre moi en public."

609 Dans son *Voyage en Russie*, Alexandre Dumas raconte que, se promenant dans les rues de Moscou par un froid vif, il eut la surprise de s'entendre crier par un passant: "*Nos!*" Il ne comprit pas pourquoi. Un deuxième passant lui cria encore: "*Nos!*". Enfin, un troisième Moscovite, qui lui avait crié lui aussi: "*Nos!*", ne le voyant pas réagir, lui jeta au visage une boule de neige, dont il le frotta vigoureusement. "*Beregui nos v bolchoï moroz!*" — Préserve ton nez par grand gel!

Décembre 1960

648 La fameuse *Préface de Cromwell* attaque longuement Delille et cette Muse pudibonde "qui, accoutumée aux caresses de la périphrase", a l'horreur du mot propre. Hugo proclama plus tard: "Je nomme le cochon par son nom, pourquoi pas?" Et là-dessus de bons esprits un peu naïfs, qui croient aux préfaces et aux "déclarations", de féliciter Hugo d'avoir massacré la périphrase et la distinction entre les "mots sénateurs" et les "mots roturiers". Mais dans les *Orientales* on trouve "onde" (3 fois dans une page), "nef" pour "navire", "couche" pour "lit", "coursiers" pour "chevaux". Ferdinand Brunot relève dans les *Feuilles d'automne* "éther" pour "ciel", "hymen" pour "mariage", etc. Pourquoi le "porc fétide" du sultan Mourad dans la *Légende des siècles*?

Et pourquoi, disant à la "narine": "Eh mais, tu n'es qu'un nez", s'est-il permis d'écrire dans Napoléon II: "Et lui, l'orgueil gonflait sa puissante *narine*?"

657 "Seule, la plage déserte vers le nord s'élance et, aux récifs angoissés et soucieux de ma conscience, striés de sournoises et subtiles sinuosités par le ressac émoussé et mousseux des souvenirs qui se pourrissent à force d'être ressassés, suinte l'angoisse" — cette phrase, tirée de l'*Oratorio pour la nuit de Noël*, comporterait, à en croire l'auteur, Marc Sabathier-Lévêque, la plus longue allitération de la littérature française. Ce serait oublier les tautacismes humoristiques de cet aloi: "Tout en tics, ~~ton~~ traître tonton têtu te tâtonne, te tutoie, tient tes tifs, tue tes totos, te tient toute, et, tout en tâtant tes tétons tant tentants, tient la tête teinte et te tend ton thé" (M. Morlon). Le fameux vers de Racine: "Pour qui sont ces serpents qui sifflent sur vos têtes?" 658 Le long poème du chevalier de Piis, l'*Harmonie imitative de la langue française*: "L'A, pour peu qu'on l'appelle arrivant plein d'audace, / Avant toute autre lettre accapare sa place:" etc.

New Statesman, 24 May 1963

781 Within the broad framework of Marxist aims, individual communist parties must have complete autonomy. Nearly all the repulsive features of communism spring from its blind adherence to dogma, its insistence that the sacred texts are immutable, & that economic realities, historical facts & human beings themselves must be bent & twisted to fit the revealed

truth. The Stalinist straitjacket is too tight for this generation. China presents to the world a deadly amalgamam of Stalinism at home, Trotskyism abroad.

782 In the last few months Canon Collins & other leading members of the CND have all but lost control of the instrument which they themselves created. If direct action can be used against the bomb why not also employ it against rates, rents & redundancy? For CND's new recruits means have come dangerously near to taking the place of ends.

785 A man would need a heart of stone, as Wilde observed, to read of the death of Little Nell without bursting into laughter. 786 Conviction is plastic when it touches the purse. I got the baleful stare reserved for radicals. "You can get everything there [a department store in Texas] — even a mink-lined chamber pot".

New Statesman, 31 May 1963

824 Graham Greene: "In West Germany one hesitates to probe the past of any man in his fifties or sixties". 826 In my young days, few undergraduates knew that girls existed & hardly any knew what girls were for. Oxford & Cambridge are finishing schools in "gracious living" & ought to be subsidised by the publishers of Vogue. The rich shall inherit the earth.

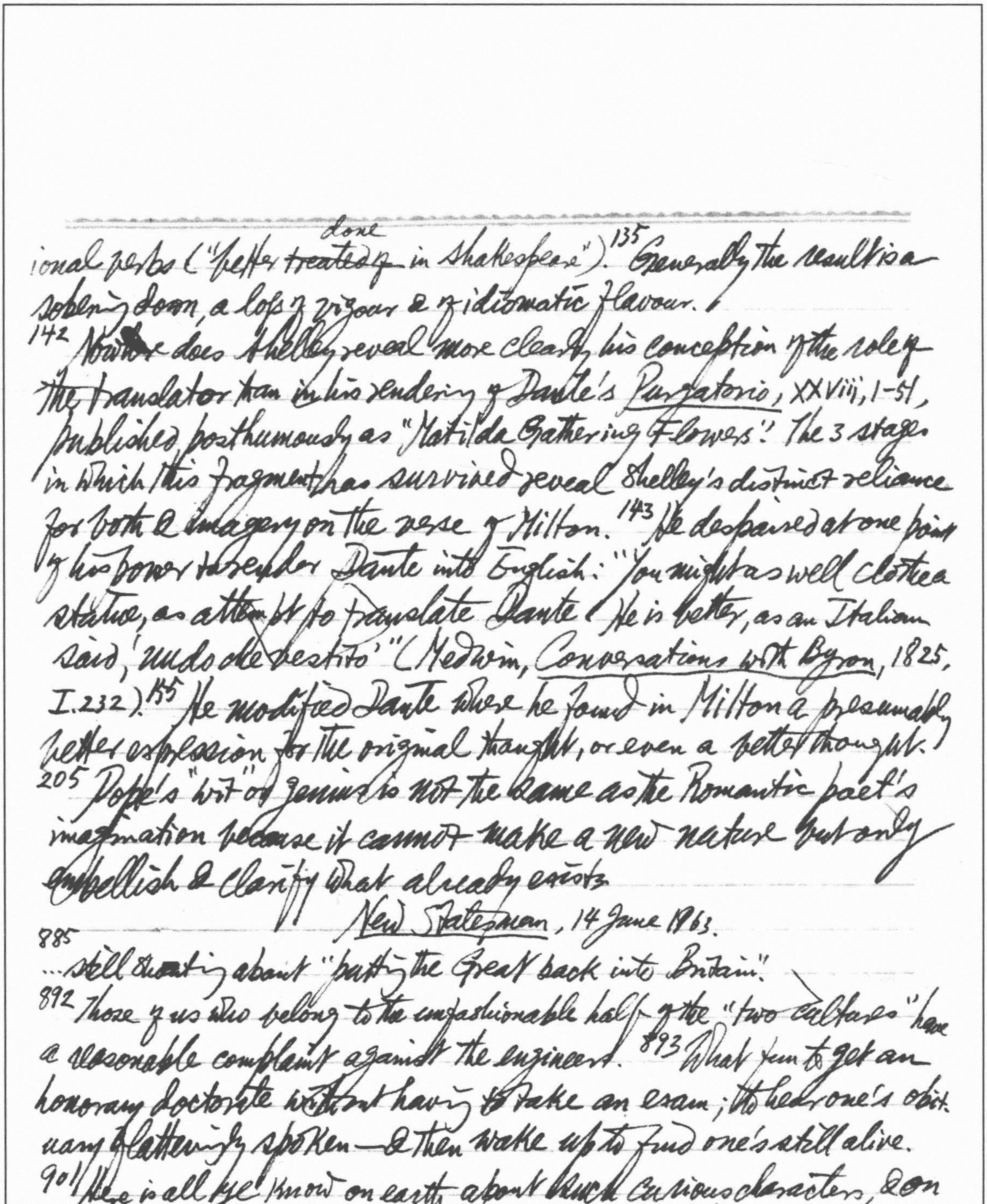
833 The homosexuals are cases, as the smug phrase has it, for the doctor rather than the policeman. 835 Like the Admass consumer, the French intellectual will fall for anything provided the packaging is smart enough.

New Statesman, 7 June 1963

Because of racial injustice, Mr Rusk says, American diplomats must conduct foreign policy as if they were in a foot-race with one leg encased in a plaster cast. The papacy is no longer the "one fixed point in a changing world." 860 The fierce beliefs of Marx & Lenin were plugged by a fake blonde with her ~~deep~~ voice & a deep cleavage. Colin Mac-Innes 866 During her lifetime my late mother, Angela Thirkell, caused me intense embarrassment. I was tempted towards a kind of literary matricide. As a writer I found her death a liberation. 868 Her ingenious essay "Shakespeare Did Not Dine Out" intended to prove that the Swan of Avon had no real knowledge of the high society he so frequently depicted.

RES, May 1963

132 Most of the alterations point in the same direction as Tillotson's revision of his sermons. What we discover as we compare the two versions of Dryden's *Essay of Dramatic Poesy* is the process by which the conversation of gentlemen can become slightly formalized. The past participle *writ* is once corrected to *written*; 133 the infinitive with *to* is used after *to perceive* & *ought*; the use of relative pronouns is methodized (*who* replaces *which* to refer to persons & *which* replaces *who* to refer to things; *as* instead of *which* after *such*). 134 We know from the *Defence of the Epilogue* (Ker, I, 168) that Dryden censured the use of *ones* as plural numbers; accordingly in revising the *Essay* he corrected "great ones" into "great persons". It was also in the *Defence* that he drew attention to the "fault" which "he had but lately observed in [his] own writings", the preposition "in the end of the sentence". In fact, the alterations involving prepositions are slightly less numerous than those involving the change of *upon* to *on*. Dryden also eliminates the past participles of preposit-



ional perks ("better ~~treated~~ done of in Shakespeare"). 135 Generally the result is a sobering down, a loss of vigour & of idiomatic flavour.

142 Nowhere does Shelley reveal more clearly his conception of the role of the translator than in his rendering of Dante's Purgatorio, XXVIII, 1-51, published posthumously as "Matilda Gathering Flowers." The 3 stages in which this fragment has survived reveal Shelley's distinct reliance for both & imagery on the verse of Milton. 143 He despaired at one point of his power to render Dante into English: "You might as well clothe a statue, as attempt to translate Dante. He is better, as an Italian said, 'nudo che vestito'" (Medwin, Conversations with Byron, 1825, I.232). 155 He modified Dante where he found in Milton a presumably better expression for the original thought, or even a better thought.

205 Pope's "wit" or genius is not the same as the Romantic poet's imagination because it cannot make a new nature but only embellish & clarify what already exists.

New Statesman, 14 June 1963.

885 ...still shouting about "putting the Great back into Britain."

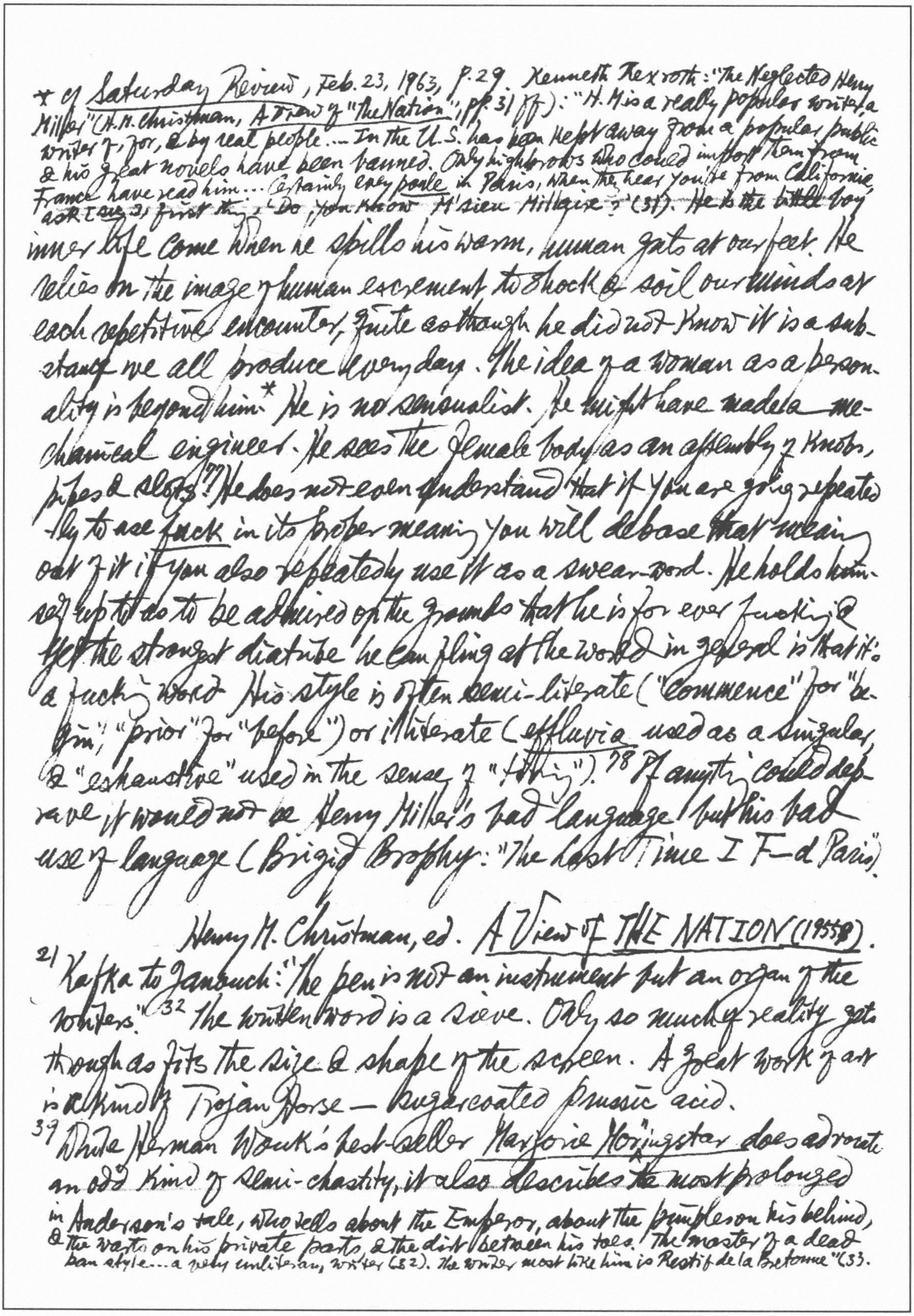
892 Those of us who belong to the unfashionable half of the "two cultures" have a reasonable complaint against the engineers. 893 What fun to get an honorary doctorate without having to take an exam; to hear one's obituary flatteringly spoken — & then wake up to find one's still alive.

901 Here is all ye know on earth about such curious characters, & on the whole all ye need to know 904 Wilde called Symons "an egoist without ego." Lord Beaverbrook on Lloyd George: "He did not care in which direction the car was travelling, so long as he remained in the driver's seat."

The London Magazine, June 1963.

34 Tea tastes better from fine china. This is my last remaining link with the gracious life. 54 The artist becomes himself a dealer-promoter. Cyril Connolly understood this danger many years ago when he observed that nowadays the cow is expected to work in the milk bar as well as provide the milk.

74 Henry Miller is drunk — on incredibly little alcohol. He is boasting to the other Americans he is with (he is always with other Americans), & boasting inaccurately. 75 As he gets drunker, he starts to grab at every female buttock that passes. If it is a French prostitute he has got hold of, you can predict the evening will evaporate without any sexual event taking place, because there will be a stalemate between her meanness & his. In Italy he always gets hold of that sad girl of whom there is one in every Italian small town — half nymphomaniac, half nit-wit. He will boast about her for months afterwards, getting her name slightly wrong: he has never grasped that girls' names in Italian are more likely to end —a than —o. He does not believe in the discipline of art but writes in a near-automatic state, as though taking down dictation from his guts. "I got it, I got it, I got it" — in this case, genius O, & a penis. We'll come back to the second, which he probably has got. Genius he has not. He is exuberant, but lacks energy. For all his boasting how he loves it, he has really only thing to say about Paris — "Miller was here." To chalk that & a few rude words on the walls of Paris is what Tropic of Cancer amounts to. 76 Accounts of the acrobatics of copulation; scenes from the vie de Bohème with more sex but less charm. The only passages of



inner life come when he spills his warm, human guts at our feet. He relies on the image of human excrement to shock & soil our minds at each repetitive encounter, quite as though he did not know it is a substance we all produce every day. The idea of a woman as a personality is beyond him.* He is no sensualist. He might have made a mechanical engineer. He sees the female body as an assembly of knobs, pipes & slots.[77] He does not even understand that if you are going repeatedly to use fuck in its proper meaning you will debase that meaning out of it if you also repeatedly use it as a swear-word. He holds himself up to us to be admired on the grounds that he is for ever fucking & yet the strongest diatribe he can fling at the world in general is that it's a fucking world. His style is often semi-literate ("commence" for "begin", "prior" for "before") or illiterate (effluvia used as a singular, & "exhaustive" used in the sense of "tiring").[78] If anything could deprave it would not be Henry Miller's bad language but his bad use of language (Brigid Brophy: "The Last Time I F—d Paris").

Henry M. Christman, ed. A View of THE NATION (1955).

21 Kafka to Janouch: "The pen is not an instrument but an organ of the writers."[32] The written word is a sieve. Only so much of reality gets through as fits the size & shape of the screen. A great work of art is a kind of Trojan Horse — sugarcoated prussic acid.

39 While Herman Wouk's best-seller Marjorie Morningstar does advocate an odd kind of semi-chastity, it also describes the most prolonged

* cf Saturday Review, Feb. 23, 1963, p. 29. Kenneth Rexroth: "The Neglected Henry Miller" (H. M. Christman, A View of "The Nation", pp. 31 ff): "H. M. is a really popular writer, a writer of, for, & by real people... In the U.S. has been kept away from a popular public & his great novels have been banned. Only highbrows who could import them from France have read him... Certainly every poule in Paris, when they hear you're from California, ask [illegible], first thing, 'Do you know M'sieu Millaire?' (31). He is the little boy in Anderson's tale, who tells about the Emperor, about the pimples on his behind, & the warts on his private parts, & the dirt between his toes. The master of a dead pan style... a very unliterary writer (32). The writer most like him is Restif de la Bretonne" (33.

necking-bout in recent literary history. By the time of marriage there is probably no need for sexual activity.

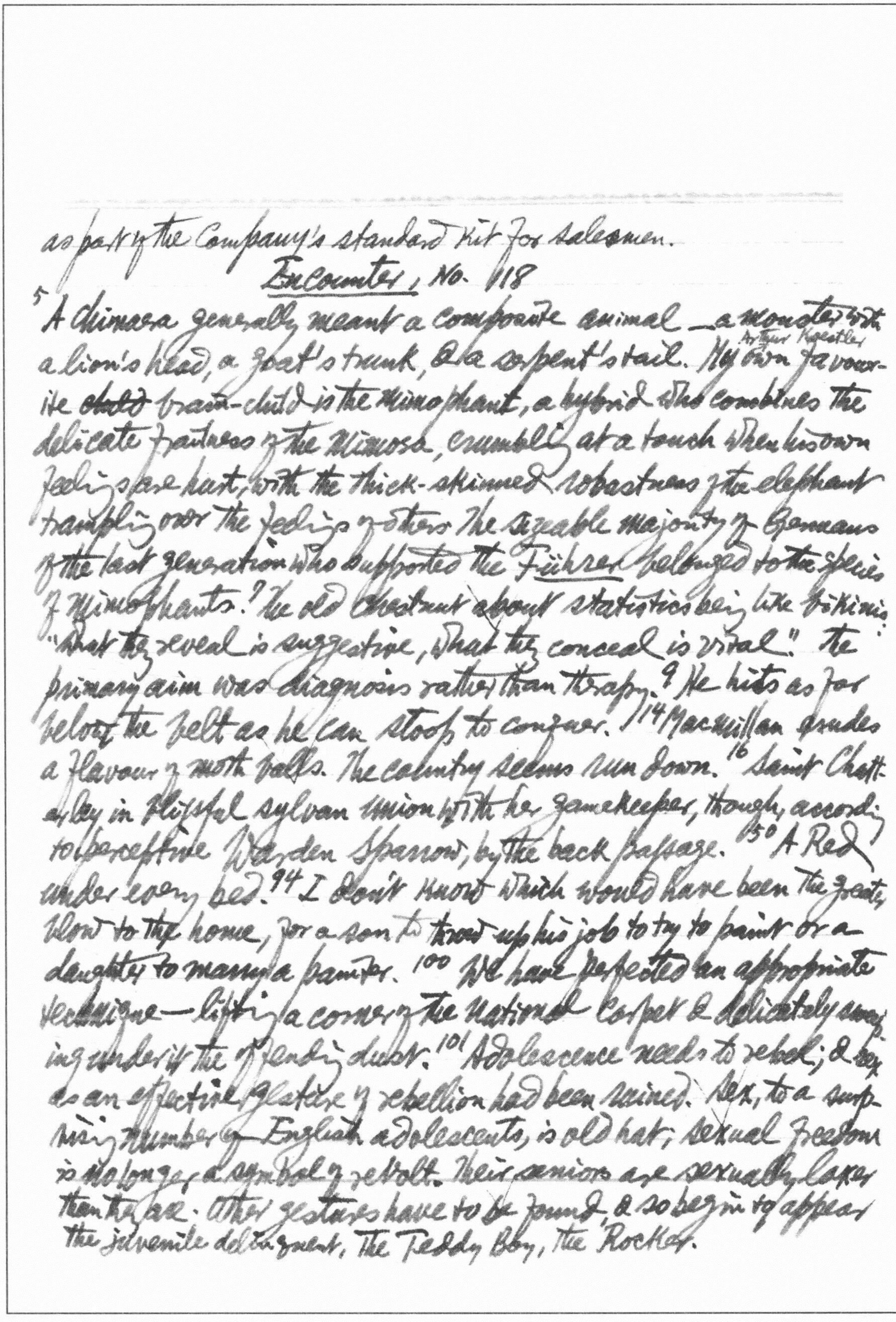
78 The 'Peeping-Tom' magazines like *Suppressed*, *Hush-Hush*, *Behind The Scenes*, *The Lowdown* & *On the Q.T.* are offshoots of *Confidential*, containing rehashes of old newspaper accounts of divorce action & police cases. The formula is simple: a movie star is stopped for speeding; you line up some suggestive photographs of the star; you get a sharp rewrite man to go through the morgue file on the star etc.

96 The Calvinist: "We may not be able to keep you from sinning, but we'll do what we can ~~[illegible]~~ to keep you from enjoying it."

100 The best portrait of a call girl is Holly Golightly in Truman Capote's *Breakfast at Tiffany's*. But Capote never shows her to us in her chromium habitat — in those mortuaries of fun, night clubs. He does not mention her pimp.

221 "Anything I have one of, I'd like a second one of — at the right price — including my wife."

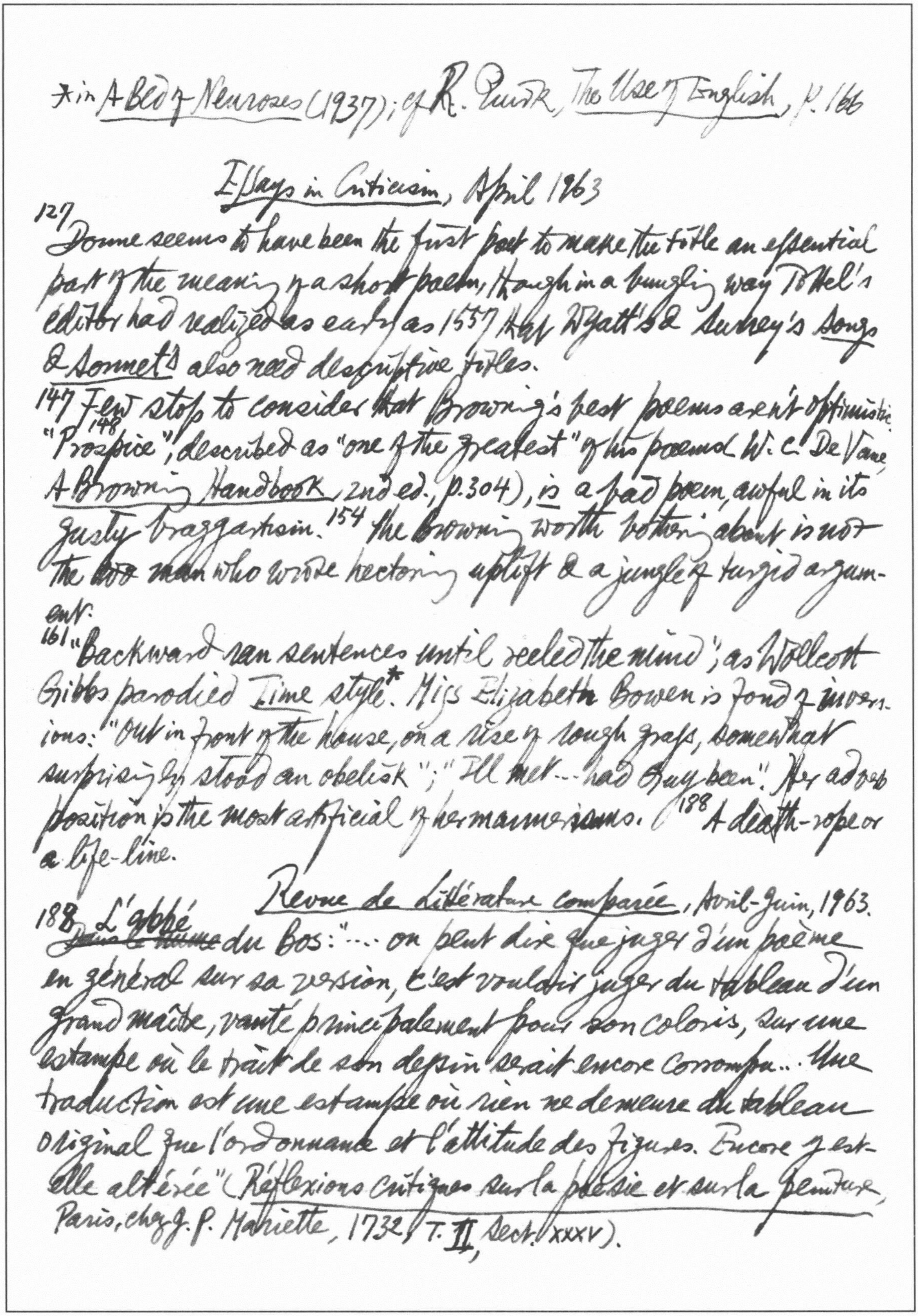
230 Supposedly, Mrs Samuel Johnson entered her husband's study one afternoon & discovered him with housemaid a-lap. "Why Samuel, *I* am surprised!" "Not at all, my dear. It was *I* who was surprised. *You* were astonished." The incidence of venereal disease has lessened to a considerable degree. This does not mean necessarily that trade is down, but rather that sulfanilimide is up. In an age of Organization Man there 231 is a place for Accomodation Woman. 234 The General Electric Supply Company sales convention in Newark was revealed as having hired Nedda Bogart to furnish call girls



as part of the Company's standard kit for salesmen.

Encounter, No. 118

[5] A Chimaera generally meant a composite animal — a monster with a lion's head, a goat's trunk, & a serpent's tail. Arthur Koestler My own favourite ~~child~~ brain-child is the Mimophant, a hybrid who combines the delicate frailness of the Mimosa, crumbling at a touch when his own feelings are hurt, with the thick-skinned robustness of the elephant trampling over the feelings of others. The sizeable majority of Germans of the last generation who supported the Führer belonged to the species of Mimophants. [7] The old chestnut about statistics being like bikinis: "What they reveal is suggestive, what they conceal is vital." The primary aim was diagnosis rather than therapy. [9] He hits as far below the belt as he can stoop to conquer. [14] Macmillan exudes a flavour of moth balls. The country seems run down. [16] Saint Chatterley in blissful sylvan union with her gamekeeper, though, according to perceptive Warden Sparrow, by the back passage. [50] A Red under every bed. [94] I don't know which would have been the greater blow to the home, for a son to throw up his job to try to paint or a daughter to marry a painter. [100] We have perfected an appropriate technique — lifting a corner of the national carpet & delicately sweeping under it the offending dust. [101] Adolescence needs to rebel; & sex as an effective gesture of rebellion had been ruined. Sex, to a surprising number of English adolescents, is old hat; sexual freedom is no longer a symbol of revolt. Their seniors are sexually laxer than they are. Other gestures have to be found, & so begin to appear the juvenile delinquent, the Teddy Boy, the Rocker.



*in *A Bed of Neuroses* (1937); cf R. Quirk, *The Use of English*, p. 166

Essays in Criticism, April 1963

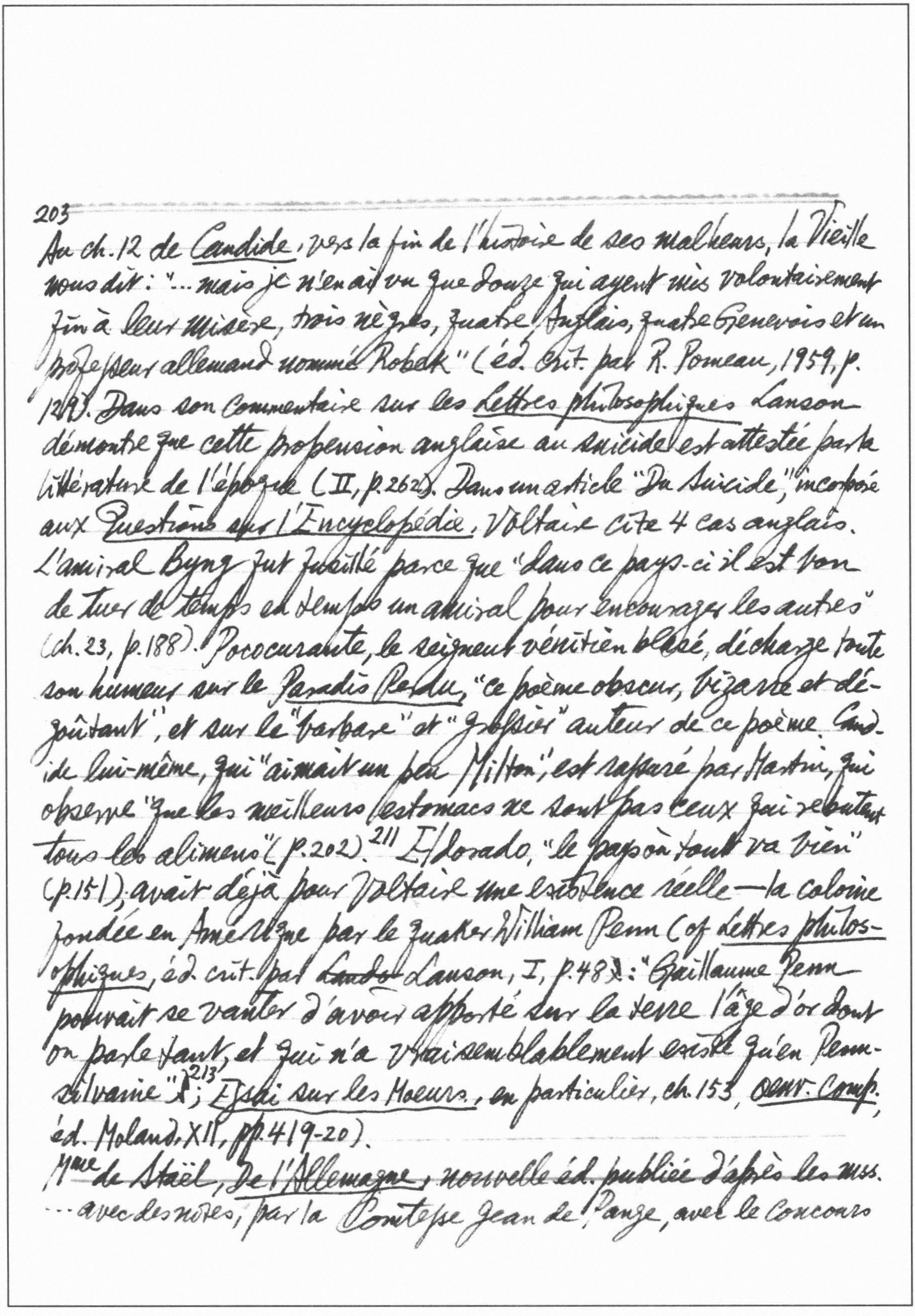
127 Donne seems to have been the first poet to make the title an essential part of the meaning of a short poem, though in a bungling way Tottel's editor had realized as early as 1557 that Wyatt's & Surrey's *Songs & Sonnets* also need descriptive titles.

147 Few stop to consider that Browning's best poems aren't optimistic. 148 "Prospice", described as "one of the greatest" of his poems (W. C. DeVane *A Browning Handbook*, 2nd ed., p.304), *is* a bad poem, awful in its gusty braggartism. 154 the Browning worth bothering about is not the [illegible] man who wrote hectoring uplift & a jungle of turgid argument.

161 "Backward ran sentences until reeled the mind"; as Wollcott Gibbs parodied *Time* style*. Miss Elizabeth Bowen is fond of inversions: "Out in front of the house, on a rise of rough grass, somewhat surprisingly stood an obelisk"; "Ill met ... had they been". Her adverb position is the most artificial of her mannerisms. 188 A death-rope or a life-line.

Revue de Littérature comparée, Avril-Juin, 1963.

188 L'abbé [illegible] du Bos: "... on peut dire que juger d'un poème en général sur sa version, c'est vouloir juger du tableau d'un grand maître, vanté principalement pour son coloris, sur une estampe où le trait de son dessin serait encore corrompu... Une traduction est une estampe où rien ne demeure du tableau original que l'ordonnance et l'attitude des figures. Encore y est-elle altérée" (*Réflexions critiques sur la poësie et sur la peinture*, Paris, chez J. P. Mariette, 1732, T. II, Sect. XXXV).

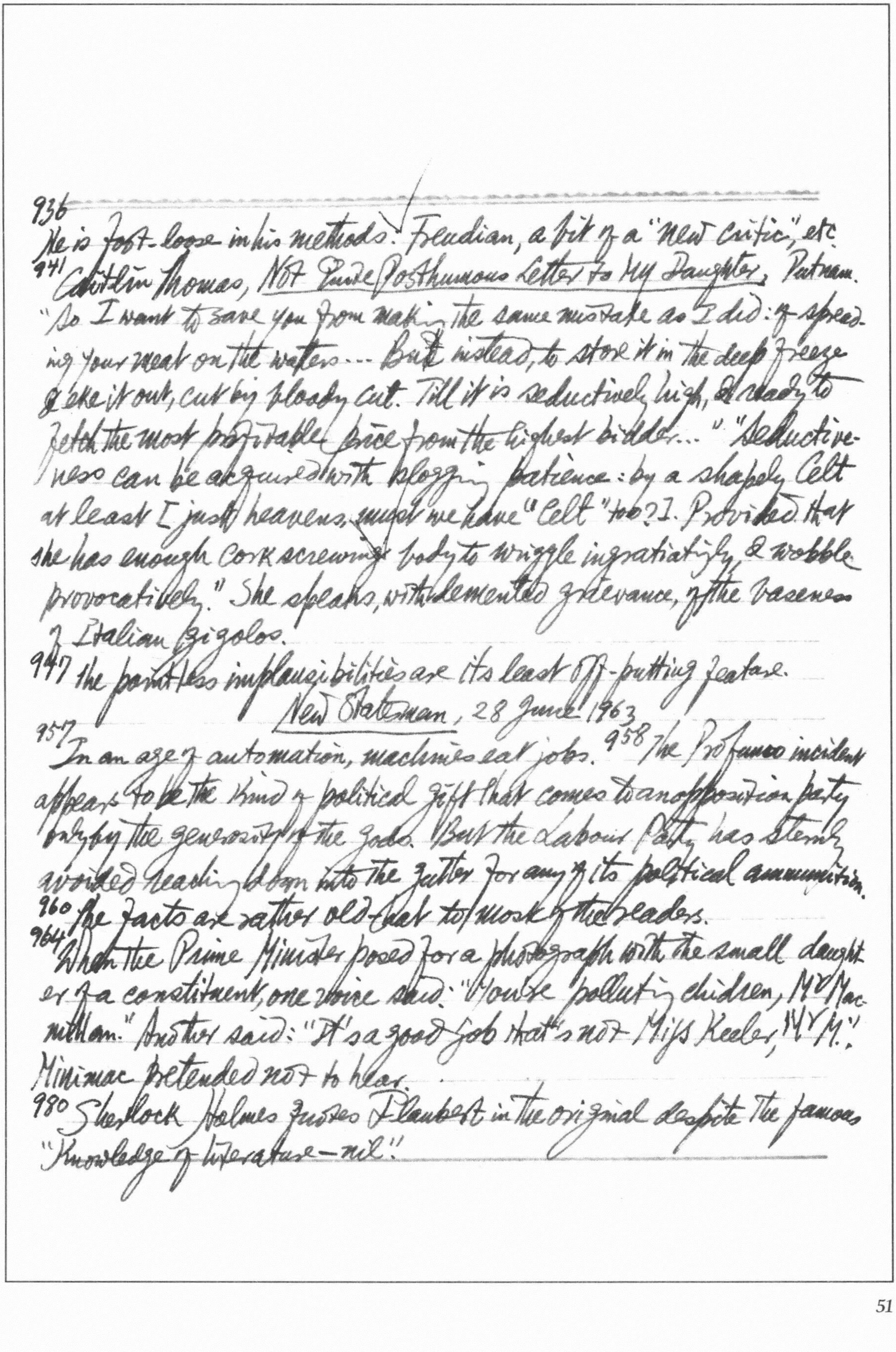


203 Au ch. 12 de *Candide*, vers la fin de l'histoire de ses malheurs, la Vieille nous dit : "... mais je n'en ai vu que douze qui ayent mis volontairement fin à leur misère, trois nègres, quatre Anglais, quatre Genevois et un professeur allemand nommé Robeck" (éd. crit. par R. Pomeau, 1959, p. 129). Dans son commentaire sur les *Lettres philosophiques* Lanson démontre que cette propension anglaise au suicide est attestée par la littérature de l'époque (II, p. 262). Dans un article "Du Suicide," incorporé aux *Questions sur l'Encyclopédie*, Voltaire cite 4 cas anglais. L'amiral Byng fut fusillé parce que "dans ce pays-ci il est bon de tuer de temps en temps un amiral pour encourager les autres" (ch. 23, p. 188). Pococurante, le seigneur vénitien blasé, décharge toute son humeur sur le *Paradis Perdu*, "ce poème obscur, bizarre et dégoûtant", et sur le "barbare" et "grossier" auteur de ce poème. Candide lui-même, qui "aimait un peu Milton", est rassuré par Martin, qui observe "que les meilleurs estomacs ne sont pas ceux qui rebutent tous les aliments" (p. 202). [211] Eldorado, "le pays où tout va bien" (p. 151), avait déjà pour Voltaire une existence réelle — la colonie fondée en Amérique par le quaker William Penn (cf *Lettres philosophiques*, éd. crit. par ~~Lanso~~ Lanson, I, p. 48): "Guillaume Penn pouvait se vanter d'avoir apporté sur la terre l'âge d'or dont on parle tant, et qui n'a vraisemblablement existé qu'en Pennsylvanie")[213]; *Essai sur les Moeurs*, en particulier, ch. 153, *Oeuvr. Comp.*, éd. Moland, XII, pp. 419-20).

Mme de Staël, *De l'Allemagne*, nouvelle éd. publiée d'après les mss. ... avec des notes, par la Comtesse Jean de Pange, avec le concours de Mlle Simone Balayé, 5 vols. Hachette, 1958-60. 300 Un très important appendice est le journal tenu par Mme de S. lors de son premier voyage en Allemagne. Ses informateurs sont nombreux. Guillaume Schlegel est loin de détenir le monopole ou la prépondérance. 301 Elle lit énormément, et ~~Ph~~ Oehlenschläger affirme qu'elle est parvenue, vers 1808, à lire l'allemand avec une grande facilité (II, p.191, note). 302 "Non, je ne vivrai jamais dans le nord, mon âme n'a plus assez de jeunesse pour se passer du soleil" (*Journal*, I, p.319); "Kant écrit que le beau nous fait sentir le mal du pays, c'est-à-dire le souvenir du ciel" (IV, p.222).

New Statesman, 21 June 1963

921 A nation rouses itself from a long slumber that has suffered too many nightmares. Trust between fellow Etonians—all sharing their ignorance—is no substitute for efficient government. 922 The only immediate question facing Mr Macmillan is one about the nature of his own funeral arrangements. Critics dance on his coffin. He will not be allowed to depart without being given some form of gold watch. 923 to celebrate victory in sex war. 926 They are publicly pilloried in the press
i.e. a remarkable year
928 That was a year that was.
933 However much one may love Tom Sawyer of the earlier book, in *Huckleberry Finn* it is impossible to do so. He is cruel, insensitive, & petty-bourgeois in all his instincts. 934 Did Jim the Negro & Huck love each other physically on the raft? Though Twain is not specific about this, he plants all sorts of clues.



936
He is foot-loose in his methods: Freudian, a bit of a "New Critic," etc.

941 Caitlin Thomas, Not Quite Posthumous Letter to My Daughter, Putnam.
"So I want to save you from making the same mistake as I did: of spreading your meat on the waters... But instead, to store it in the deep freeze & eke it out, cut by bloody cut. Till it is seductively high, & ready to fetch the most profitable price from the highest bidder..." "Seductiveness can be acquired with plodding patience: by a shapely Celt at least [just heavens, must we have "Celt" too?]. Provided that she has enough corkscrewing body to wriggle ingratiatingly & wobble provocatively." She speaks, with demented grievance, of the baseness of Italian gigolos.

947 the pointless implausibilities are its least off-putting feature.

New Statesman, 28 June 1963

957 In an age of automation, machines eat jobs. 958 The Profumo incident appears to be the kind of political gift that comes to an opposition party only by the generosity of the gods. But the Labour Party has sternly avoided reaching down into the gutter for any of its political ammunition.

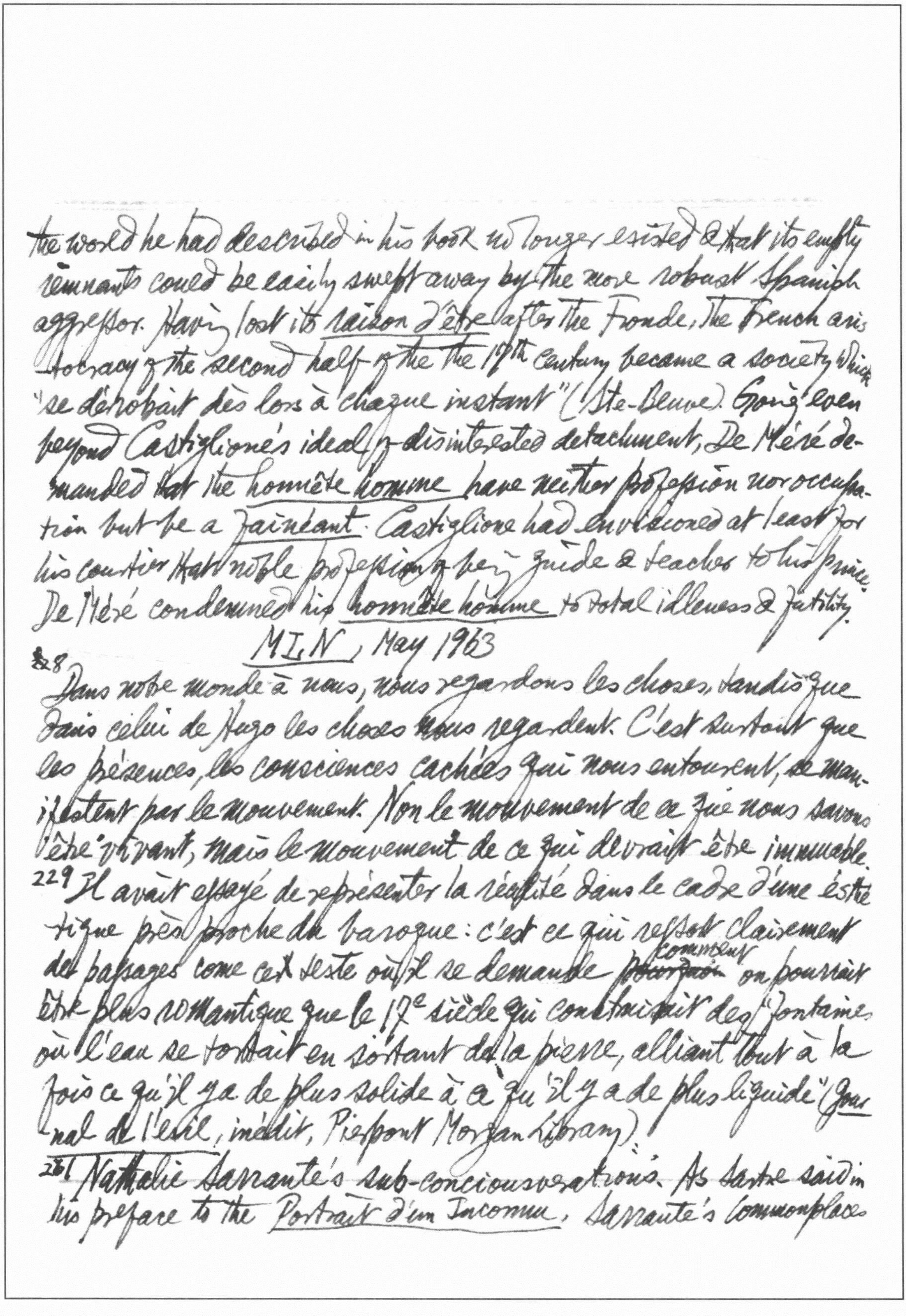
960 the facts are rather old-hat to most of the readers.

964 When the Prime Minister posed for a photograph with the small daughter of a constituent, one voice said: "You're polluting children, Mr Macmillan." Another said: "It's a good job that's not Miss Keeler, Mr M." Minimac pretended not to hear.

980 Sherlock Holmes quotes Flaubert in the original despite the famous "Knowledge of literature—nil."

The Romanic Review, April 1963

112 Maurice Magendie's conscientious dissertation *La Politesse mondaine et les théories de l'honnêteté en France, au XVIIe siècle* (1925) started a battle royal among scholars. Spingarn, in a review of the book in *The Romanic Review* (1926), criticized the provincialism & positivistic narrowness of Magendie's approach. Mornet, Fay, Bray & Philippe Van Tieghem, who gave a résumé of the controversy in his *Tendances nouvelles en histoire littéraire* (Études Francaises, 22e Cahier, 1930, pp. 1-22), participated in the ensuing battle. 116 The popularity of Faret's *L'Honnête homme ou l'art de plaire à la cour* (1630) must certainly have had its share in 117 equating the *courtisan* with the *honnête homme*. 119 The conception of the *honnête homme* held by the Chevalier de Méré, who was, in Sainte-Beuve's phrase, "frivole dans le sérieux" & "pédant dans le frivole", coincides with Castiglione's ideal of the *cortegiano*. What both authors shared was an aesthetic conception of life, i.e. self-formation to the extent that the individual becomes a ~~wok~~ work of art. Vices & virtues were tempered to such an extent that their very essence evaporated & only a shell remained. Sensuality did no longer seek an outlet in any physical relationship between the sexes but in versiage & gallantry. Poetry & music became ~~par~~ forms of purely social entertainment & lost their character of serious art. Courage was transmuted into proficiency in sports & games. 120 The aesthetic individual is always the product of a social group that has survived its usefulness & whose existence has become futile. Castiglione did not understand that



the world he had described in his book no longer existed & that its empty remnants could be easily swept away by the more robust Spanish aggressor. Having lost its raison d'être after the Fronde, the French aristocracy of the second half of the the 17th century became a society which "se dérobait dès lors à chaque instant" (Ste-Beuve). Going even beyond Castiglione's ideal of disinterested detachment, De Méré demanded that the honnête homme have neither profession nor occupation but be a fainéant. Castiglione had envisioned at least for his courtier that noble profession of being guide & teacher to his prince. De Méré condemned his honnête homme to total idleness & futility.

MLN, May 1963

228 Dans notre monde à nous, nous regardons les choses, tandis que dans celui de Hugo les choses nous regardent. C'est surtout que les présences, les consciences cachées qui nous entourent, se manifestent par le mouvement. Non le mouvement de ce que nous savons être vivant, mais le mouvement de ce qui devrait être immuable.

229 Il avait essayé de représenter la réalité dans le cadre d'une esthétique très proche du baroque: c'est ce qui ressort clairement des passages come cet texte où il se demande ~~pourquoi~~ comment on pourrait être plus romantique que le 17e siècle qui construisait des "fontaines où l'eau se tordait en sortant de la pierre, alliant tout à la fois ce qu'il y a de plus solide à ce qu'il y a de plus liquide" (Journal de l'exil, inédit, Pierpont Morgan Library).

281 Nathalie Sarraute's sub-conciousversations. As Sartre said in his preface to the Portrait d'un Inconnu, Sarraute's commonplaces

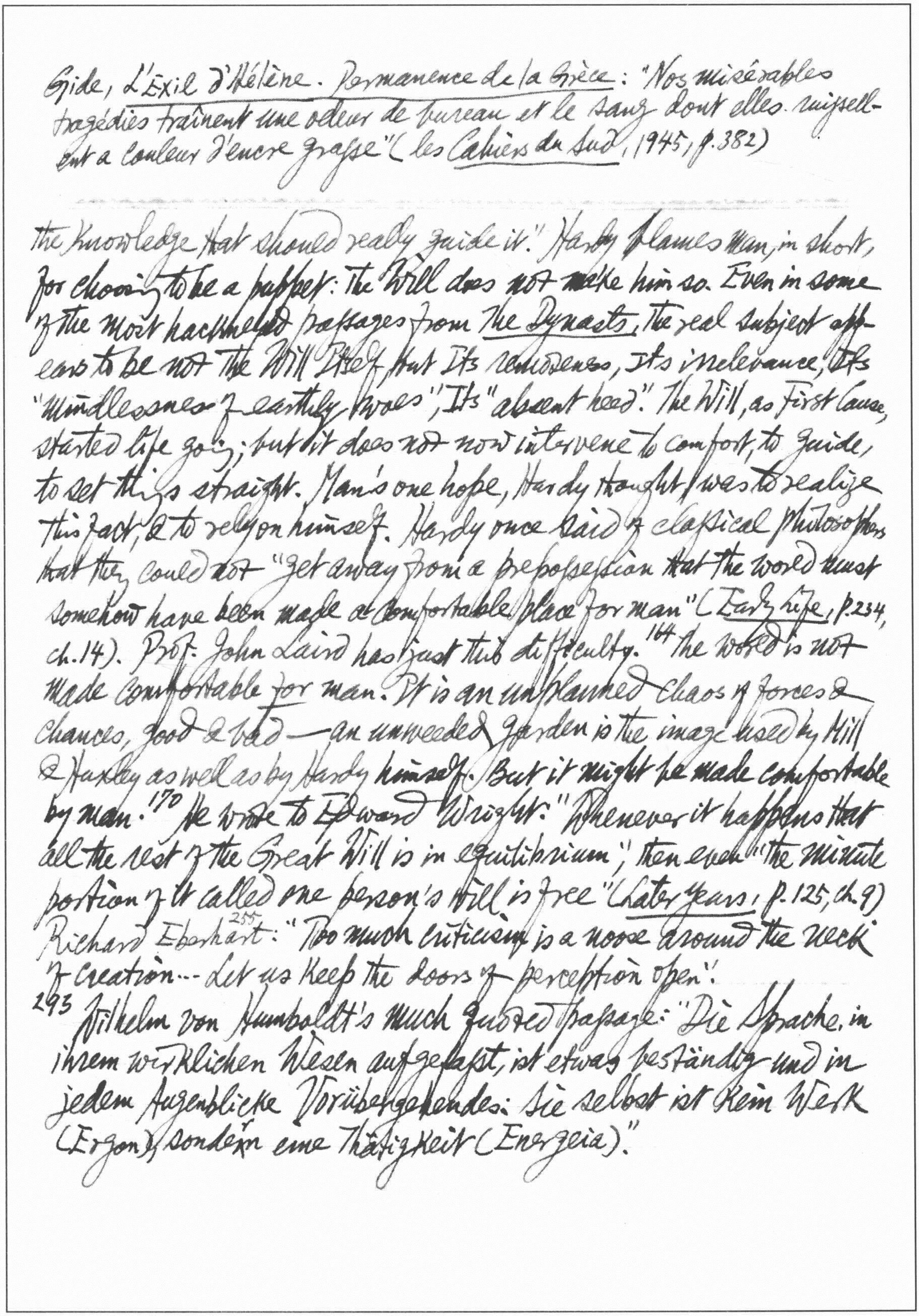
273 The term *faux ami* was first used by MM. Koessler & Derocquigny in their *Les faux amis ou les pièges du vocabulaire anglais* (1928; 5th ed. 1963). Louis Dupont published in 1963 *Les Faux Amis espagnols*.

are a common place, a meeting-ground for the human community, but uttered conversation is soon in conflict with unutterable sub-conversation; "la conversation sacrée, échange rituel de lieux communs, dissimule une 'sous-conversations' où les ventouses se frôlent, se lèchent, s'aspirent." Sarraute on the novels of Ivy Compton-Burnett: "Un jeu serré, subtil, féroce, se joue entre la conversation et la sous-conversation."

MLR, April 1963

162 Hardy's stories are not stories of unhappiness; they are stories of happiness missed. Beneath the actual story runs the current of another story: of *what might have been instead*. The current misreading of Hardy's *The Dynasts* is tantamount to quoting his famous "wish to set the emotional history of two infinitesimal lives against the stupendous background of the stellar universe ..." & not continuing the quotation with the words which define his real purpose: "& to impart to readers the sentiment that the smaller might be the greater to them as men" (Preface to *Two on a Tower*). While writing *The Dynasts*, Hardy began the poem "*Thoughts at Midnight*" (published posthumously in *Winter Words*), in which he said he could forgive all mankind's follies & wickednesses, save the one absurdity of their "Acting like puppets / Under Time's buffets".

163 An early note (*Early Life*, pp. 197-8, ch. 12): "Write a history of human automatism, or impulsion — viz., an account of human action in spite of human knowledge, showing how far conduct lags behind



Gide, *L'Exil d'Hélène*. *Permanence de la Grèce*: "Nos misérables tragédies traînent une odeur de bureau et le sang dont elles ruissellent a couleur d'encre grasse" (les *Cahiers du Sud*, 1945, p.382)

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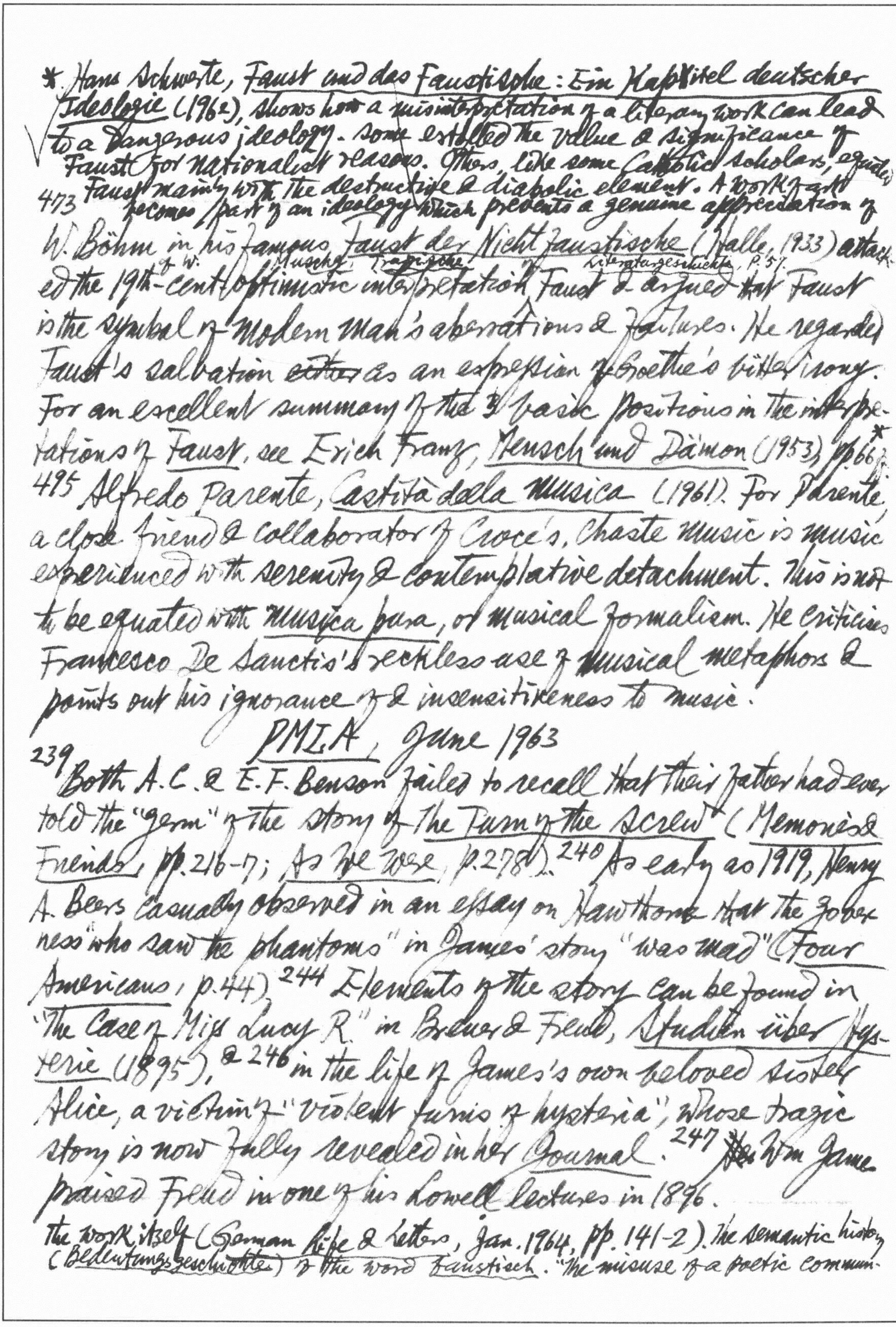
the knowledge that should really guide it." Hardy blames man, in short, for choosing to be a puppet: the Will does not make him so. Even in some of the most hackneyed passages from *The Dynasts*, the real subject appears to be not the Will Itself but Its remoteness, Its irrelevance, Its "mindlessness of earthly woes", Its "absent heed". The Will, as First Cause, started life going; but it does not now intervene to comfort, to guide, to set things straight. Man's one hope, Hardy thought, was to realize this fact, & to rely on himself. Hardy once said of classical philosophers that they could not "get away from a prepossession that the world must somehow have been made a comfortable place for man" (*Early Life*, p.234, ch.14). Prof. John Laird has just this difficulty.[164] The world is not made comfortable for man. It is an unplanned chaos of forces & chances, good & bad — an unweeded garden is the image used by Mill & Huxley as well as by Hardy himself. But it might be made comfortable by man.[170] He wrote to Edward Wright: "Whenever it happens that all the rest of the Great Will is in equilibrium," then even "the minute portion of it called one person's Will is free" (*Later Years*, p.125, ch.9)

Richard Eberhart[255]: "Too much criticism is a noose around the neck of creation... Let us keep the doors of perception open".

293 Wilhelm von Humboldt's much quoted passage: "Die Sprache, in ihrem wirklichen Wesen aufgefaſst, ist etwas beständig und in jedem Augenblicke Vorübergehendes: Sie selbst ist kein Werk (Ergon), sondern eine Thätigkeit (Energeia)."

The Journal of Aesthetics & Art Criticism, Summer 1963

387 The moment a symbol attracts attention to itself, it either has been transformed into art, or has become magical. ("What might have been an ideal becomes an idol" (Jane Harrison, *Ancient Art & Ritual*, Oxford, 1948, p.227). 388 A work of art is self-explanatory while a symbol is not. Symbols can be read in contradictory terms, e.g., the rose can represent passion or purity. 389 the process of symbolisation: Abstract concept (divine power)—abstract symbol (thunderbolt) — zoomorphic symbol (eagle) —anthropomorphic symbol (Zeus); abstract concept (timeless-ness) — abstract symbol (circle) — zoomorphic symbol (snake biting its own tail) — anthropomorphic symbol (Buddha in Nirvana). 390 With certain symbols one or another of these stages may be absent, as in the case of the concept of innocence, for which no abstract symbol is known, but whose zoomorphic symbol is the lamb. 392 Mystic experience is ~~no~~ asymbolic. St Augustine (*Confessions*, IX:25) says that "every tongue & every sign" must be "silenced" when any person "lifts up his ear to Him"; of Dionysius the Areopagite on the "Darkness of Unknowing wherein he ... is enwrapped in that which is wholly intangible & invisible" (C.E. Rolt, *Dionysius the Areopagite*, p.194). 396 Six stages: 1 asymbolic (mystic experience); 2. Metasymbolic (non-objective art or analogous self-referential forms, e.g. abstract painting); 397 3. symbolic abstract (aniconic patterns); 4. zoomorphic (once removed from the abstract symbol); 5. anthropomorphic (twice removed from the abstract symbol); 6 allegoric.



*. Hans Schwerte, *Faust und das Faustische: Ein Kapitel deutscher Ideologie* (1962), shows how a misinterpretation of a literary work can lead to a dangerous ideology. Some extolled the value & significance of Faust for nationalist reasons. Others, like some Catholic scholars, equated Faust mainly with the destructive & diabolic element. A work of art becomes part of an ideology which prevents a genuine appreciation of

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W. Böhm in his famous *Faust der Nichtfaustische* (Halle, 1933) attacked the 19th-cent. optimistic interpretation of Faust & argued that Faust is the symbol of modern man's aberrations & failures. He regarded Faust's salvation ~~either~~ as an expression of Goethe's bitter irony.

of W. Muschg, *Tragische* Literaturgeschichte, p. 57.

For an excellent summary of the 3 basic positions in the interpretations of *Faust*, see Erich Franz, *Mensch und Dämon* (1953), pp. 66 ff.*

495 Alfredo Parente, *Castità della musica* (1961). For Parente, a close friend & collaborator of Croce's, chaste music is music experienced with serenity & contemplative detachment. This is not to be equated with *musica pura*, or musical formalism. He criticizes Francesco De Sanctis's reckless use of musical metaphors & points out his ignorance of & insensitiveness to music.

PMLA, June 1963

239 Both A.C. & E.F. Benson failed to recall that their father had ever told the "germ" of the story of *The Turn of the Screw* (*Memories & Friends*, pp. 216-7; *As We Were*, p. 278). 240 As early as 1919, Henry A. Beers casually observed in an essay on Hawthorne that the governess "who saw the phantoms" in James' story "was mad" (*Four Americans*, p. 44). 244 Elements of the story can be found in "The Case of Miss Lucy R." in Breuer & Freud, *Studien über Hysterie* (1895), & 246 in the life of James's own beloved sister Alice, a victim of "violent furies of hysteria", whose tragic story is now fully revealed in her *Journal*. 247 Wm James praised Freud in one of his Lowell lectures in 1896.

the work itself (*German Life & Letters*, Jan. 1964, pp. 141-2). The semantic history (*Bedeutungsgeschichte*) of the word *Faustisch*. "The misuse of a poetic communication in areas other than its own... has a destructive effect. The public is misled, & seduced through language" (S.241). "Before World I this image of Faust [a hero clad in the armor of Siegfried, the mantle of Wotan, the garb of the Nietzschean superman] ... was made to compensate for the lack of a 'German Ideology'" (S.165). (MLN Oct. 1965, pp. 523-5)

New Statesman, 5 July 1963.

1 Nuclear war is too high a price to pay, whatever the prize

8 The problem of unemployment is the gravest the Kennedy administration faces at home. A senior member of the government seriously said that the only solution is somehow to convince the American people that domestic service is a worthy occupation. Fear may prove a sharper spur to Congress than has conscience. He appears as himself, complete & unadulterated. √

9 In A Book of England, published by the State Text-book Publicity House, Moscow, very seldom is any date given to the extracts. Nothing indicates that Priestley's English Journey refers to England before the war or that Aldington's Death of a Hero was a novel about the First World War. Any Soviet reader would assume that England is still severely rationed. Churchill & his family are a source of persistent curiosity to my Russian acquaintances. When they do get a glimpse of the actual England, they are often surprised to find how like it is to their own Soviet society. The film of Saturday Night & Sunday Morning rang true with those who saw it at the Moscow Film Festival. The film was never released because Mme Furtseva was profoundly shocked by the public revelation of female mysteries in a bit of dialogue between the hero & his mistress. "How do you know you're pregnant?" "Because I'm overdue".

18 The Pound industry is showing signs of over-production: there is too much commentary chasing too little real poetry. The anti-Pound, or penny-wise, faction. Mr Dekker could have made all his points in a single article. But a book is a book is a book is...

* cf A. W. Schlegel's letter to the bookseller Reimer for his resentment against Tieck's tampering of his version (*Kritische Schriften and Briefe*, W. Kohlhammer Verlag, Bd. I, S.261 ff).

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20 A Whitmanesque greed to include everything, things described in a catalogue of gasps, a messy explosion in your face.

Ib., 12 July 1963.

33 The brutal facts of life in London streets give him the lie. 38 Soon there will be two rival communist churches. 38 K's speeches are still essentially papal pronouncements, *urbi et orbi*, brooking no debate.

44 Any stick will do to beat the government, but we should not put rods in pickle for ourselves.

German Life & Letters, April & July 1963

164 Wilhelm Schlegel translated 17 of the plays. Tieck's preface to the 3rd volume of *Shakespeare's dramatische Werke* says: "…ich die Uebersetzungen jüngerer Freunde, die ihre ganze leisure Musse diesem Studium widmen können, durchsehe, und, wo es nöthig, verbessere, auch einige Anmerkungen den Schauspielen add to zufüge." The 165 "younger friends" were his daughter Dorothea & Wolf Baudissin.* For Baudissin the prime consideration was the avoidance of anything that might sound like a translation: "Vor allen Dingen sollte meine Arbeit wie Deutsch und nicht wie Englisch klingen" (Introduction to *Ben Jonson und seine Schule*); "Eine Übersetzung soll sich wie ein Original lesen" (*Molière's Lustspiel* II, Introduction). Dorothea was more prone to cling closely to the 166 original even at the risk of producing at times a somewhat stilted line. He not only did the spadework for the translation of 13 of the plays but a great deal of his version remained intact in the published text. It was not until Vol. 7 that Tieck divulged the identity of his chief collaborator in a "Nachwort". Dorothea was not mentioned by name

at all, but referred to as "jener jüngere Gehilfe". 167 The Shakespeare translation was handed down to posterity under the rubric "Schlegel-Tieck", but "Baudissin ist der unermüdlich Mahnende (exhorting) und Treibende (pushing) gewesen, der willig die Arbeitslast in der Hauptsache auf sich nahm, Anerkennung und Ertrag (profit) für die & geleistete Arbeit aber Tieck überließ" (W. Schulz: "Der Anteil des Grafen Wolf Baudissin in der Shakespeare-Übersetzung Schlegel-Tiecks", *Zeitschrift für deutsche Philologie*, Vol. LIX, Heft i, March 1935, p. 67). 171 None of the earlier attempts to translate Molière into German had been successful enough to gain him a place on the German stage. Baudissin's blank-verse translation was immediately hailed as a literary event, & was acclaimed in France as a work which even a Frenchman could read with pleasure. It quickly made its way on to the German stage.

269 Rilke: "Die Kurtisane": "Venedigs Sonne wird in meinem Haar / ein Gold bereiten (procure); aller Alchemie / erlauchten (illustrious) Ausgang (result). Meine Brauen, die / den Brücken gleichen, siehst du sie / hinführen (lead to) ob der lautlosen Gefahr (peril) / der Augen, die ein heimlicher Verkehr / an die Kanäle schließt, so daß das Meer / in ihnen steigt und fällt und wechselt. Wer / mich einmal sah, beneidet (envy) meinen Hund / weil sich auf ihm oft in zerstreuter (sporadic) Pause / die Hand, die nie an keiner Glut (heat) verkohlt (char), / die unverwundbare (invulnerable), geschmückt (decorated), erholt (rest) — / Und Knaben, Hoffnungen aus altem Hause, / gehn wie an Gift an meinem Mund zugrund."

276 We may look at ~~inaccurate~~ (mis)quotations either in the light of Freud's theory of "Fehlleistungen" or view them as assimilations

Logau: "Wie willst du weiße Lilien zu roten Rosen machen? /
Küß eine weiße Galathee: sie wird errötend lachen" — the
motif of Keller's "Das Sinngedicht."

to the author's own style: "Wer zitiert, nimmt etwas auf, das ihm gemäß
ist... Das Zitat verwandelt sich unmerklich... Es wird in Wahrheit
angeeignet" (Emil Staiger, *Die Kunst der Interpretation*, 1955,
distorted
"Entstellte Zitate", S. 162).
goth
296 Did the name "Göthe" derive from "Gote" or from "Götter"? Herder
adduced a third, unkind, possibility: "Der von Göttern du stammst
filth
von Goten oder vom Kote!" (*Dichtung und Wahrheit*, II 9).[307] A.W.
Schlegel's spiteful verses *Landschaftliche Anpreisung*: "Als Waim-
erischer Hofpöete, / Erscheint am Kreessten unser Koethe" —
digging at the south German inability to distinguish between fortis &
lenis. But his eulogy *Auf Goethe* ends with: "Göttlich von Namen,
Blick, Gestalt, Gemüte!"
I, §1063
308 In his *Notebooks*, Coleridge quotes the following distichs from
Gesamm. Werke in 8 Bänden, Aufbau
Schiller's *Votivtafeln*: "Lass die Sprache dir sein, was der Körper
verlag, 1954, Bd. I, S. 242 die
den Liebenden. Er nur / Ist's, der ~~the~~ Wesen trennt und ~~die~~
der die Wesen vereint" (*An den Dichter*); "Warum kann der
lebendige Geist dem Geist nicht erscheinen? / Spricht die
Seele, so spricht, ach! schon die Seele nicht mehr" (*Sprache*).
309 Where Schiller has "Liebenden", Coleridge writes "Lebenden."
This inspired slip of the pen sets us thinking of our common human
lot: of the barriers to full communion. Herder on the "Zeichensprache
des Körpers": "Im Auge, im Antlitz, durch den Ton... so spricht die
Empfindung eigentlich, und überläßt den todten Gedanken das
Gebiet der todten Sprache" (*Fragmente*, Dritte Sammlung, in *Säm
-mtliche Werke*, hrsg. v. B. Suphan, I, 394 f.). Searching for an

image for the close relation between thought & expression in poetry, Herder writes: "Wie eine Braut bei ihrem Geliebten, wenn derselbe seinen Arm um sie geschlungen, an ihrem Munde hanget: Wie zwei zusammen Vermälte, die sich einander mittheilen .... Diese Bilder sind bedeutend, aber wie mich dünkt, noch nicht vollständig — Wohl! es fällt mir ein Platonisches Mährchen ein, wie der schöne Körper ein Geschöpf, ein Bote, ein Spiegel, ein Werkzeug einer schönen Seele sey..." (Ib., p.397) 312 Wordsworth deplored the loss in 18th-century verse of "those expressions which are not what the garb is to the body but what the body is to the soul, themselves a constituent part & power or function in the thought" (Essay on Epitaphs). 316 Schiller takes Fichte to task for treating of Geist und Buchstabe as though the relation between them were the same in the fine arts as in philosophy: Whereas in philosophy "the letter" can be discounted once the "spirit" has been clearly discerned, in literature "spirit" only speaks to us at all when every "letter" counts.* As Herder has pointed out, the aim of philosophy, unlike that of poetry, is translatability (Ib., p.417 f.; cf p.400).

The London Magazine, July 1963

86 Durrell the introvert, building walls against Society, Miller the extrovert, ready for anyth'g or anybody. 87 Hemingway in Death in The Afternoon described the classical art as "turning the gas as low as possible without letting the flame go out."

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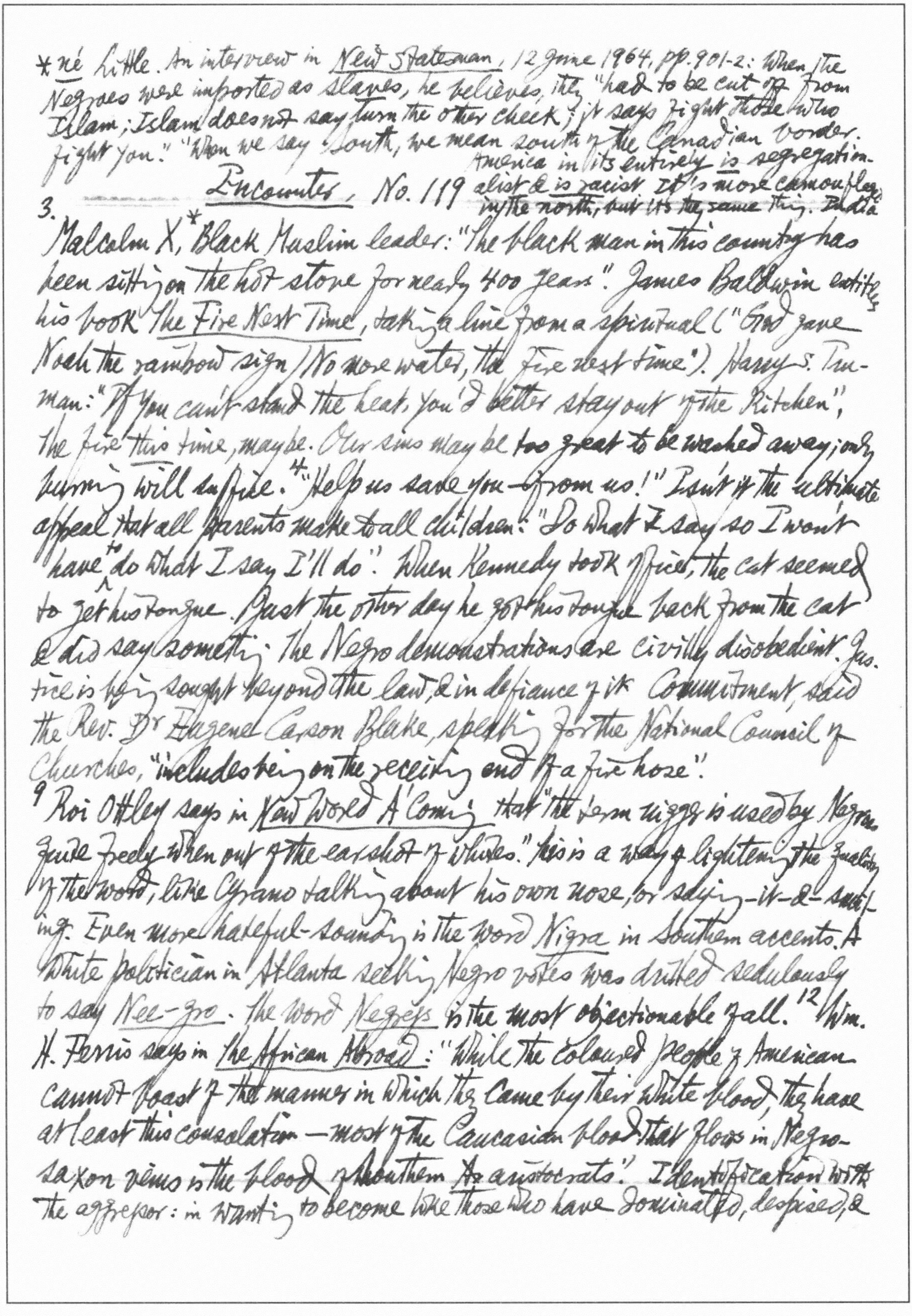
* Draft of letter 23-4.VI.1795 in Aesthet. Brief. (Jones, IV, 191 ff). According H. Eichner's note to Fr. Schlegel's Literary Notebooks, §101 (p.28), the distinction between "letter" & "spirit" ~~has been~~ had been popularized by Fichte's Über Geist und Buchstab in ~~der~~ Philosophie (p.228).



*né Little. An interview in New Statesman, 12 June 1964, pp. 901-2: When the Negroes were imported as slaves, he believes, they "had to be cut off from Islam; Islam does not say turn the other cheek; it says fight those who fight you." "When we say South, we mean south of the Canadian border. America in its entirety is segregationalist & is racist. It's more camouflaged in the north, but it's the same thing. India

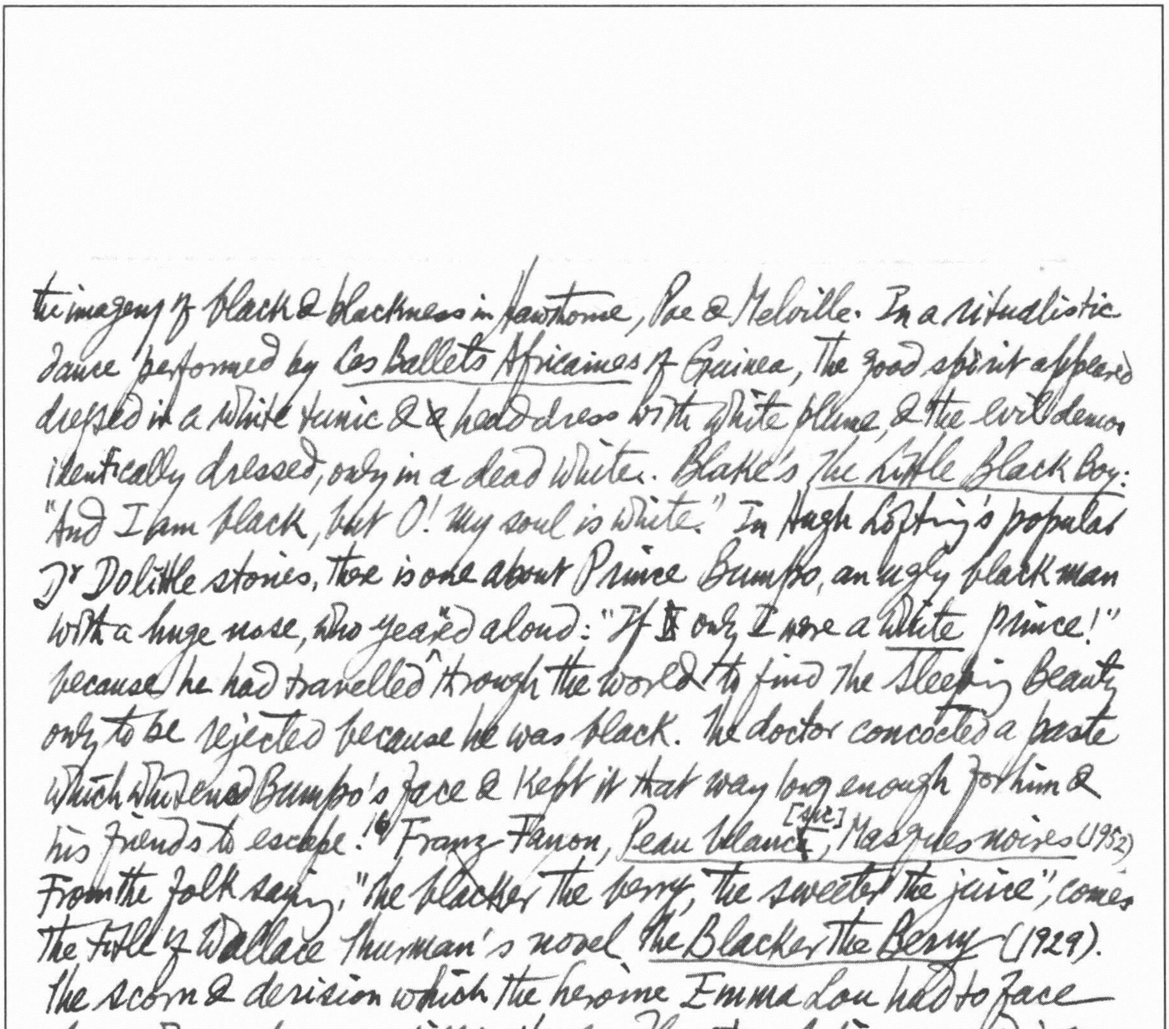
Encounter, No. 119

3. Malcolm X,* Black Muslim leader: "The black man in this country has been sitting on the hot stove for nearly 400 years". James Baldwin entitles his book The Fire Next Time, taking a line from a spiritual ("God gave Noah the rainbow sign / No more water, the fire next time"). Harry S. Truman: "If you can't stand the heat, you'd better stay out of the kitchen", the fire this time, maybe. Our sins may be too great to be washed away; only burning will suffice. [4] "Help us save you—from us!" Isn't it the ultimate appeal that all parents make to all children: "Do what I say so I won't have to do what I say I'll do". When Kennedy took office, the cat seemed to get his tongue. Just the other day he got his tongue back from the cat & did say something. The Negro demonstrations are civilly disobedient. Justice is being sought beyond the law, & in defiance of it. Commitment, said the Rev. Dr Eugene Carson Blake, speaking for the National Council of Churches, "includes being on the receiving end of a fire hose".

[9] Roi Ottley says in New World A'Coming that "the term nigger is used by Negroes quite freely when out of the earshot of whites." This is a way of lightening the cruelty of the word, like Cyrano talking about his own nose, or saying-it-&-suffering. Even more hateful-sounding is the word Nigra in Southern accents. A White politician in Atlanta seeking Negro votes was drilled sedulously to say Nee-gro. The word Negress is the most objectionable of all. [12] Wm. H. Ferris says in The African Abroad: "While the coloured people of America cannot boast of the manner in which they came by their white blood, they have at least this consolation—most of the Caucasian blood that flows in Negro-saxon veins is the blood of Southern ~~A~~ aristocrats." Identification with the aggressor: in wanting to become like those who have dominated, despised, &

*cf *Modern Language Notes*, May 1960, pp. 415 ff.
**cf Jean Paul, *Vorschule der Aesthetik*, §49 (*Werke*, Carl Hanser
Verlag, 1963, V, S. 182).

& China are the two best examples we can look to, to see the result of these so-called
~~negotiated freedoms: the people of India have gone from~~
physical colonialism to economic colonialism"
rejected them, Negroes have been behaving like members of many other dominated,
despised, & rejected groups: Bruno Bettelheim's interpretation of what happened
to some Jews in the Nazi extermination camps suggests the effort of "assimilat-
ion" by shedding all vestiges of the Jewish identity. It became among Negroes
an intricate of system social & personal relationships based on
degrees of relative darkness, & on the shape of lips & nose, etc. The concepts
& usages of black evil & white goodness are deeply imbedded in the
13 arts & literature. They can be traced down the columns of any diction-
ary from white hope to whitewash, from the black arts to black heart
to blacklist or blackmail. "I am black *but* comely," sang the
Shulamite maiden to the daughters of Jerusalem & on that but hangs
a whole great skein of our culture.* In the Bible the use of "black" as
a negative word is consistent throughout, standing for sin, ignorance &
evil. "My skin is black," cries Job in his self-arraignment. The word
"white" is used a good deal, & less consistently; though most often signify-
purity or beauty, it is also used to describe leprosy & thus becomes asso-
ciated with pestilence & death. More consistent is the juxtaposition of
"light" & "dark", the dark being always bad & light always good.** In
Numbers Lord was angry at Aaron & Miriam after they had spoken against
Moses for marrying "an Ethiopian [i.e. black] woman", & punished Miriam
by making her "leprous, white as snow". "Black is the badge of hell, the
hue of the dungeons & the suit of night", says the King in *Love's Labour's
Lost*.14 The Hollywood convention required cow-boy hero always to
wear white hat & ride white horse & cow-boy villain always a black
hat & a black horse. Cf ~~the~~ Harry Levin's *The Power of Blackness* on



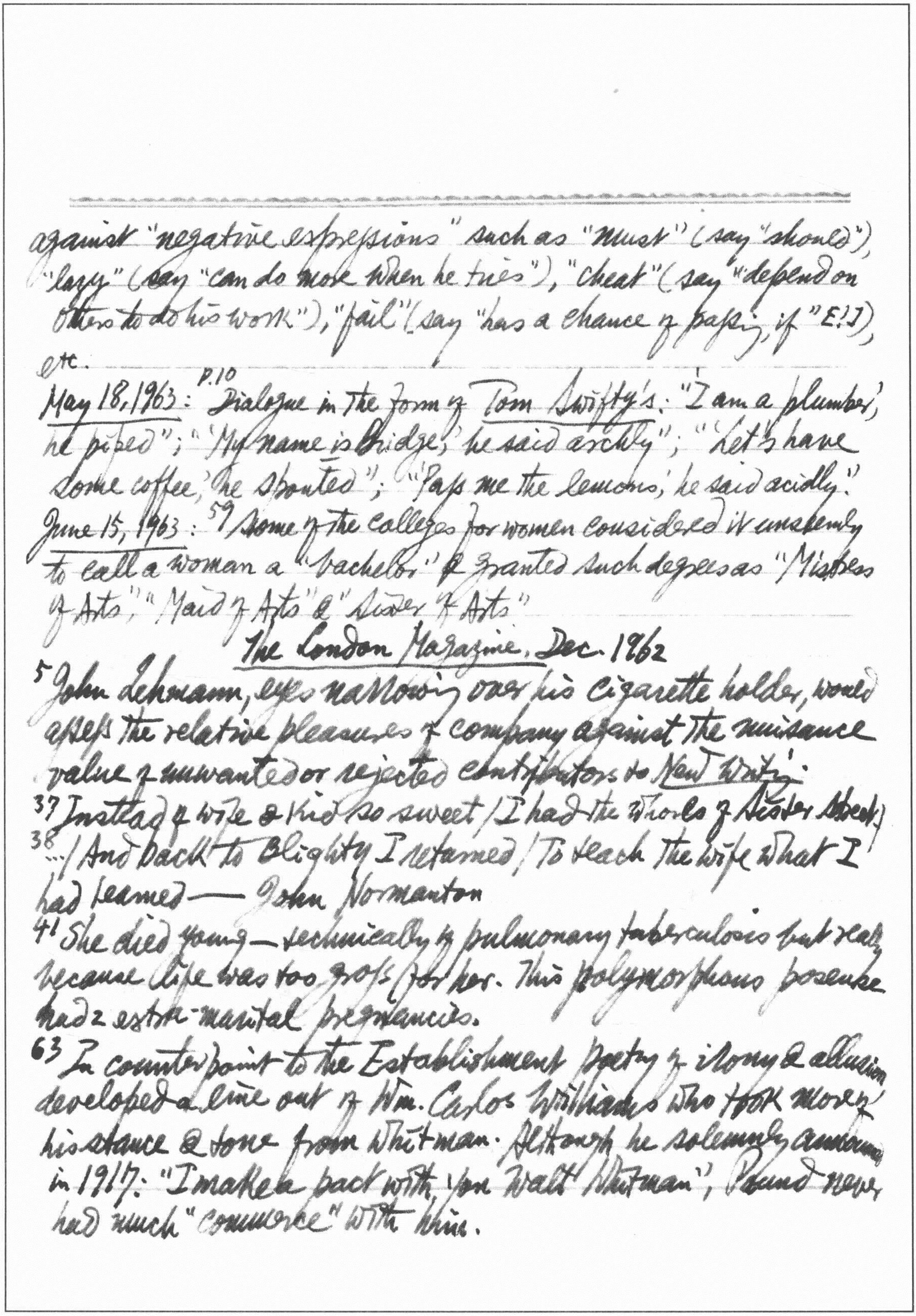
the imagery of black & blackness in Hawthorne, Poe & Melville. In a ritualistic
dance performed by Les Ballets Africaines of Guinea, the good spirit appeared
dressed in a white tunic & ~~a~~ headdress with white plume, & the evil demon
identically dressed, only in a dead white. Blake's The Little Black Boy:
"And I am black, but O! my soul is white." In Hugh Lofting's popular
Dr Dolittle stories, there is one about Prince Bumpo, an ugly black man
with a huge nose, who yearned aloud: "If ~~I~~ only I were a white prince!"
because he had travelled through the world to find the Sleeping Beauty
only to be rejected because he was black. The doctor concocted a paste
which whitened Bumpo's face & kept it that way long enough for him &
his friends to escape![16] Franz Fanon, Peau blanc [sic], Masques noires (1952)
From the folk saying, "the blacker the berry, the sweeter the juice", comes
the title of Wallace Thurman's novel The Blacker The Berry (1929).
The scorn & derision which the heroine Emma Lou had to face
began when she was still in the cradle; the relatives would joke
viciously to her white mother [who married to her shame a dark man]: "Try some lye, it may eat it [the blackness]
out. She can't look any worse!" She finds all the better jobs restricted
to lighter skinned girls. The hoodlums haunt her in the streets: "Man,
you know I don't haul no coal"; they sing common ditties like:
"A yellow girl rides in a limousine, / A brown skin rides a Ford /
A black girl rides an old jackass, / But she gets there, yes, my Lord".
"White, you're right, / Light, you can fight, / Brown, stand around, /
Black, stand back!" She resorted to the practice of skin-bleaching
& even tried arsenic wafers.[17] Pauli Murray writes in her Proud Shoes
(1956) of "the unremitting search for whiteness" in a family of mixed bloods

on the well-worn track ran all the stories
De Gaulle: "Comment voulez-vous gouverner un pays qui a 246 variétés de fromage?"

In elementary self-defence the darker people speak of contemptuously of the "yellow [sic] niggers" or "yellow bastards."
22 Albert Schweitzer: "The African is my brother, but I am his elder brother." To any thinking, feeling Negro a white man is either a racist who is a declared enemy, or a liberal who is a false friend.
55 We are told that when one of the senses is defective, nature frequently provides a compensation in one of the other senses: the blind often hear better or have a sharper sense of touch. But there is also nature's system of negative compensation: the price we pay for gift.
62 The peasants in the back streets were the teeming maggots in the corpse.
81 Anticipating the worst & not always finding it, he placidly read on.

Saturday Review:

April 13, 1963: P.29 Peter Green, Habeas Corpus & Other Stories: "When in doubt, quote. First rule in the academic Kama sutra. Put up someone else's umbrella & hope to high heaven it'll keep the rain off." With fast footwork we just made it.
April 20, 1963: P.45 Herbert Gold, Salt, a novel with its setting in New York, the Italy of existentialism where "everything is possible in this most impossible of worlds". The overworld & the underworld intersect. P.130 "That girl did not have rhythm. A girl should have rhythm; she should consider being syncopated."
April 27, 1963: 14 Conference Time, a pamphlet published by the Public Relations Association of the National Education Association, contains a section entitled "Watch Your Language" which cautions teachers



against "negative expressions" such as "must" (say "should"), "lazy" (say "can do more when he tries"), "cheat" (say "depend on others to do his work"), "fail" (say "has a chance of passing, if" E!!), etc.

May 18, 1963: p.10 "Dialogue in the form of Tom Swifty's: "I am a plumber," he piped"; "My name is Bridge," he said archly"; "Let's have some coffee," he shouted"; "Pass me the lemons," he said acidly."

June 15, 1963: 59 Some of the colleges for women considered it unseemly to call a woman a "bachelor" & granted such degrees as "Mistress of Arts," "Maid of Arts" & "Sister of Arts"

The London Magazine, Dec. 1962

5 John Lehmann, eyes narrowing over his cigarette holder, would assess the relative pleasures of company against the nuisance value of unwanted or rejected contributors to New Writing.

37 Instead of wife & kid so sweet / I had the whores of Lester Street;

38 ... / And back to Blighty I returned / To teach the wife what I had learned — John Normanton

41 She died young — technically of pulmonary tuberculosis but really because life was too gross for her. This polymorphous poseuse had 2 extra-marital pregnancies.

63 In counterpoint to the Establishment poetry of irony & allusion developed a line out of Wm. Carlos Williams who took more his stance & tone from Whitman. Although he solemnly announced in 1917: "I make a pact with you Walt Whitman", Pound never had much "commerce" with him.

New Statesman, 26 July 1963

101 This week & last in Fleet Street it's been Rachman, Rachman all the way. 102 This must surely be recorded as the year's most poker-faced understatement.

108 The 8th of I. A. Richards's 10 "chief difficulties of criticism" is Doctrinal Adhesion, "a fertile source of confusion & erratic judgment." A doctrinally adhesive Catholic Critic.

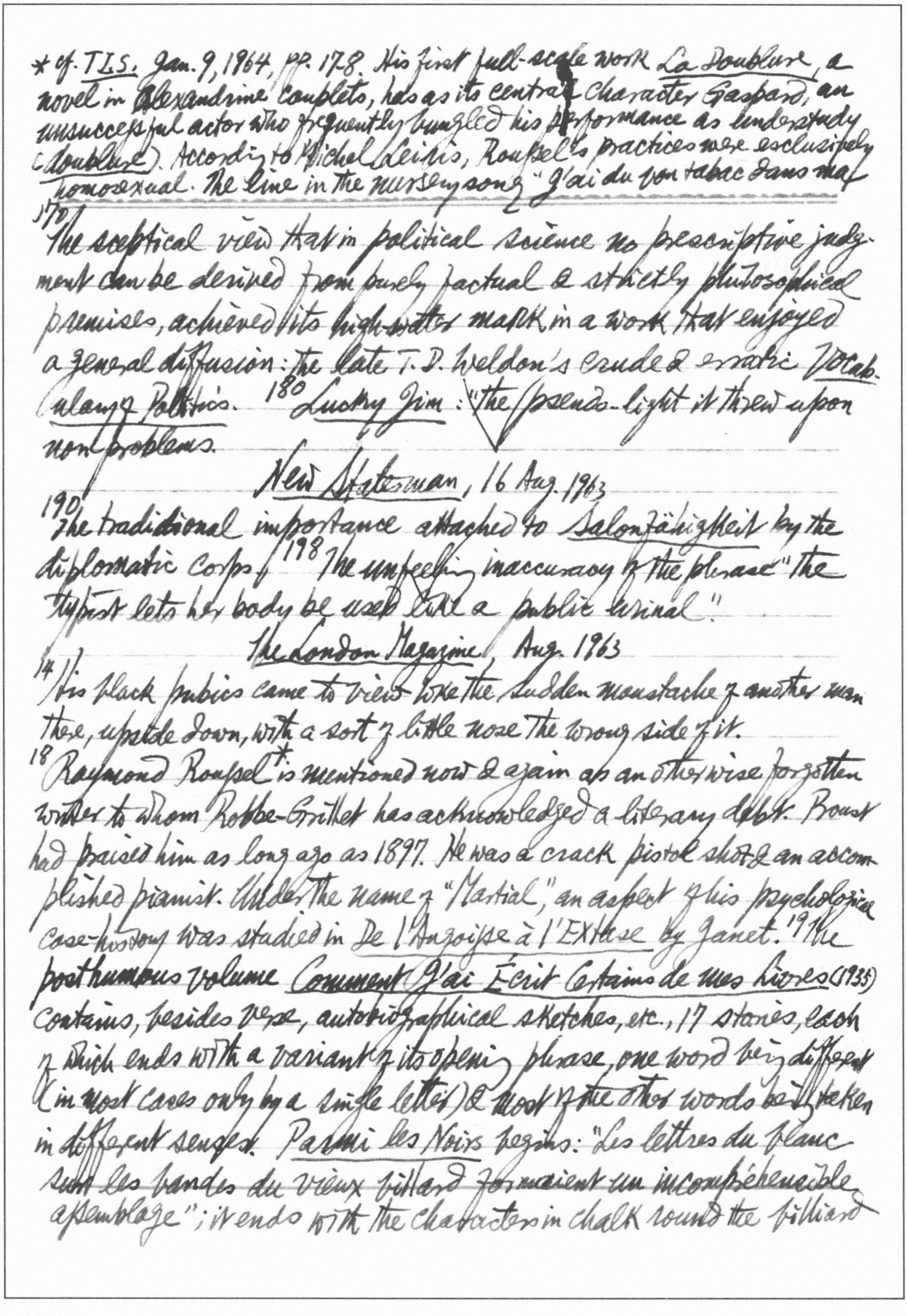
New Statesman, 2 Aug. 1963

129 Our educational system & industrial arrangements still compel them to travel in the months of July & August, usually against their choice. Those who holiday abroad at that time have to suffer foreign climates at their most torrid. Those who remain in Britain find that the motor car, which has liberated them, has liberated so many others that the pleasures made available are mutually denied. Operate a rota system. 130 His choice was surely clear — either to catch at the lifeline somewhat embarrassingly thrown to him or ostentatiously to flash it aside.

144 In his "entertainments" Graham Greene unleashes the hound of heaven in the guise of a police dog. One wonders whether similes like "Curiosity was growing inside him like cancer" aren't left in to make things easier for parodists. 148 Poetry is quicker, like liquor.

New Statesman, 9 Aug. 1963

157 He was made the "fall-guy" for the sins of more powerful (& better-protected) persons. The police are permitted to work not only outside the law, but against it.



170 The sceptical view that in political science no prescriptive judgment can be derived from purely factual & strictly philosophical premises, achieved its high-water mark in a work that enjoyed a general diffusion: the late T. D. Weldon's crude & erratic *Vocabulary of Politics*. 180 *Lucky Jim*: "the pseudo-light it threw upon non-problems.

New Statesman, 16 Aug. 1963

190 The traditional importance attached to *Salonfähigkeit* by the diplomatic corps. 198 The unfeeling inaccuracy of the phrase "the typist lets her body be used like a public urinal".

The London Magazine, Aug. 1963

14 His black pubics came to view like the sudden moustache of another man there, upside down, with a sort of little nose the wrong side of it.

18 Raymond Roussel* is mentioned now & again as an otherwise forgotten writer to whom Robbe-Grillet has acknowledged a literary debt. Proust had praised him as long ago as 1897. He was a crack pistol shot & an accomplished pianist. Under the name of "Martial", an aspect of his psychological case-history was studied in *De l'Angoisse à l'Extase* by Janet. 19 The posthumous volume *Comment J'ai Écrit Certains de mes Livres* (1935) contains, besides verse, autobiographical sketches, etc., 17 stories, each of which ends with a variant of its opening phrase, one word being different (in most cases only by a single letter) & most of the other words being taken in different senses. *Parmi les Noirs* begins: "Les lettres du blanc sur les bandes du vieux billard formaient un incompréhensible assemblage"; it ends with the characters in chalk round the billiard

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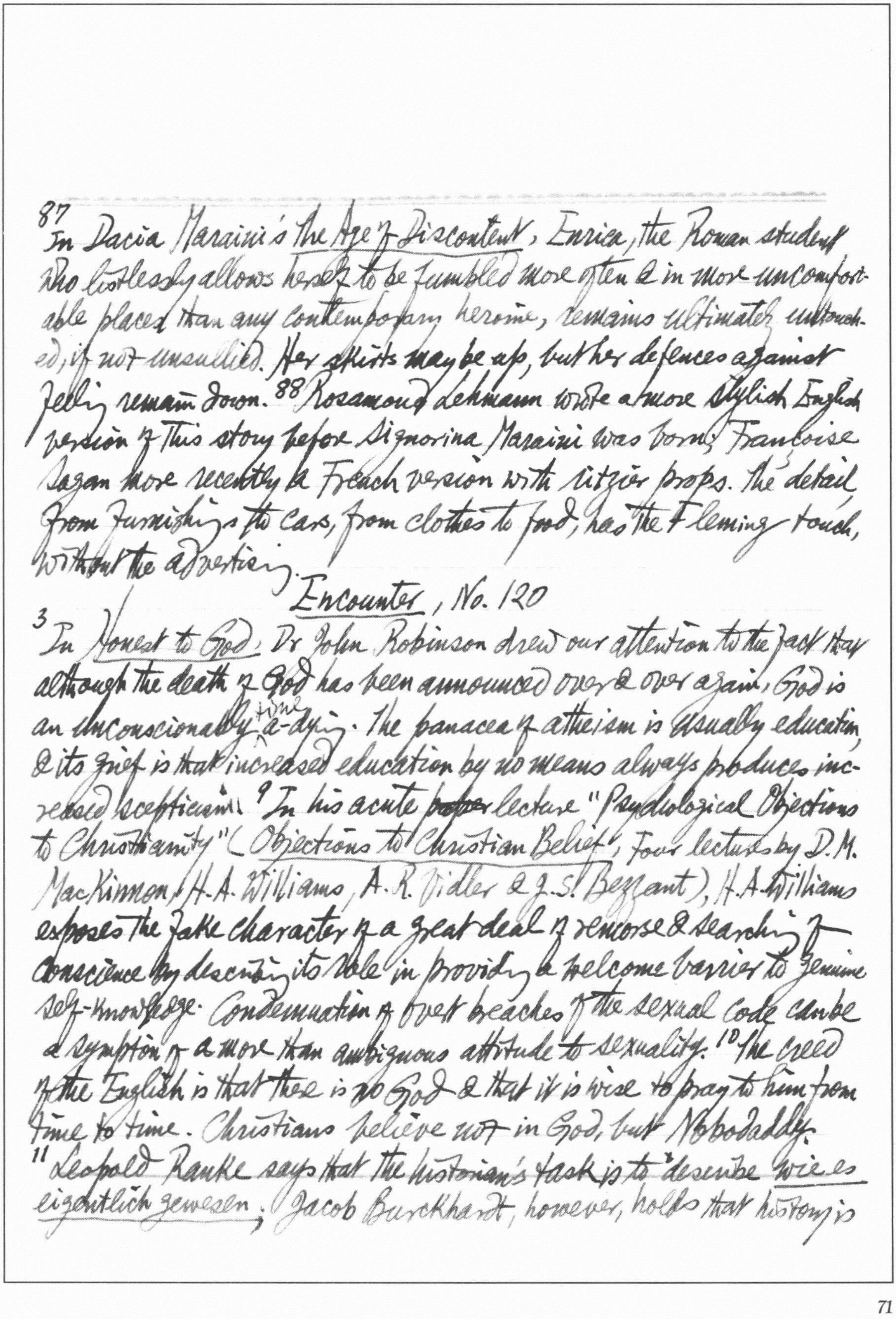
* cf. *TLS*, Jan. 9, 1964, pp. 17-8. His first full-scale work *La Doublure*, a novel in Alexandrine couplets, has as its central character Gaspard, an unsuccessful actor who frequently bungled his performance as understudy (*doublure*). According to Michel Leiris, Roussel's practices were exclusively homosexual. The line in the nursery song "J'ai du bon tabac dans ma

tabatière" yielded "Jade tube onde aubade en mat (objet mat) à basse tierce" (Le Poète et la Mauresque). Roussel never wore a collar more than once, a shirt more than 3 times, a suit or an overcoat or a hat more than a fortnight

table being rearranged to read: "LES...LETTRES...DU...BLANC...SUR...LES...BANDES...DU...VIEUX...PILLARD". Another story begins: "Les tours de la mèche autour du bâton du cerceau" & ends: "...du berceau", etc.[22] The major prose work Locus Solus (1914) is written according to the procédé évolué which is "parent de la rime": "Dans les deux cas il y a création imprévue due à des combinaisons phoniques." Cross-word puzzle & tricky charade.[23] In Nouvelles Impressions d'Afrique Roussel plays typographical games, e.g.: "...il boit sans une faute / (Comme boit l'occupant, dans une maison haute, / ... / Pattes d'oie et boutons par de fins stratagèmes — / ((Pouvoir du retoucheur! lorsque arborant ses gemmes / (((Chacun, quand de son moi, dont il est entiché, / Rigide, il fait tirer un orgueilleux cliché, / ... / ((((Tels se demandent: s'il diffère d'un filou, / Le fat qui d'un regard (((((parfois une étincelle, / L'entourant de pompiers qui grimpent à l'échelle, / Fait d'un paisible immeuble un cratère qui bout;))))) / Enflamma..." Then it progressively eases into 4, 3, 2, 1 & finally no brackets.

78 "Fornicazione", went the song on "That was the Week that was..." "is the Italian for love". This lapidary pronouncement is the sum of the thing. Horace, Ovid, Propertius all instruct that love equals orgasm with an attractive companion of either sex & in pleasant surroundings—nothing more, nothing less. Love is not sacred, it is not even serious; it is neither abiding nor binding, it is only painful if you are silly enough to let it be.



87 In Dacia Maraini's The Age of Discontent, Enrica, the Roman student who listlessly allows herself to be fumbled more often & in more uncomfortable places than any contemporary heroine, remains ultimately untouched, if not unsullied. Her skirts may be up, but her defences against feeling remain down. 88 Rosamond Lehmann wrote a more stylish English version of this story before Signorina Maraini was born, Françoise Sagan more recently a French version with ritzier props. The detail from furnishings to cars, from clothes to food, has the Fleming touch, without the advertising.

Encounter, No. 120

3 In Honest to God, Dr John Robinson drew our attention to the fact that although the death of God has been announced over & over again, God is an unconscionably time a-dying. The panacea of atheism is usually education, & its grief is that increased education by no means always produces increased scepticism. 9 In his acute ~~paper~~ lecture "Psychological Objections to Christianity" (Objections to Christian Belief, Four lectures by D. M. MacKinnon, H. A. Williams, A. R. Vidler & J. S. Bezzant), H. A. Williams exposes the fake character of a great deal of remorse & searching of conscience by describing its role in providing a welcome barrier to genuine self-knowledge. Condemnation of overt breaches of the sexual code can be a symptom of a more than ambiguous attitude to sexuality. 10 The creed of the English is that there is no God & that it is wise to pray to him from time to time. Christians believe not in God, but Nobodaddy.

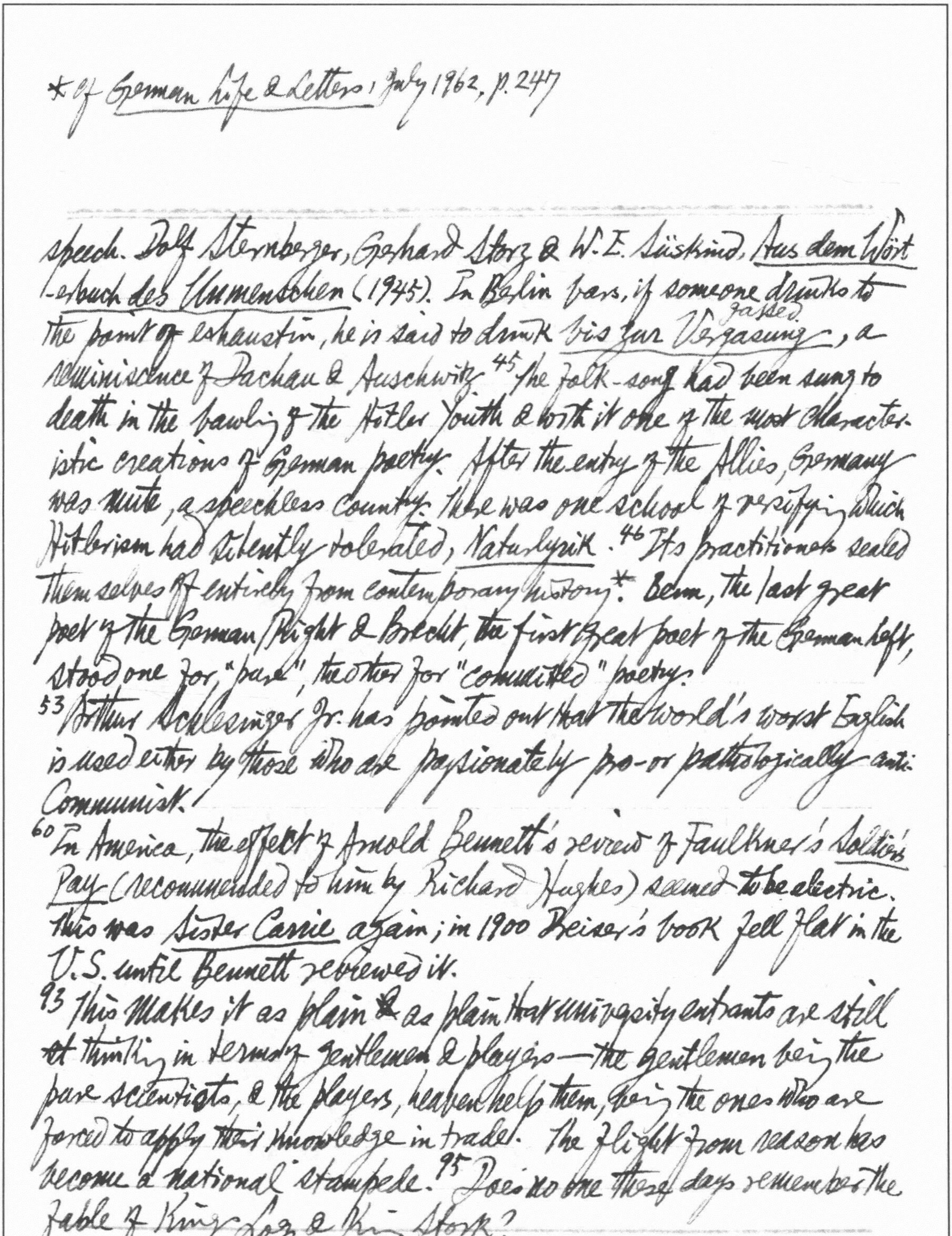
11 Leopold Ranke says that the historian's task is to "describe wie es eigentlich gewesen"; Jacob Burckhardt, however, holds that history is

"the record of what one age finds worthy of note in another." There is not much love lost between the schools. The former sulkily murmur that the others are journalists or even charlatans; the latter shrug off their opponents as antiquarians or stamp-collectors. The historian is called upon to portray things in the order of importance they had for the people who lived at the time, but he is no less concerned with what came of those events when looked upon from the vantage point of his own age. The affairs of Spain & Portugal exercised the minds of all politically interested around 1840; a historian of today, however, would make himself ridiculous if he were to accord so much attention to the Iberian troubles & then, in keeping with what attracted the contemporaries' notice, were to dismiss as a marginal occurrence the opening of the 5 Chinese ports to European trade or to overlook the debates in the conventicles of the obscure radical exiles in Paris & Bruxelles, from ~~which~~ whom the invitation went out to Marx & Engels to prepare the political statement of aims known as the Communist Manifesto.[12] Too loyal to quit but too independent to conform, he thus earned the unspeakable name of "revisionist."

27 Prof. Arthur S. Miller asserts that the President's role is essentially that of a "decision-broker." His main job is to bring people with different views together, to juggle with conflicting interests, & constantly to find possible areas of compromise on desirable courses of action.

36 The Principle of Complementarity or "Matching Oppositeness" as in male & female.

44 It was not only in the official jargon of the Hitler party that the German language was destroyed & distorted; the process attacked colloquial—



*Cf *German Life & Letters*, July 1962, p. 247

speech. Dolf Sternberger, Gerhard Storz & W. E. Süskind, *Aus dem Wörterbuch des Unmenschen* (1945). In Berlin bars, if someone drinks to the point of exhaustion, he is said to drink *bis zur Vergasung* gassed, a reminiscence of Dachau & Auschwitz. 45 The folk-song had been sung to death in the bawling of the Hitler Youth & with it one of the most characteristic creations of German poetry. After the entry of the Allies, Germany was mute, a speechless country. There was one school of versifying which Hitlerism had silently tolerated, *Naturlyrik*. 46 Its practitioners sealed themselves off entirely from contemporary history.* Benn, the last great poet of the German Right & Brecht, the first great poet of the German Left, stood one for "pure", the other for "committed" poetry.

53 Arthur Schlesinger Jr. has pointed out that the world's worst English is used either by those who are passionately pro- or pathologically anti-Communist.

60 In America, the effect of Arnold Bennett's review of Faulkner's *Soldiers' Pay* (recommended to him by Richard Hughes) seemed to be electric. This was *Sister Carrie* again; in 1900 Dreiser's book fell flat in the U.S. until Bennett reviewed it.

93 This makes it as plain ~~&~~ as plain that university entrants are still ~~at~~ thinking in terms of gentlemen & players—the gentlemen being the pure scientists, & the players, heaven help them, being the ones who are forced to apply their knowledge in trade. The flight from reason has become a national stampede. 95 Does no one these days remember the fable of King Log & King Stork?

*Max Kommerell showed that the belief that Aristotle thought that every tragedy must have a hero rests on a mistranslation in the 13th ch. of the *Poetics* of which even Bywater was guilty (not known to Jones) (*Lessing und Aristoteles*, 1940, S.160; cf. S.189, 228, 293). John Jones in *On Aristotle & Greek Tragedy* (1962) shows how this error has obscured the implications of the statements in the 7th ch. that "tragedy is an imitation not of human beings but of action & life", & how the emphasis on individ-
MLR, pp. 14, 17, 18-20, July 1963.

321
Aristotle*, as writer of the *Poetics*, has had many a lusty infant, begot by some other critic, left howling upon his doorstep, e.g. the bastards Unity-of-Time & Unity-of-Place. Humphry House said that the term "tragic flaw" should be "treated with suspicion" (*A.'s Poetics*, p.94) & referred to Bywater & Rostagni in support of the view that "*hamartia* means an error which is derived from ignorance of some material fact or circumstance", & does not "originate in vice or depravity" (see Ingram Bywater, *Aristotle on the Art of Poetry*, p.215).322 S. H. Butcher, however, expressed the view that "the word may denote a defect of character... a flaw of character not ~~vitiated~~ tainted by a vicious purpose", though he frankly admitted that there are linguistic difficulties against this interpretation (*Aristotle's Theory of Poetry & Fine Art*, with a Prefatory Essay by John Gassner, 1951, pp.318-9). A.C. Bradley himself did not use the phrase "tragic flaw", but certainly implied it when he spoke of the hero's "marked imperfection or defect", his "one-sidedness", his "weakness or defect", "fatal imperfection or error" etc. (*Shakespearean Tragedy*, pp. 20, 22, 29, 35-6). The heresy of the "tragic flaw" as the motivation of all & every tragedy is still potent even today, — witness H. D. F. Kitto, *Greek Tragedy*, p. viii; Kitto, *Form & Meaning in Drama*, p.138; T. R. Henn, *The Harvest of Tragedy*, pp. 24-5.

323 The *hamartia* of Oedipus is, as Bywater had indicated, an "error" which consisted of his ignorance of his true parentage. His hasty temper then causes him to act in a 324 particular, & fatal way but it is the acting in blindness to his own harm which is the mainspring of the tragedy. The "mainspring" of the tragedy of Hamlet is not a "flaw" (thinking too much)

ual character of the hero is altogether modern. It is symptomatic that the theorists of the French new novel should also attack the traditional concept of a finished "character"—witness Natalie Sarraute's *L'Ere du soupçon* of the suspicion now surrounding "characters" in novels.

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but again an "error" of judgment. To say that his "tragic flaw" was indecision leaves out of account his many swift & indeed often brutal actions, & moreover implies that had he killed Claudius without more ado tragedy would have been avoided. *Hamartia* is the precipitating action, or erroneous step, taken in *ignorance* which leads to the tragic catastrophe.

326 In *Macbeth* I, iv Duncan remarks sadly of his misplaced confidence in the treacherous Earl of Cawdor: "There's no art / To find the mind's construction in the face." A man's words too may mislead, not only because he may speak with intent to deceive, or because he may express himself badly, but because his words may not mean to others what they mean to him. John Wisdom: "This isolation which we may defeat but cannot vanquish, does it find voice in the old puzzle as to whether we really know what is in the mind of others?" (*Other Minds* p. 216 f.) If we cannot know for certain what is in the minds of others, it follows that they, conversely, cannot be depended upon to see what is in ours. Indeed, it is not certain that we know what is in our own minds, as Freud & C. S. Peirce are agreed in pointing out. José Ortega y Gasset: "Como nuestro pensamiento está en gran measure medida adscrito a la lengua ... resulta que pensar es hablar with themselves consigo mismo y, consecuentemente, malentenderse a sí mismo y correr gran riesgo de to get confused hacerse un puro lío" (*Miseria y Esplendor de la Traducción*, 3rd ed., 1960, p. 46). 327 Franz Werfel sighs: "Ach, es ist nicht gut, zu sagen, / Denn wer sagt, versagt." Josef Weinheber is reduced to despair by the inadequacy of language: "Bleibt nicht Wort bloss noise Geräusch / zwischen zwei Zeiten? Fort! ... / Nichts wert ist das Wort." Failure of communication is one of the common hazards

*cf Samuel Beckett, *Proust* (N.Y. Grove Press, n.d.), p. 47: "And art is the apotheosis of solitude. There is no communication because there are no vehicles of communication"; also *Molloy* (John Calder ed.), p. 50; cf Vittoria Aganoor Pompilj's poem "Dialogo" (L. Baldacci, *Poeti Minori dell' Ottocento*, I, pp. 1181-2).

of human life. Werther sadly records how he & Albert parted, after their long discussion on the ethics of suicide: "Wir gingen auseinander, ohne einander verstanden zu haben. Wie denn auf dieser Welt keiner leicht den andern versteht" (Buch I: 12 August). *Egmont* Act IV affords a good illustration: the Duke of Alva completely misconstrues his son remark ("Zum erstenmal mit schwerem Herzen und mit Sorge"), attributing it to a fit of nerves what is in fact a revolt of the conscience. 328 Understanding what others say, as Dilthey argues, is a matter of reliving their experience, a process of empathy, a rediscovery of oneself in somebody else (*das Verstehen ist ein Wiederfinden des Ich im Du*) (*Gesam. Schriften*, 1924, VII, 191). 332 The face which a man presents to the world is, at any given moment, an *ad hoc* construction. Baldovino, the hero of Pirandello's play *Il piacere dell'onestà* puts it neatly: "Inevitabilmente, noi ci costruiamo... Io entro qua, e divento subito, di fronte a lei, quello che devo essere, quello che posso essere — mi costruisco — cioè, me le presento in una forma adatta alla relazione che debbo contrarre con lei." 334 In the Theatre of the Absurd, the breakdown of communication is total. The characters talk not to each other, but at each other — a continual cross-talk & perpetual misunderstanding.*

393 Miss Doris Gunnell has shown that Scott's influence on Stendhal is particularly evident in *La Chartreuse de Parme* (*Stendhal et l'Angleterre*, 1909, pp. 214-22; cf A. Le Breton's useful pages on Stendhal's indebtedness to Scott in *Le Rouge et le Noir de Stendhal*, 1934, pp. 215-7), but suggests no precise parallel between the plot of *La Chartreuse* & that of any

424 K. R. Srinivasa Iyengar, *Indian Writing in English* : "Indo-Anglians" i.e. Indian authors who write in English (Toru Dutt, Manmohan Ghose, Mulk Raj Anand, Raja Rao, Dom Moraes, etc). cf *Encounter*, No. 133, Wm Walsh: "Nataraja & the Packet of Saffron"!

particular work by Scott. 394 The close resemblance between *La Chartreuse* & *Peveril of the Peak*.

414 Howard S. Babb, *Jane Austen's Novels, the Fabric of Dialogue* (1962). shows that her unsympathetic characters are cold-natured but parade their fine feelings, e.g. Elinor in *Sense & Sensibility*.

430 Robert Mandrou, *Introduction à la France Moderne. Essai de psychologie historique, 1500–1640*. An investigation of the ordinary man & his horizons. We forget that *Gargantua* was read by many people who were underfed, & who rarely drank wine. "Tout concourt à créer la peur… l'à-peu-près des connaissances engendre ses propres terreurs; il ajoute à la crainte du loup celle du lycanthrope…" (p. 337).

432 Gilbert Gadoffre, *Descartes, Discours de la Méthode*. "les pièges d'un style qui n'a de clarté que l'apparence… le soi-disant canon de la clarté française est donc, en réalité, le chef-d'oeuvre du trompe-l'oeil". Hence the contradictions, incoherence & general shapelessness of the *Discours*.

New Statesman, 23 Aug. 1963

213 Most British workers still prefer long hours of overtime, with consequently fatter pay-packets, to the increased opportunities for leisure. A steady accumulation, in working-class households, of the mechanical impedimenta of affluence. Workers find themselves tied to the hire-purchase tread-mill. Leisure is still confused with idleness & sin. The primary purpose of holidays is therapeutic, to maintain efficiency at work.

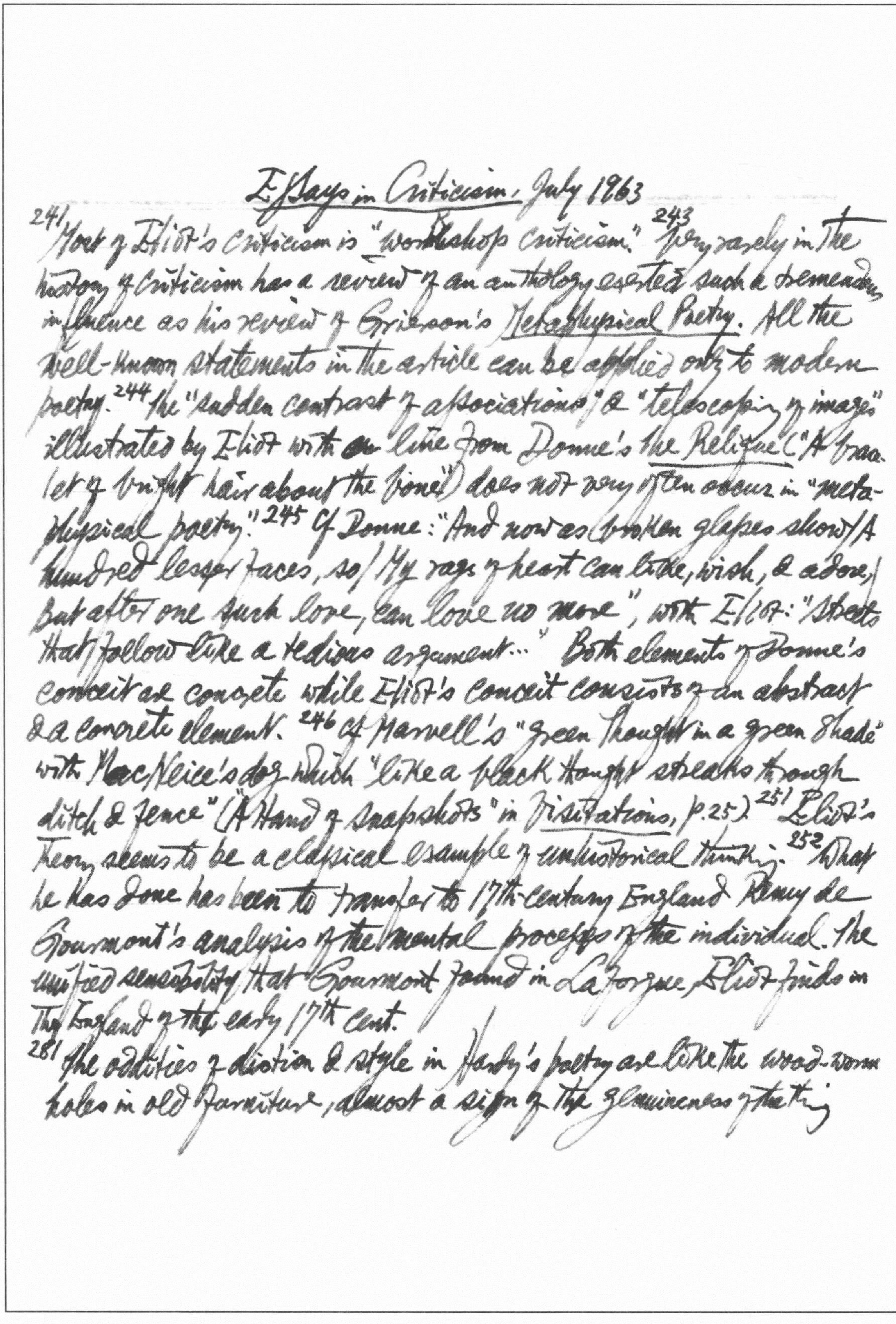
216 A change of portfolios. A lamp flaring up to its maximum intensity just before it flickers out.

218 Senator J. Wm. Fulbright has accused Senator Barry Morris Goldwater of favouring a policy of "co-annihilation." 219 There is the same division between purists & pragmatists

222 Triumphant male sex, with the girls apparently moaning for more, is now being imported from America as a status symbol. Sex flourishes best in an easy atmosphere. To hurry from [illegible] books of advice to the bed is not good. "Good in bed." The generalised sex appeal manufactured by the film industry is remote from flesh & blood. The honest lust of single men returning from long voyages, after drooling at cabin pin-ups for months. Middle-aged men, making fools of themselves, are not necessarily bewitched by the gay girls' vital statistics. They may be moved by vanity which the girls have learnt how to flatter. They may need a girl who is a "hot little number", not a person. The tough girls they pay are having the last laugh. 224 Young women arrive at an office or shop as if bent on sexual conquest, curled & painted & perfumed like Old Testament harlots awaiting their lovers. A glimpse of these new overlords who want, & have got nearly everything, with their pants down. Those who do not learn from the past are doomed to repeat it. The lesson is stark & clear on the blackboard of history.

226 G. K. C. never tires (though a reader sometimes does) of belabouring "science". A frustrated romantic, a displaced person, a letter delivered at the wrong address. Though huge, he seemed to have no substance: more a balloon than an elephant.

232 A cape-&-sword & cock-&-bull romance.



Essays in Criticism, July 1963

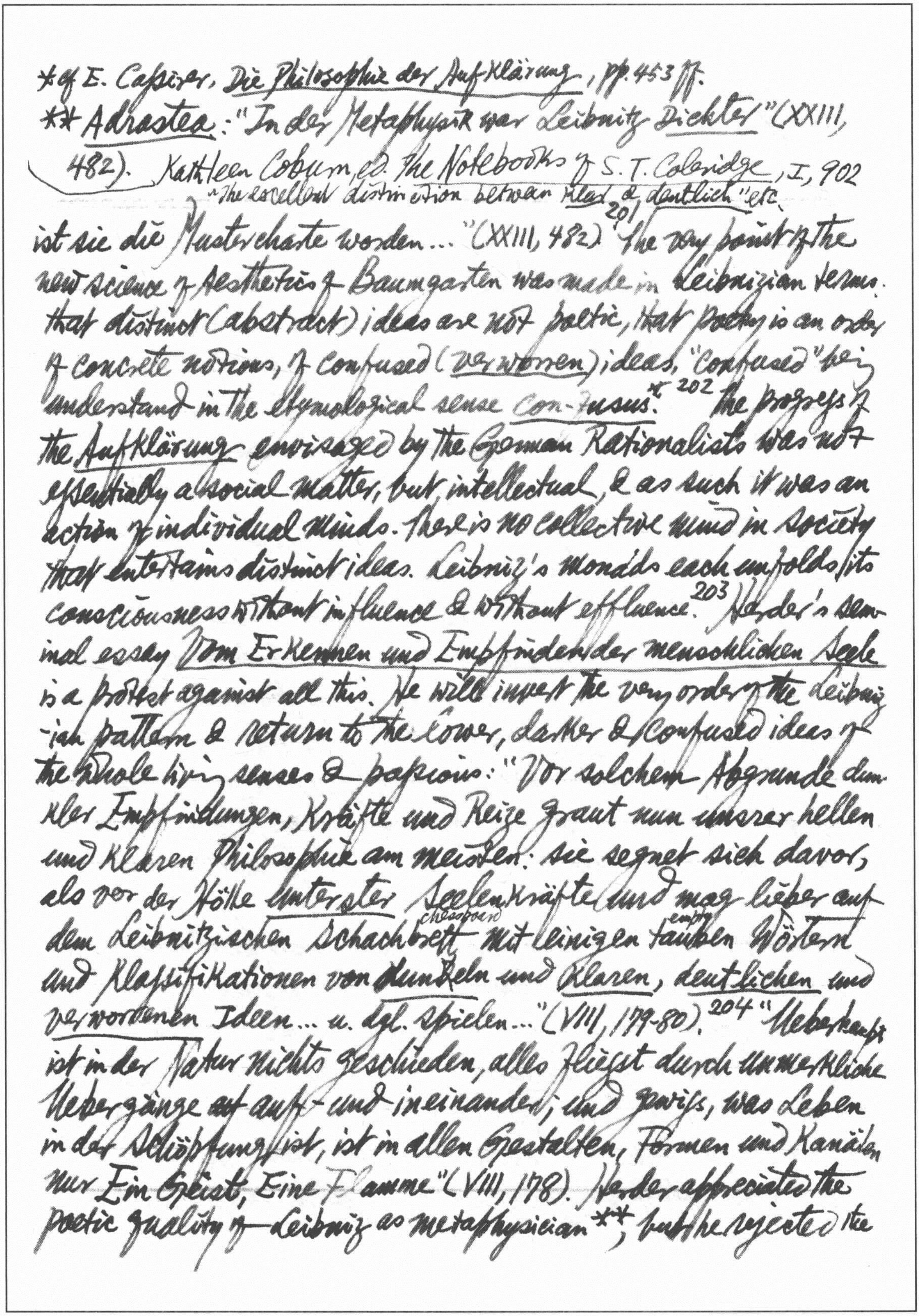
241 Most of Eliot's Criticism is "workshop criticism." 243 Very rarely in the history of Criticism has a review of an anthology exerted such a tremendous influence as his review of Grierson's *Metaphysical Poetry*. All the well-known statements in the article can be applied only to modern poetry. 244 The "sudden contrast of associations" & "telescoping of images" illustrated by Eliot with a line from Donne's *The Relique* ("A bracelet of bright hair about the bone") does not very often occur in "metaphysical poetry." 245 Cf Donne: "And now as broken glasses show/ A hundred lesser faces, so/ My rags of heart can like, wish, & adore,/ But after one such love, can love no more", with Eliot: "Streets that follow like a tedious argument..." Both elements of Donne's conceit are concrete while Eliot's conceit consists of an abstract & a concrete element. 246 Cf Marvell's "green thought in a green shade" with MacNeice's dog which "like a black thought streaks through ditch & fence" ("A Hand of Snapshots" in *Visitations*, p.25). 251 Eliot's theory seems to be a classical example of unhistorical thinking. 252 What he has done has been to transfer to 17th-century England Remy de Gourmont's analysis of the mental processes of the individual. The unified sensibility that Gourmont found in La Forgue, Eliot finds in the England of the early 17th cent.

281 The oddities of diction & style in Hardy's poetry are like the wood-worm holes in old furniture, almost a sign of the genuineness of the thing

* For a basic statement, see his "Thoughts on Knowledge, Truth & Ideas" (G. M. Duncan, *The Philosophical Works of Leibnitz*, 1908, pp. 28-9). "Confused" & "distinct" are two grades of "clear". A confused idea is simply a whole unanalysed idea (con-*fusus*) experienced through the senses. Cf Paul Hazard *La Pensée européenne au 18e siècle*, I, p. 40-1, II, p. 12, 41

The Germanic Review, May 1963

197 Herder wrote of Leibniz: "Das Jahrhundert hinab hat seine Philosophie in Deutschland geblühet…" (*Adrastea*, in *Sämmtl. Werk.*, ed. B. Suphan, XXIII, 482). the Leibnizian idea of compossible worlds (*Théodicée*, § 224-5) is involved in Bodmer's & Breitinger's view of the possible poetic worlds open to the poet's creativity (cf R. Wellek, *A Hist. of Modern Criticism*, I, 147). the frame of reference of the very idea of *Aufklärung* is Leibnizian. *Aufklärung* means generally the liberation of mind from authority & prejudice, & technically the progression to "clear" ideas, i.e. from "obscure" to "confused" to "distinct" ideas ("dunkel", "verworren", "deutlich").* 198 In his popular *Über die Geschichte der Menschheit* (1764) Isaak Iselin attributed the deterioration of Greek & Roman virtue to want of "die deutliche Einsicht" among the ancients, since "die wahren Tugenden sind Früchte einer aufgeklärten Vernunft"; & he 199 refers to Leibniz's "Lehre von den Graden der Klarheit und der Deutlichkeit der Begriffe". The Leibnizian scale of ideas appears in a variety of German Rationalists, e.g., Ch. Wolff's *Metaphysics*, Mendelssohn's *Phädon*, Gottsched's popular handbook *Erste Gründe der gesammten Weltweisheit*, 200 Lessing, *Entwürfe zum Laokoon* (in *Werke*, ed. Petersen, IV, 429 on Homer's "Gleichnis"), Moritz, *Anton Reiser*, Pt iii (ed. Hardt, p. 30). We can now understand how Herder could speak of Leibniz in the following terms: "Für die Vernunftlehre… entwarf Leibniz eine *Ideencharte*, die er mit dunkeln, hellen, deutlichen, hoch-lichten Farben, gleichsam *illuminirte*. In der *Wolfisch-Baumgartschen* Schule



ist sie die Musterkarte worden..." (XXIII, 482).[201] The very point of the new science of Aesthetics of Baumgarten was made in Leibnizian terms: that distinct (abstract) ideas are not poetic, that poetry is an order of concrete notions, of confused (*verworren*) ideas, "confused" being understood in the etymological sense *con-fusus*.*[202] The progress of the *Aufklärung* envisaged by the German Rationalists was not essentially a social matter, but intellectual, & as such it was an action of individual minds. There is no collective mind in society that entertains distinct ideas. Leibniz's monads each unfolds its consciousness without influence & without effluence.[203] Herder's seminal essay *Vom Erkennen und Empfinden der menschlichen Seele* is a protest against all this. He will invert the very order of the Leibnizian pattern & return to the lower, darker & confused ideas of the whole living senses & passions: "Vor solchem Abgrunde dunkler Empfindungen, Kräfte und Reize graut nun unserer hellen und Klaren Philosophie am meisten: sie segnet sich davor, als vor der Hölle *unterster* Seelenkräfte und mag lieber auf dem Leibnitzischen Schachbrett chessboard mit einigen tauben empty Wörtern und Klassifikationen von *dunkeln* und *Klaren*, *deutlichen* und *verworrenen* Ideen ... u. dgl. spielen..." (VIII, 179-80).[204] "Ueberhaupt ist in der Natur nichts geschieden, alles fliesst durch unmerkliche Uebergänge ~~af~~ auf- und ineinander; und gewiss, was Leben in der Schöpfung ist, ist in allen Gestalten, Formen und Kanälen nur Ein Geist, Eine Flamme" (VIII, 178). Herder appreciated the poetic quality of Leibniz as metaphysician**, but he rejected the

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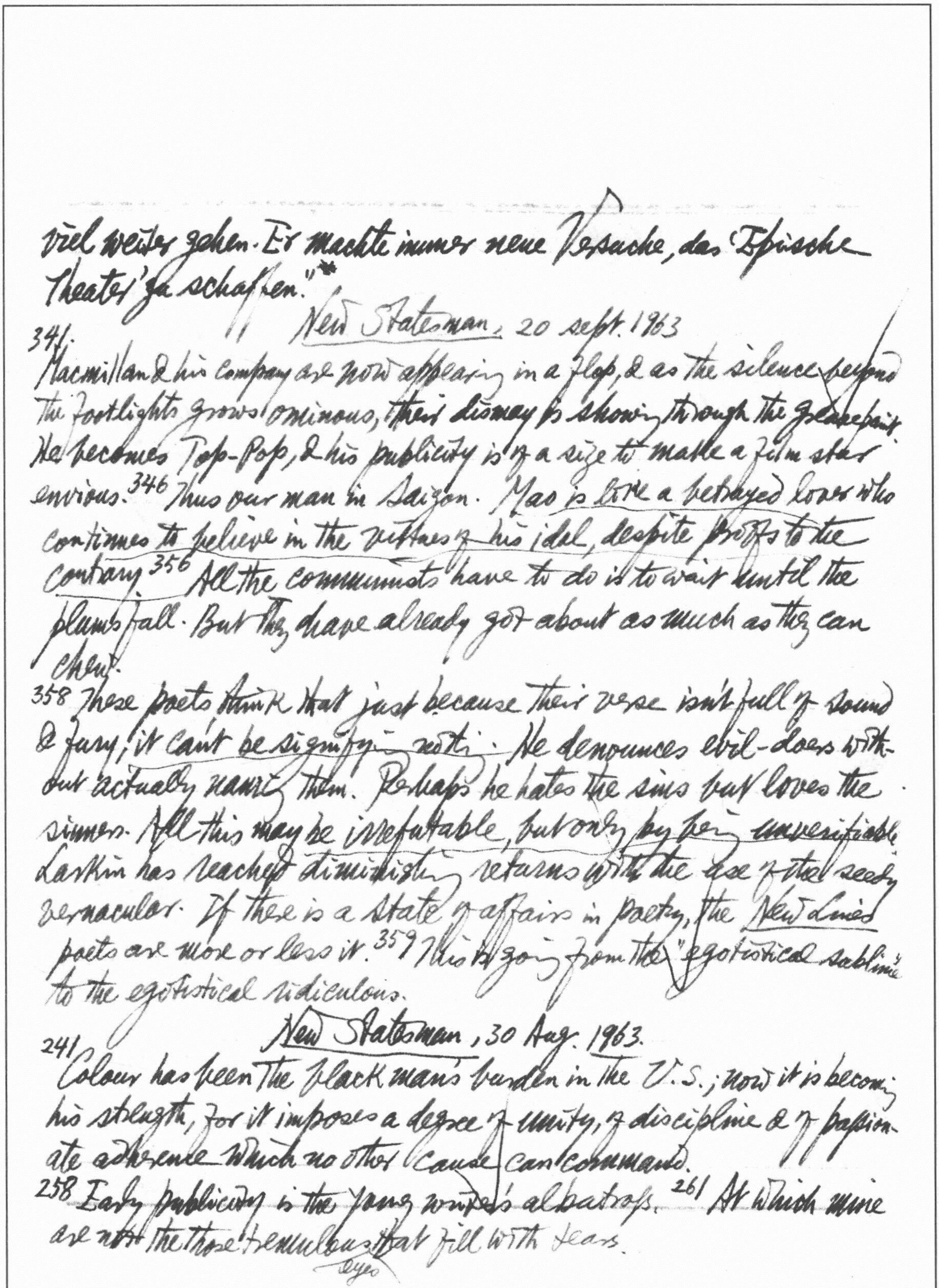
*cf E. Cassirer, *Die Philosophie der Aufklärung*, pp. 453 ff.

** *Adrastea*: "In der Metaphysik war Leibnitz *Dichter*" (XXIII, 482). Kathleen Coburn, ed. *The Notebooks of S. T. Coleridge*, I, 902 "The excellent distinction between *klar* & *deutlich*" etc.

+. the more packed, & the less *explicated* an idea is.

Leibnizian separation soul & body: "Meines geringen Erachtens (opinion) ist keine *Psychologie*, die nicht in jedem Schritte bestimmte *Physiologie* sei, möglich..." (VIII, 180). The new Aesthetics is also interested in concreteness & wholeness. *Baumgarten*: "*Begrifflich deutliche*, vollständige, adäquate und bis in die tiefsten Tiefen dringende Vorstellungen sind nicht sensitiv [i.e. of the senses] und daher auch nicht poetisch" (quoted in Albert Riemann, *Die Aesthetik A. G. Baumgartens*, 1928, p. 109); "Je mehr Einzelheiten... in einer verworrenen Vorstellung beisammen sind+... desto poetischer wird sie..." (p. 110).[206] Herder acknowledged Baumgarten's service in pointing out that poetry lies in "das Gebiet der untern Kräfte, der sinnlichen Vorstellungen" (*Von Baumgartens Denkart in seinen Schriften*, XXXII, 185). The crucial passage in *Auch eine Philosophie der Geschichte zur Bildung der Menschheit*: "Und ist dies, was für ein *Kinderspiel*, diese Bildung bloß in und durch einige *hellere Ideen* zu setzen" usw. (V, 539-40).

[258] The immediate precedent for Brecht's epic theatre is Lion Feuchtwanger's "dramatischer Roman" *Thomas Wendt* (1919).[263] In an article he contributed to the 2nd Brecht issue of the magazine *Sinn und Form* (n.d., p. 105), Feuchtwanger writes: "Als Brecht, ein Zwanzigjähriger, zu mir kam, arbeitete ich an einem "Dramatischen Roman". Diese Bezeichnung gab Brecht Stoff zu nachdenken. Er fand, man müsse in der Verschmelzung des Dramatischen mit dem Epischen



viel weiter gehen. Er machte immer neue Versuche, das 'Epische Theater' zu schaffen."*

New Statesman, 20 sept. 1963

341 Macmillan & his company are now appearing in a flop, & as the silence beyond the footlights grows ominous, their dismay is showing through the greasepaint. He becomes Top-Pop, & his publicity is of a size to make a film star envious. 346 Thus our man in Saigon. Mao is like a betrayed lover who continues to believe in the virtues of his idol, despite proofs to the contrary. 356 All the communists have to do is to wait until the plums fall. But they have already got about as much as they can chew.

358 These poets think that just because their verse isn't full of sound & fury, it can't be signifying nothing. He denounces evil-doers without actually naming them. Perhaps he hates the sins but loves the sinners. All this may be irrefutable, but only by being unverifiable. Larkin has reached diminishing returns with the use of the seedy vernacular. If there is a state of affairs in poetry, the New Lines poets are more or less it. 359 This is going from the "egotistical sublime" to the egotistical ridiculous.

New Statesman, 30 Aug. 1963.

241 Colour has been the black man's burden in the U.S.; now it is becoming his strength, for it imposes a degree of unity, of discipline & of passionate adherence which no other cause can command.

258 Early publicity is the young writer's albatross. 261 At which mine are not the those tremulous that fill with tears.
eyes

Scott Elledge, *18th-Century Critical Essays*, Cornell Univ. Press, 1961, 2 vols.

Études Anglaises, Juillet-Sept. 1963.

R. W. Dent, *John Webster's Borrowing* (1960). 243 Si Flamineo parle souvent trop pour se plier aux exigences du machiavélisme, c'est qu'il lui faut utiliser les notes de lecture de son créateur. 245 La dette de Webster envers *The Merchant of Venice* a été soulignée par Gabriele Baldini, *John Webster e il linguaggio della tragedia* (1953), p. 210, et les nombreuses notes dans l'édition de *The White Devil*, préparée par J. R. Brown. 246 Greville: "Besides, affliction is rather a spur than a bridle to that virtue [chastité], our flesh being like a toppe which only goes upright with whipping" (quoted by D. S. Mead, *The Literary Comparison in Jacobean Prose*, p. 48).

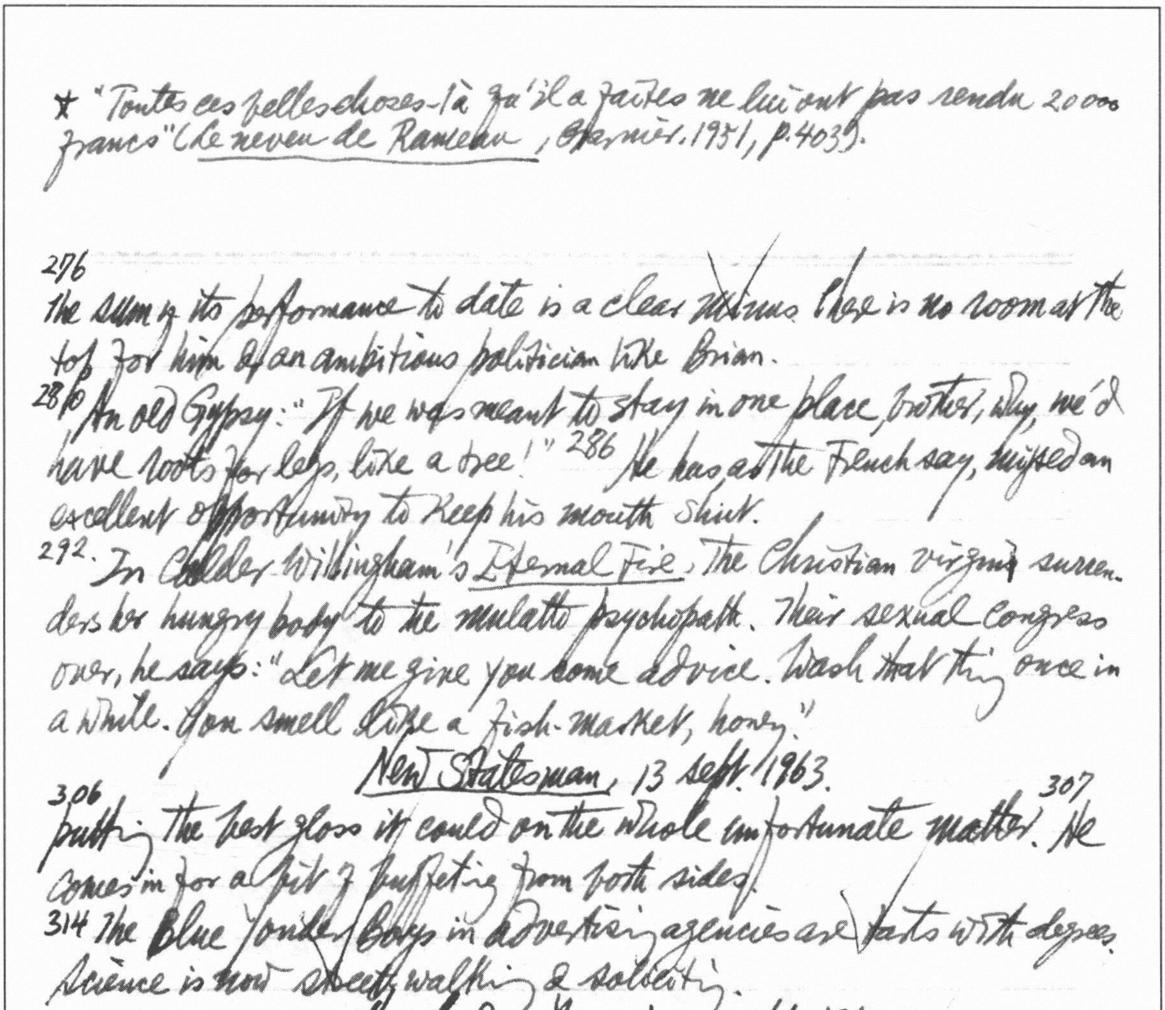
271 Dans l'argot maritime, l'humour rose qui hiérarchise "Midshipmen's guts, wardroom officers' stomachs, flag officers' palates" ou l'humour noir proposant "cold meat ticket" pour "identity disc" et "Admiralty made coffin" pour "armed merchant cruiser"; le traditionnel "Saturday Night toast to sweethearts & wives": "May they never meet!".

289 La technique de la traduction est traitée subtilement par Felton dans sa *Dissertation on the Classics* (1715).

298 Laurence Brander, *Somerset Maugham*: "the white man whose chief burden is his wife's sex life".

New Statesman, 6 Sept. 1963

274 With a head start on Lord Denning, these journalists have brought off a formidable *tour de force* in pipping the authorised version on the post.



* "Toutes ces belles choses-là qu'il a faites ne lui ont pas rendu 2000 francs" (*Le neveu de Rameau*, Garnier, 1951, p. 403).

276 the sum of its performance to date is a clear minus. There is no room at the top for him of an ambitious politician like Brian.

280 An old Gypsy: "If we was meant to stay in one place, brother, why, we'd have roots for legs, like a tree!" 286 He has, as the French say, missed an excellent opportunity to keep his mouth shut.

292. In Calder Willingham's *Eternal Fire*, the Christian virgin surrenders her hungry body to the mulatto psychopath. Their sexual congress over, he says: "Let me give you some advice. Wash that thing once in a while. You smell like a fish-market, honey."

New Statesman, 13 sept. 1963.

306 putting the best gloss it could on the whole unfortunate matter. 307 He comes in for a bit of buffeting from both sides.

314 The Blue Yonder Boys in advertising agencies are tarts with degrees. Science is now street-walking & soliciting.

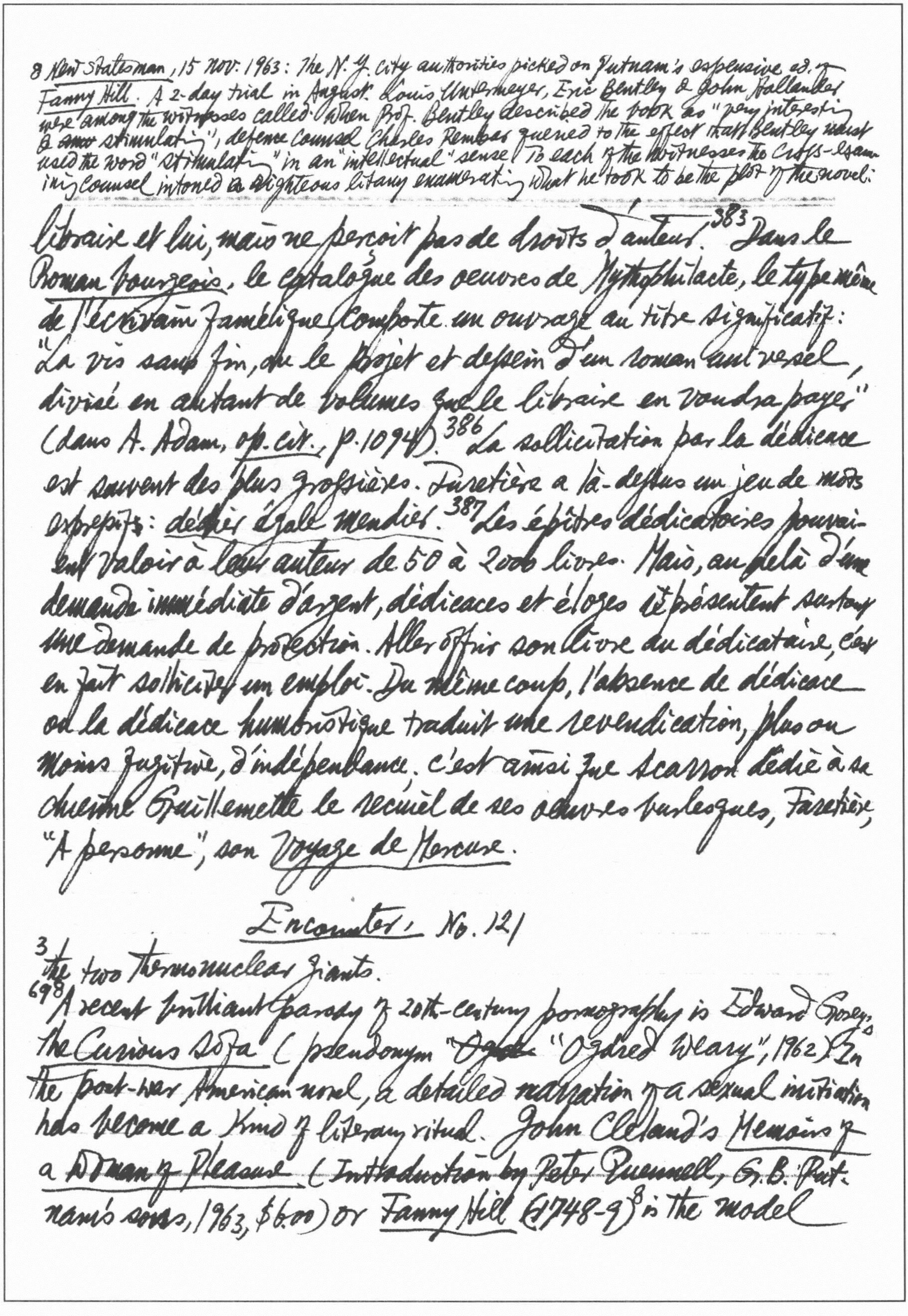
The London Magazine, sept. 1963.

41 I used surnames to stay clear of what would become too much chumminess.

Revue d'Histoire litt. de la France, juillet-sept., 1963

369 Le "métier d'auteur" réduit un des personnages de *Gil Blas*, Fabrice Nuñez, à l'hôpital — où Vigny, un siècle plus tard, fait mourir le poète Gilbert; Diderot évoque un Racine pauvre, ou du moins tirant peu de profit de ses pièces.* 370 Dernière en date, la peinture que fait Furetière de l'homme de lettres doit beaucoup à l'œuvre de Sorel. 392 C'est effectivement sous les traits d'un écrivain sans fortune et sans succès, Charroselles — l'anagramme se

déchiffre sans peine — que Charles Sorel apparaît dans le *Roman bourgeois*.[375] L'absence de patrimoine familial semble être déterminante. Pour y remédier, on commence parfois par des emplois mineurs: on est cuistre (i.e. valet) dans un collège; à un niveau légèrement supérieur, on est maître de chambre ou "pédant", ainsi Hortensius dans l'histoire de *Francion*. Au degré le plus élevé, on est titulaire d'une chaire, ou régent.[376] Bref, du collège à la boutique du libraire, comme "de la charrue à la chaise" (*Francion* dans A. Adam, *Romanciers du 17e siècle*, Bibl. de la Pléiade, p. 184), il n'est souvent qu'un pas. Mais la carrière d'écrivain nourrit son homme bien mal. Le souci de son apparence vestimentaire l'obsède: l'habillement passe, dans son budget, avant la nourriture et le logement. Autre hantise, la faim. Rien d'étonnant à cela, en un siècle obsédé par la famine. Sauf chez les privilégiés la sous-alimentation est courante, même si des banquets viennent compenser épisodiquement un ordinaire frugal. Les auteurs faméliques ont recours au parasitisme. On songe au neveu de Rameau ou à cet autre pique-assiette qu'est Sylvain Pons qui s'est donné le "droit de fourchette" dans au moins 10 maisons (*Le Cousin Pons*, Bibl. de la Pléiade, pp. 545-6).[378] Cf les écrivains mentionnés dans la 1re satire de Boileau.[381] L'auteur doit d'abord faire ~~le~~ engager les frais de 4 copies de son manuscrit; il en fournit une au maître imprimeur, une au marchand libraire, la 3e au correcteur, la dernière aux compagnons. Si l'ouvrage est accepté, l'écrivain touche une somme débattue entre le



8 *New Statesman*, 15 Nov. 1963: The N.Y. city authorities picked on Putnam's expensive ad. of *Fanny Hill*. A 2-day trial in August. Louis Untermeyer, Eric Bentley & John Ballantine were among the witnesses called. When Prof. Bentley described the book as "very interesting & ~~amo~~ stimulating", defence counsel Charles Rembar queried to the effect that Bentley must used the word "stimulating" in an "intellectual" sense. To each of the witnesses the cross-examining counsel intoned a righteous litany enumerating what he took to be the plot of the novel:

libraire et lui, mais ne perçoit pas de droits d'auteur.[383] Dans le *Roman bourgeois*, le catalogue des oeuvres de Mythophilacte, le type même de l'écrivain famélique, comporte un ouvrage au titre significatif: "La vis sans fin, ou le projet et dessein d'un roman universel, divisé en autant de volumes que le libraire en voudra payer" (dans A. Adam, *op. cit.*, p. 1094).[386] La sollicitation par la dédicace est souvent des plus grossières. Furetière a là-dessus un jeu de mots expressifs: *dédier égale mendier*.[387] Les épîtres dédicatoires pouvaient valoir à leur auteur de 50 à 2000 livres. Mais, au-delà d'une demande immédiate d'argent, dédicaces et éloges représentent surtout une demande de protection. Aller offrir son livre au dédicataire, c'est en fait solliciter un emploi. Du même coup, l'absence de dédicace ou la dédicace humoristique traduit une revendication, plus ou moins fugitive, d'indépendance. C'est ainsi que Scarron dédie à sa chienne Guillemette le recueil de ses oeuvres burlesques, Furetière, "A personne", son *Voyage de Mercure*.

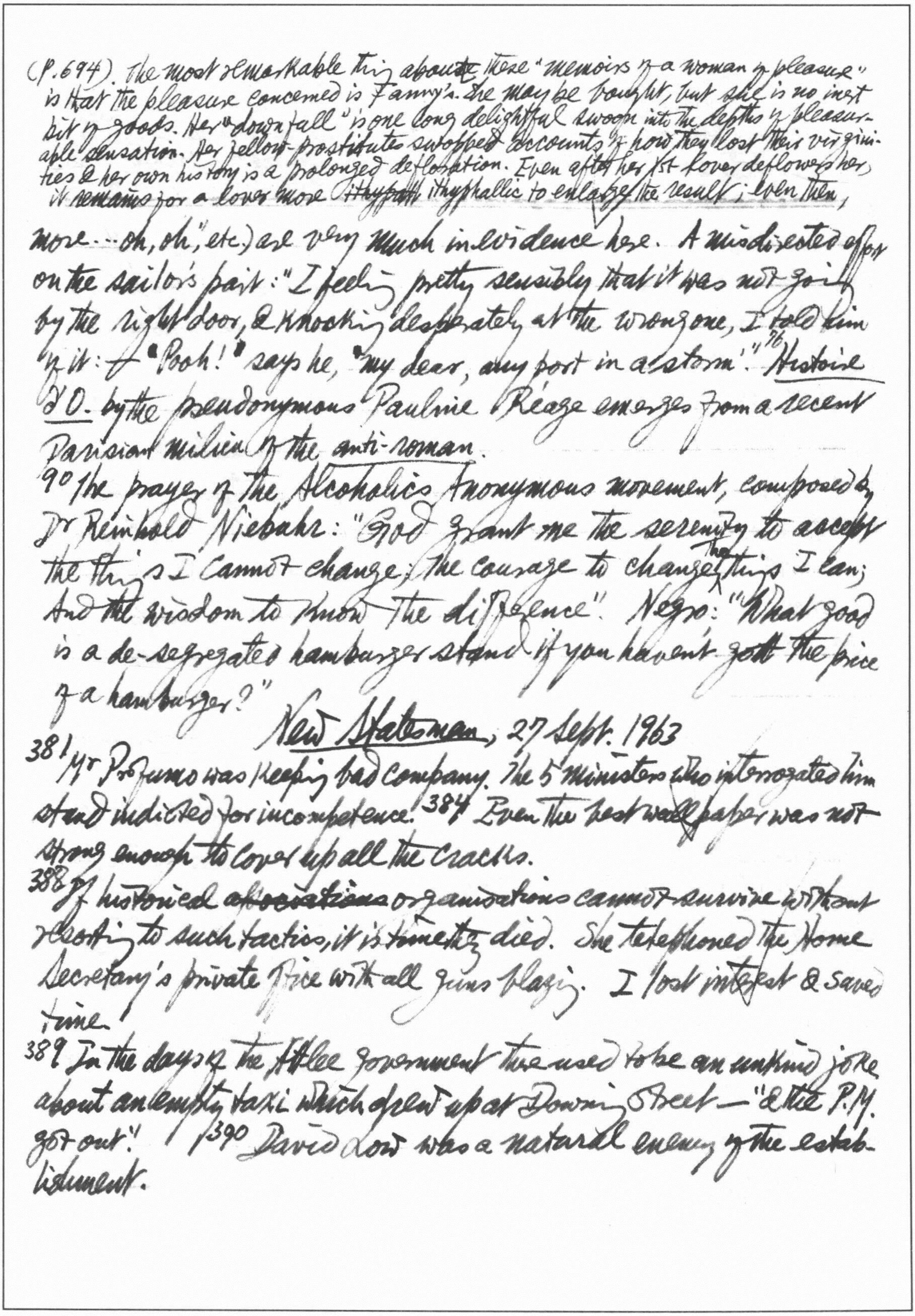
Encounter. No. 121

3 the two thermonuclear giants.

69[8] A recent brilliant parody of 20th-century pornography is Edward Gorey's *The Curious Sofa* (pseudonym ~~"Ogd~~ "Ogdred Weary", 1962). In the post-war American novel, a detailed narration of a sexual initiation has become a kind of literary ritual. John Cleland's *Memoirs of a Woman of Pleasure* (Introduction by Peter Quennell, G.B. Putnam's sons, 1963, $6.00) or *Fanny Hill* (1748-9)[8] is the model

"20 acts of sexual intercourse, 4 of them in the presence of others. 4 acts of Lesbianism. 2 acts of male homosexuality. 2 acts of flagellation & 1 of female masturbation." Justice Arthur G. Klein astounded everyone by finding that the book is not obscene under any of the 4 legal tests. "Fanny Hill's experiences contain little more than what the community has already encountered on the front pages of many of its newspapers in the recent reporting of the recent Profumo & other sensational cases involving sex"

for much of the pornography in English for the 200 yrs following. Its heroine shares an England with Pamela, Clarissa, Sophia Western & Shamela. The novel triumphs in avoiding all the tabu words. Cleland evolved "a style from despair", without escaping into medical Latinity or reviving old forbidden terminology. Fanny announces her intention to recount truthfully her life as a prostitute: "I will not so much as take the pains to bestow the strip of a gauze wrapper on it, but paint situations such as they actually rose to me in nature, careless of violating those laws of decency that were never made for such unreserved intimacies as ours."[71] At an early stage in her sexual initiation, she observes Mrs Brown the old bawd with a young horse-grenadier from behind yellow damask curtains in a closet: "But, as the main affair was now at the point the industrious dame had brought it to, she was not in the humour to put off the payment of her pains, but laying herself down, drew him gently upon her, & thus they finish'd, in the same manner as before, the old last act."[72] "... You would have been cloy'd & tired with a uniformity of adventures & expressions, inseparable from a subject of this sort, whose bottom, or groundwork being, in the nature of things, eternally one & the same." We are given several communal scenes & a spied-upon homosexual doing (which is mostly out in this edition).[74] "its dimensions, mocking either grasp or span, almost renew'd my terrors".[75] The conventions of pornographic dialogue established by the widely translated *l'Académie des Dames* (the cries from the girl of "No, no... yes, yes, do it some



(P.694). The most remarkable thing abou~~t~~ these "memoirs of a woman of pleasure" is that the pleasure concerned is Fanny's. She may be bought, but she is no inert bit of goods. Her "downfall" is one long delightful swoon into the depths of pleasurable sensation. Her fellow-prostitutes swopped accounts of how they lost their virginities & her own history is a prolonged defloration. Even after her 1st lover deflowers her, it remains for a lover more ~~ithyph~~ ithyphallic to enlarge the result; even then,

more ... oh, oh", etc.) are very much in evidence here. A misdirected effort on the sailor's part: "I feeling pretty sensibly that it was not going by the right door, & knocking desperately at the wrong one, I told him of it: "Pooh!" says he, "my dear, any port in a storm"."76 Histoire d'O by the pseudonymous Pauline Réage emerges from a recent Parisian milieu of the anti-roman.

90 The prayer of the Alcoholics Anonymous movement, composed by Dr Reinhold Niebuhr: "God grant me the serenity to accept the things I cannot change; the courage to change the things I can; And the wisdom to know the difference". Negro: "What good is a de-segregated hamburger stand if you haven't got the price of a hamburger?"

New Statesman, 27 Sept. 1963

381 Mr Profumo was keeping bad company. The 5 ministers who interrogated him stand indicted for incompetence. 384 Even the best wallpaper was not strong enough to cover up all the cracks.

388 If historical ~~associations~~ organisations cannot survive without resorting to such tactics, it is timely they died. She telephoned the Home Secretary's private office with all guns blazing. I lost interest & saved time.

389 In the days of the Attlee government there used to be an unkind joke about an empty taxi which drew up at Downing Street — "& the P.M. got out". / 390 David Low was a natural enemy of the establishment.

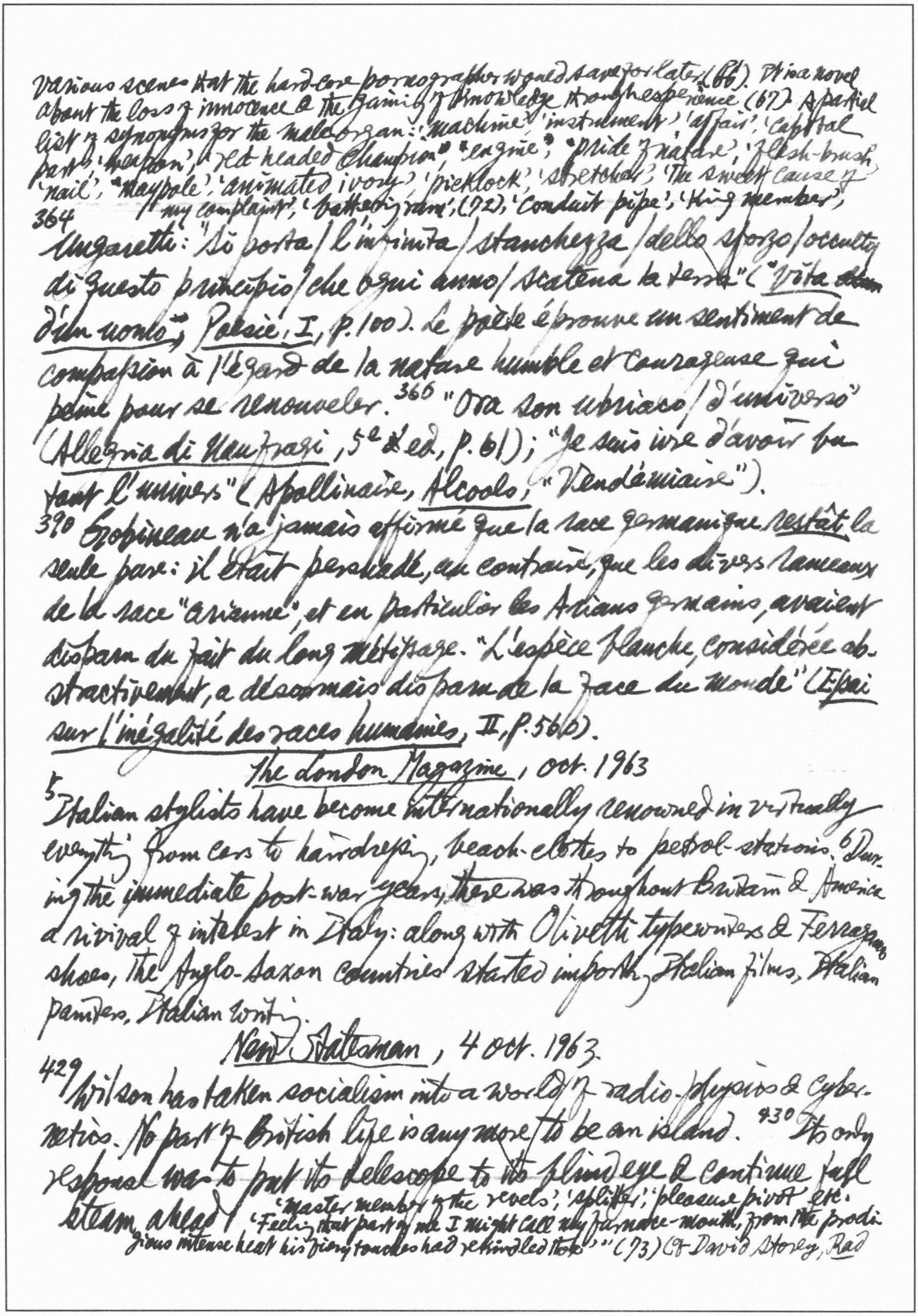
with the help of stage property blood, she fakes up a maidenhood to have it destroyed all again by a client ~~(710)~~. She calls coitus "our trip to Cythera" (p. 710). *Essays in Criticism*, Jan. 1964: "The bk consists of two 'letters' in which Fanny tells of her life as a kept woman & prostitute. The most sexually stimulating episodes in the 1st letter are those at the very beginning when Fanny witnesses in the house of prostitution

402 After decades of denigration, Kipling is somehow still very much there among us—dead, but obstinately refusing to lie down. of motto of Orwell & Conf 403 [illegible] for his He is like a cork. Your spirit presses him down in revulsion, & up he pops with a masterpiece to shame you for your lack of sense & feeling.

412 A. J. Ayer, *The Concept of a Person*. Even when he hurries, he is not hurrying by on the other side. All who have written editorials know the splendid sweep of sentences tapped out on a typewriter about how the people of this country will never for a moment countenance ... how they mourn the passing of .... Sometimes, going through an envelope of the cuttings, I have come across some particularly fatuous observation which was vaguely familiar. Now where had I heard that before? What idiot perpetrated it? Then a light breaks. The perpetrator was myself. Like a parched desert traveller, I was drinking my own urine.

Revue de littérature comparée, Juillet-Sept. 1963

350 Schopenhauer, not Nietzsche, was the spiritual leader of the Generation of 1898 in Spain; e.g. the last part of Unamuno's *El sentimiento trágico de la vida* is strongly Schopenhauerian (*Ensayos*, 1958, II, 861-5). 351 The influence of Schopenhauer on Baroja is even more patent; of a conversation with Palacio Valdés he says: "Hablamos también di filosofía; él dijo que Nietzsche no valía nada, y que el gran filósofo y moralista alemán era Schopenhauer, en lo cual yo estaba, en parte, conforme" (*Final del siglo XIX y principios del XX*, in *OC*, VII, 1762).



various scenes that the hard-core pornographer would save for later (66). It is a novel about the loss of innocence & the gaining of knowledge through experience (67). A partial list of synonyms for the male organ: 'machine', 'instrument', 'affair', 'capital part', 'weapon', "red headed champion", "engine", "pride of nature", 'flesh-brush', 'nail', "maypole", 'animated ivory', 'picklock', 'stretcher', 'the sweet cause of my complaint', 'battering ram', (72), 'conduit pipe', 'king member',

364 Ungaretti: "Si porta / l'infinita / stanchezza / dello sforzo / occulto / di questo principio / che ogni anno / scatena la terra" ("*Vita ~~d'un~~ d'un uomo*", *Poesie, I*, p.100). Le poète éprouve un sentiment de compassion à l'égard de la nature humble et courageuse qui peine pour se renouveler. 366 "Ora son ubriaco / d'universo" (*Allegria di Naufragi*, 5e ed, p.61); "Je suis ivre d'avoir bu tout l'univers" (Apollinaire, *Alcools*, "Vendémiaire").

390 Gobineau n'a jamais affirmé que la race germanique *restât* la seule pure: il était persuadé, au contraire, que les divers rameaux de la race "arienne", et en particulier les Ariens germains, avaient disparu du fait du long métissage. "L'espèce blanche, considérée abstractivement, a désormais disparu de la face du monde" (*Essai sur l'inégalité des races humaines*, II, p.560).

The London Magazine, oct. 1963

5 Italian stylists have become internationally renowned in virtually everything from cars to hairdressing, beach-clothes to petrol-stations. 6 During the immediate post-war years, there was throughout Britain & America a revival of interest in Italy: along with Olivetti typewriters & Ferragamo shoes, the Anglo-Saxon countries started importing Italian films, Italian painters, Italian writing.

New Statesman, 4 oct. 1963

429 Wilson has taken socialism into a world of radio-physics & cybernetics. No part of British life is any more to be an island. 430 Its only response was to put its telescope to its blind eye & continue full steam ahead.

'master member of the revels', 'splitter', 'pleasure pivot' etc. "'Feeling that part of me I might call my furnace-mouth, from the prodigious intense heat his fiery touches had rekindled there'" (73) Cf David Storey, *Rad*

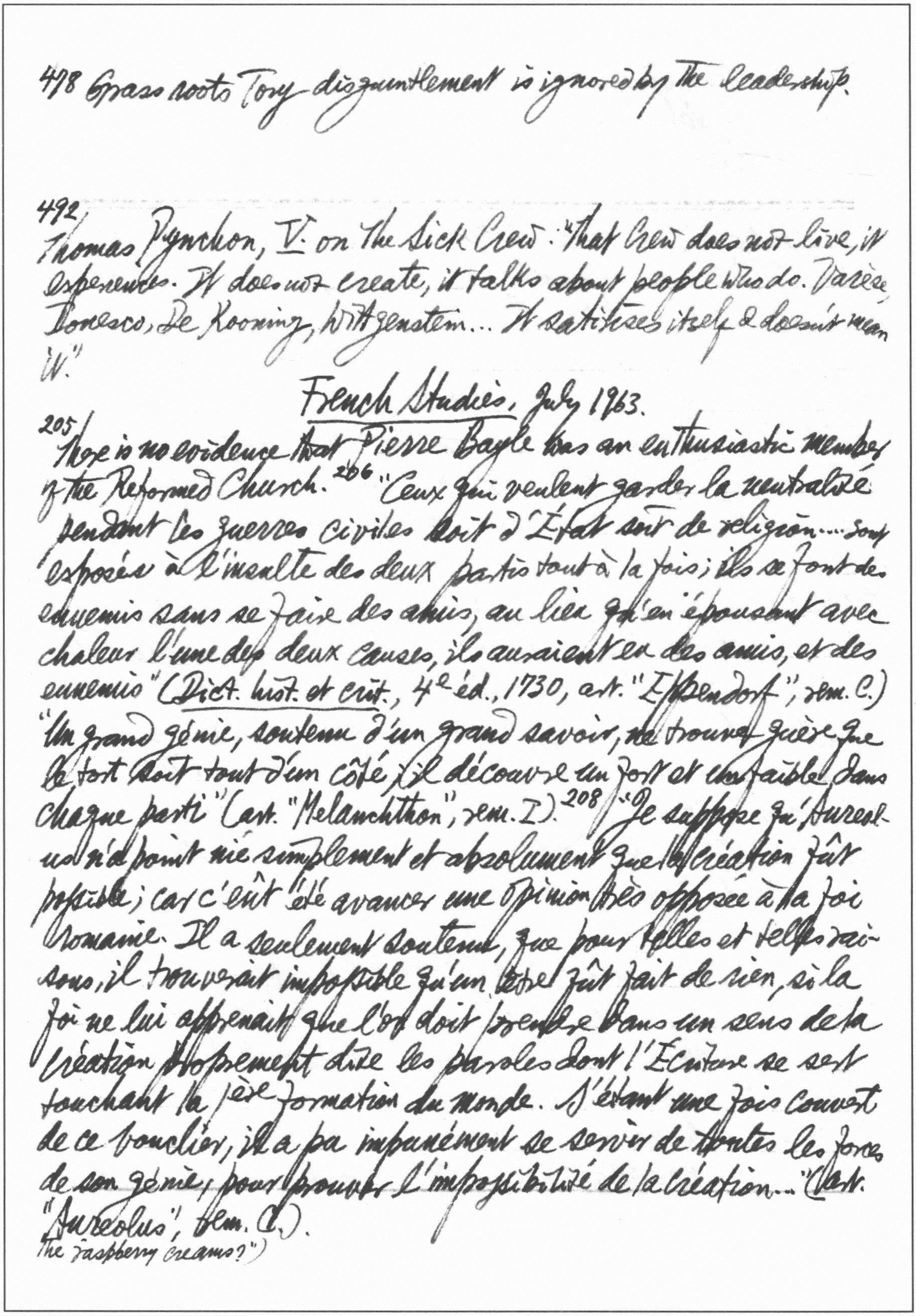
438 some ^{1000} mislaying of tempers in high places
445-6. Sir Fitzroy Maclean's aphorism: "We are making progress, God knows where". 452 The Mortician or "grief therapist".

431 Frederick of Prussia said that if he were Machiavelli he would start by announcing himself an anti-Machiavellian. Georges Pacques, the deputy press chief of Nato & a trusted adviser in the French Cabinet, hid his communism under the mask of an anti-communist rightist & spied for the Russians. 432 The whole district can turn into a revolutionary powder-barrel if mass dismissals start. In office, he made serious mistakes that proved that 30 years in exile is a poor place to gain political finesse. 433 These are the colonels waiting in the wings as the US debates the lesser evil doctrine: given choice between a wobbly idealistic democrat & solid soldier, it is better to take the lesser evil & scuttle principle.
Martin 447 Seymour-Smith, ed. Shakespeare's Sonnets. No 144, l. 14 means "Shakespeare will not know for certain if the Friend is sleeping with the Mistress until he betrays symptoms of venereal disease". In 1594 Shakespeare was 30 & Southampton 21, Seymour-Smith assumes that anal coition took place, with the Earl as the girl, but Empson only allows that some grudging masturbation may have been an occasional award.
450 The English may not be witty in themselves but they are a cause that wit is in Ireland.

New Statesman, 11 Oct. 1963

469 Ministers have drifted into personal vendettas. Now nature has intervened in the form of Mr Macmillan's illness. 471 The Military Coup in Honduras was a carbon copy of that in Dominica

cliffe, a story of homosexual love, on ~~or~~ pedicatio: "What've you been doing the last few days, then? Stuffing it into old Tolson's chocolate box? Rooting it about amongst



478 Grass roots Tory disgruntlement is ignored by the leadership.

492/ Thomas Pynchon, *V.* on the Sick Crew: "That Crew does not live, it experiences. It does not create, it talks about people who do. Varèse, Ionesco, De Kooning, Wittgenstein... It satisfies itself & doesn't mean it."

French Studies, July 1963.

205/ "There is no evidence that Pierre Bayle was an enthusiastic member of the Reformed Church." 206 "Ceux qui veulent garder la neutralité pendant les guerres civiles soit d'État soit de religion.... sont exposés à l'insulte des deux partis tout à la fois; ils se font des ennemis sans se faire des amis, au lieu qu'en épousant avec chaleur l'une des deux causes, ils auraient eu des amis, et des ennemis" (*Dict. hist. et crit.*, 4e éd., 1730, art. "Eppendorf", rem. C.) "Un grand génie, soutenu d'un grand savoir, ne trouve guère que le tort soit tout d'un côté; il découvre un fort et un faible dans chaque parti" (art. "Melanchthon", rem. I). 208 "Je suppose qu'Aureolus n'a point nié simplement et absolument que la création fût possible; car c'eût été avancer une opinion très opposée à la foi romaine. Il a seulement soutenu, que pour telles et telles raisons, il trouverait impossible qu'un être fût fait de rien, si la foi ne lui apprenait que l'on doit prendre dans un sens de la création proprement dite les paroles dont l'Écriture se sert touchant la pre formation du monde. S'étant une fois couvert de ce bouclier, il a pu impunément se servir de toutes les forces de son génie, pour prouver l'impossibilité de la création..." (art. "Aureolus", rem. C.).

The raspberry creams?")

Proust: "Le temps… est élastique; les passions que nous ressentons le dilatent, celles que nous inspirons le rétrécissent" (*Jeunes Filles*, éd. Gallimard, II, p.18)

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314 He is a sceptic who disguises his real views behind fideism. He quotes Tertullian's famous paradox: *Certum est, quia impossibile* (*Dict.*, IV, p.635); à propos of charity, he says: "Ce n'est pas le seul sacrifice que la religion nous ordonne de faire de notre raison" (*Oeuvres diverses*, 1737, II, p.248). 215 "La première chose qu'il faudrait faire, si l'on voulait bien examiner, serait de douter de sa religion: mais on croirait offenser Dieu, si l'on formait là-dessus le moindre doute" (*Dict.*, art. "Pellisson", rem. D.)

236 Julien Green on the death of a friend: "J'ai appris la nouvelle par téléphone. J'ai raccroché et j'ai continué à faire ce que j'étais en train de faire, mais je n'étais plus la même personne. Quelque chose en moi me quittait à jamais… Nous mourons avec chacun de nos amis" (*Journal*, Plon, VIII, p.161) cf Jacques's "cri d'égoïsme" at Francine's graveside: "O ma jeunesse! C'est vous que l'on enterre!" (Murger, *Scènes de la vie de Bohème*)

The Journal of Aesthetics & Art Criticism, Fall 1963

25 Jean H. Hagstrum, pp. 229-313. *The Sister Arts*, pp.229-30: "Often when Homer's scene is in black & white, Pope's is in color. Homer repeats the same color from epithet to epithet; Pope changes it, or at least varies the hue. Homer's color is usually single & conventional; Pope's colors provide vivid contrast or blend into chordlike harmonies in which scene is

cf Eckermann, *Gespräche mit Goethe*, Jan. 31, 1827.

拊掌錄、耶穌聖節前一日之夕景：余見高樹交植為甬道，月光直穿樹隙而下 (among the naked branches... the moon glimmered) 亮如銀片（原文無）雲路毫無月輪纖翳，綠草地鋪雪如雪氈，受月作光，遂幻為琉璃世界 (The lawn was sheeted with slight covering of snow which here & there sparkled as the moonbeams caught a frosty crystal). 故宫週刊 127 期宋無款雪山泛月圖 171 期宋人

related to scene, figure to figure, & sometimes person to landscape... Pope's translation elaborates the pictorial images of the original by altering line & design, by rearranging the position of ~~the~~ objects, & by using English verbs that carry visual images not present in the Greek"; p. 232: "The movement is slower; the texture, correspondingly, richer..." "[in translating the description of Achilles' shield in *Il*. XVIII, 577-600] Pope strengthened the pictorial & iconic elements by heightening the colors, sharpening the design, elaborating the detail, & stressing the purely aesthetic qualities of the object". He freezes actions in Homer into momentary static pictures, by framing scattered landscape items within single views, & by continually emphasizing perspective where the original has neglected to do so & introducing perspective. Lessing, in scolding Pope for "beibringen" making this linkage (*Laokoon*, ch. 19; Gesam. Werke, hrsg. Paul Rilla, V.S. 143-4), quotes a significant passage: Homer, says Pope, "can have been no stranger to perspective, because he expressly mentions the distance of one object from another" etc. The landscape which Pope imagines he sees in Homer, he might at any time have actually seen in the work of Claude Lorrain."[26] Odysseus in Homer (*Od*., X) & Chapman (*the Works*, ed. R. H. Shepherd, p. 390) kills a stag hurrying to a water hole. Pope waits until the stag is lying beside the pool before snapping the picture. The habit of framing separate items within a single view distinguishes Pope from Milton—in "L'Allegro", for instance (Elizabeth Wheeler Manwaring, *Italian Landscape in 18th-Cent. England*, p. 4). It also distinguishes him from Homer & Chapman. In the description of Achilles' shield, he makes the sketch of a city at peace all one picture, or at least two complementary pictures. This parallelism of scenes is not emphasized in Homer.

中秋月開雪如白晝無限好 第175期 五代無款浣月圖、~~三生~~ 215期 宋人拜月圖 238期

*Cf. Giornale storico della letteratura italiana, Vol. CXL, Fasc. 432, pp. 647 ff (1963). Scott ~~Ele~~ Elledge, 18th-Century Critical Essays, II, pp. 999.

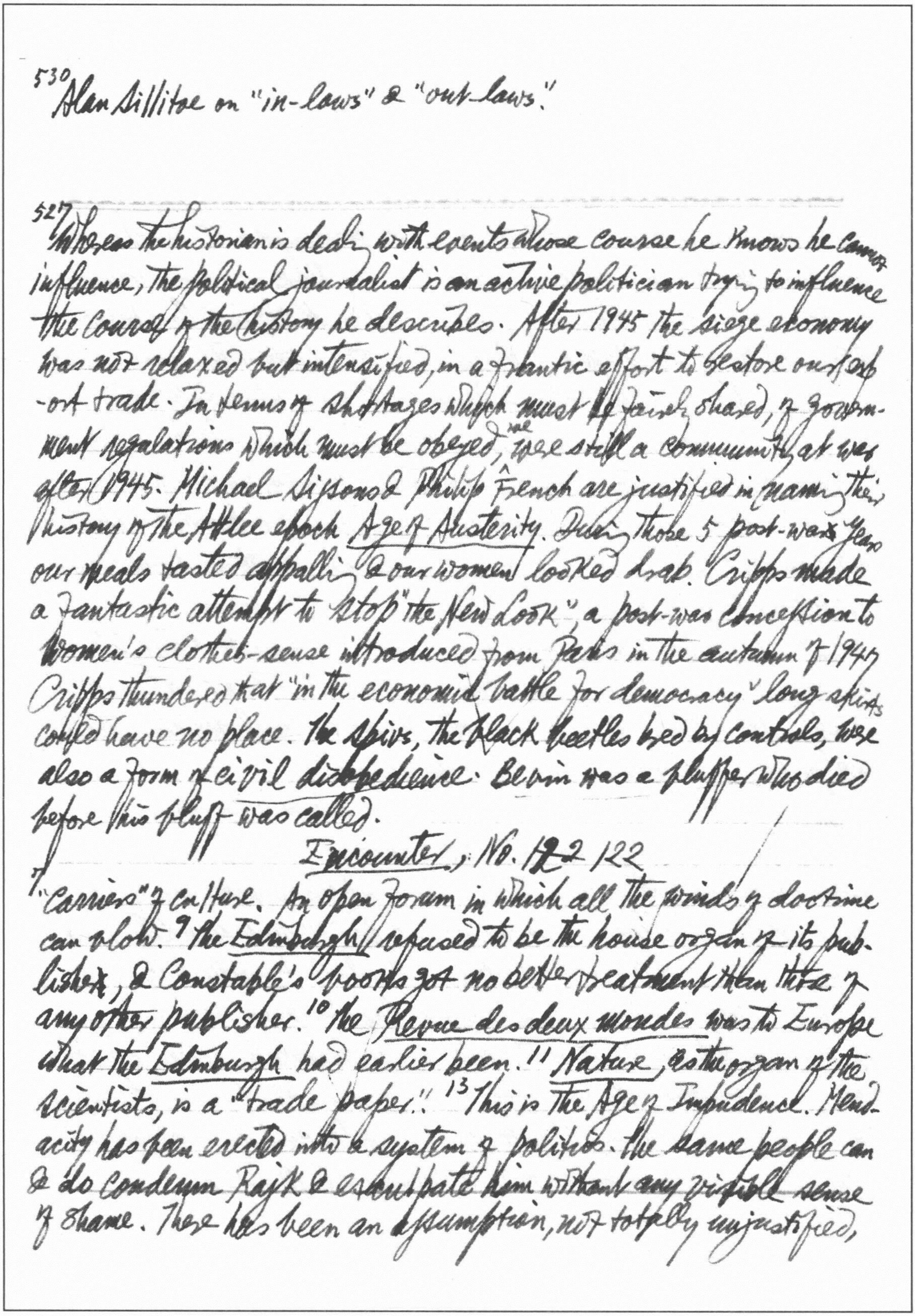
In the same description he makes one large scene of the city at war. In like manner, in the description of the harbor of the Laestrygonians (Od. X), of Circe's house (ib.), there is no greater unity & deeper perspective than in Homer.*

New Statesman, 18 Oct. 1963.

510 The Conservatives have ceased to be gentlemen without becoming democrats. At some risk to life & limb, he refused to rise from his seat & join in the general ovation. The party is prepared not only to acquiesce in the burial of its leadership, but also to dance upon the grave. 516 This attitude may in the long run pay De Gaulle handsome dividends. Of course he is quite capable of sawing off the branch on which he is sitting. 518 The German of the Third Reich generation can never quite get away from the skeletons in their own & their neighbours' cupboards. There have coined the splendid cliché of the unconquered, the undigested past (die unbewältigte Vergangenheit).

524 To complete the trio was a small, pudgy girl, offspring of who knows what forgotten union. The dining room became suddenly conscious of the importance of flesh. When the notorious appear in person, it is often more interesting to study the anonymous faces of those who stare. Lust fought a brief battle with gluttony, & the latter won. Bouillabaisse, after all, requires one's undivided attention. The solitary, if prolonged, glance the American woman casts at Miss Taylor made it plain that she was regarded as a personal threat to domestic content back in Cleveland, Ohio. Her husband kept his nose dutifully in his plate.

宋馬遠對月圖 431張 馬遠松下閒吟月(~~[illegible]~~) 477馬遠舉杯玩月(~~[illegible]~~)



530 Alan Sillitoe on "in-laws" & "out-laws."

527 Whereas the historian is dealing with events whose course he knows he cannot influence, the political journalist is an active politician trying to influence the course of the history he describes. After 1945 the siege economy was not relaxed but intensified, in a frantic effort to restore our export trade. In terms of shortages which must be fairly shared, of government regulations which must be obeyed, we were still a community at war after 1945. Michael Sissons & Philip French are justified in naming their history of the Attlee epoch *Age of Austerity*. During those 5 post-war years our meals tasted appalling & our women looked drab. Cripps made a fantastic attempt to stop "the New Look", a post-war concession to women's clothes-sense introduced from Paris in the autumn of 1947. Cripps thundered that "in the economic battle for democracy" long skirts could have no place. The spivs, the black beetles bred by controls, were also a form of civil *disobedience*. Bevin was a bluffer who died before his bluff was called.

Encounter, No. ~~122~~ 122

7 "Carriers" of culture. An open forum in which all the winds of doctrine can blow.[9] The *Edinburgh* refused to be the house organ of its publisher, & Constable's books got no better treatment than those of any other publisher.[10] The *Revue des deux mondes* was to Europe what the *Edinburgh* had earlier been.[11] *Nature*, as the organ of the scientists, is a "trade paper."[13] This is the Age of Impudence. Mendacity has been erected into a system of politics. The same people can & do condemn Rajk & exculpate him without any visible sense of shame. There has been an assumption, not totally unjustified,

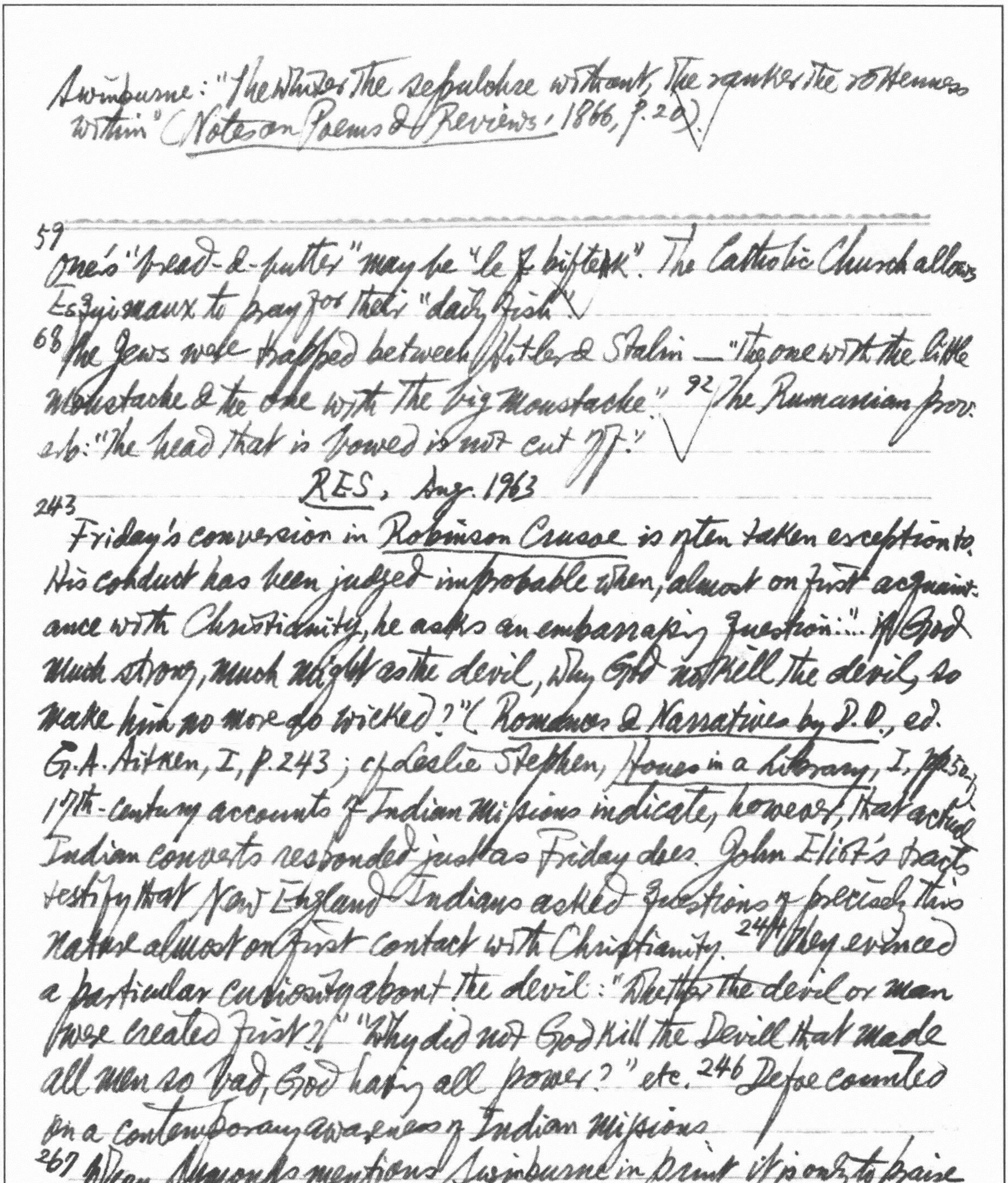
that the average liberal intellectual has no memory & will swallow any nonsense coming from an authorised source. There had been abundant evidence of the true character of the Stalinist régime *long* before K. blew the gaff. The Russia of Nicholas I, the China of the Empress Dowager were open societies about which facts could be established, compared with the Soviet Union & still more the Chinese People's Republic.

14 If one examines the files of — well, no names, no pack-drill.

23 To take narcotics has become in some circles a mark of rebellious independence, & to scorch one's personal earth is sometimes felt to be the only honorable course.

Amis: 32 "A man's sexual aim is to convert a creature who is cool, dry, calm, articulate, independent, purposeful into a creature that is the opposite of these; to demonstrate to an animal which is pretending not to be an animal that it is an animal."

36 Science fiction increasingly features a class of beings known as "Androids", i.e. sophisticated mechanisms of steel, rubber, & electronics assembled in quasi-human form & endowed with phenomenal skill, intelligence & memory capacity but usually lacking in feeling. They are the logical descendants of Frankenstein's monster & the robots of Capek. In a score of laboratories scientists are building machines which will read, write, translate, listen, speak, or forge a signature. In one joke, the electronic computer simply prints out: "*Cogito, ergo sum.*" 37 A modern computer can do in about 10 seconds work which would take a human clerk a year.



Swinburne: "The whiter the sepulchre without, the ranker the rottenness within" (*Notes on Poems & Reviews*, 1866, p. 20).

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59 One's "bread-&-butter" may be "le bifteck". The Catholic Church allows Esquimaux to pray for their "daily fish".

68 The Jews were trapped between Hitler & Stalin — "the one with the little moustache & the one with the big moustache". 92 The Rumanian proverb: "The head that is bowed is not cut off."

RES, Aug. 1963

243 Friday's conversion in *Robinson Crusoe* is often taken exception to. His conduct has been judged improbable when, almost on first acquaintance with Christianity, he asks an embarrassing question: "... if God much strong, much might as the devil, why God not kill the devil, so make him no more do wicked?" (*Romances & Narratives by D.D.*, ed. G.A. Aitken, I, p. 243; cf. Leslie Stephen, *Hours in a Library*, I, pp. 50-). 17th-century accounts of Indian Missions indicate, however, that actual Indian converts responded just as Friday does. John Eliot's tracts testify that New England Indians asked questions of precisely this nature almost on first contact with Christianity. 244 They evinced a particular curiosity about the devil: "Whether the devil or man were created first?" "Why did not God kill the Devill that made all men so bad, God having all power?" etc. 246 Defoe counted on a contemporary awareness of Indian missions.

267 When Symonds mentions Swinburne in print it is only to praise him, as he frequently does in *Shakspere's Predecessors*. After the Whitman controversy, he discreetly refrained from reviewing him. Swinburne, on the other hand, had a tenacious memory for grievances — 268 witness the malicious attack on Symonds in his memorial to

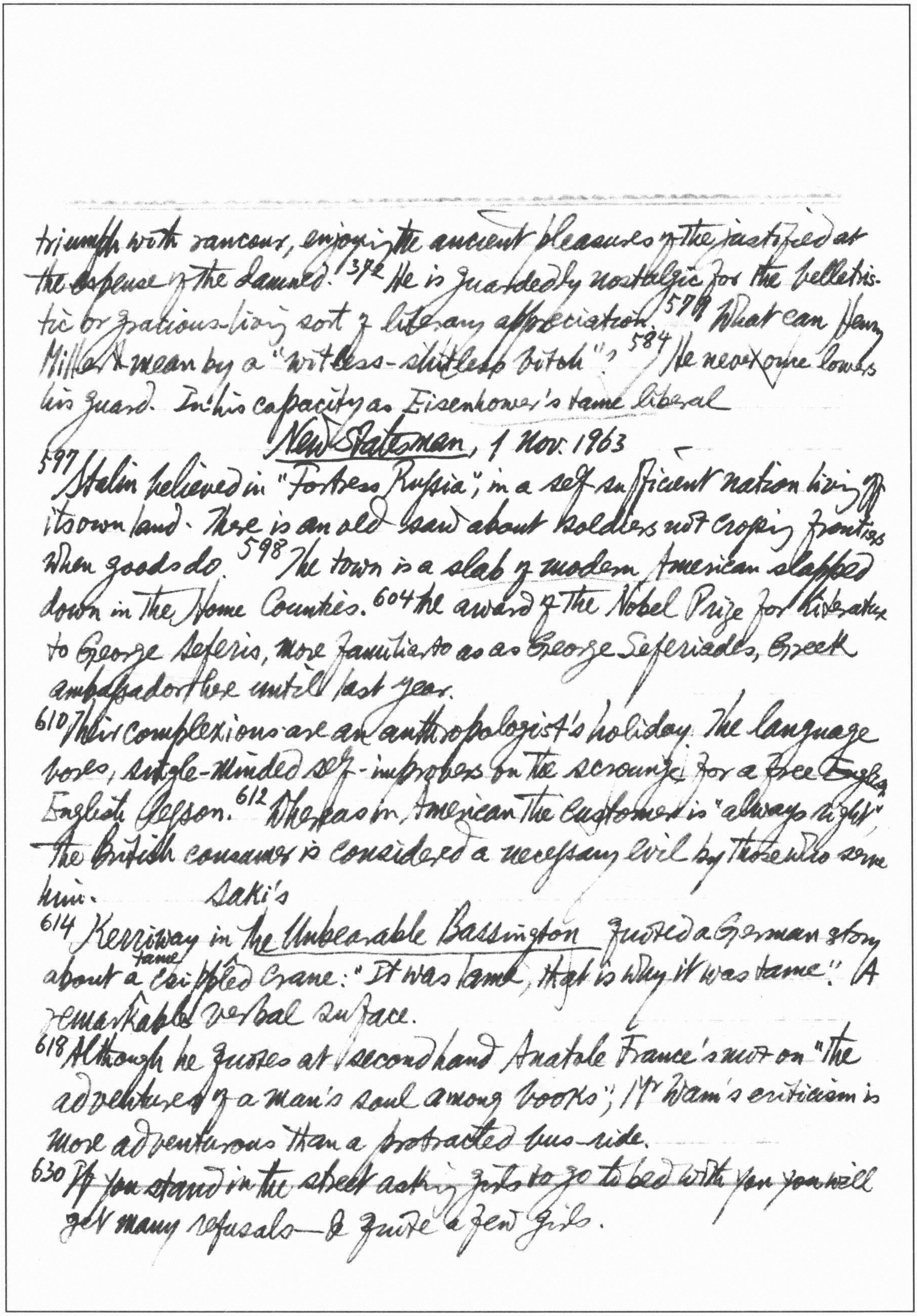
*cf Cecil Y. Lang, *the Swinburne Letters*, VI, p.74

Jowett, written only a year after the death of both: "...such renascent blooms of the Italian renascence as the Platonic amorist of blue-breeched gondoliers who is now in Aretino's bosom. The cult of the Calamus, as expounded by Mr Addington Symonds to his fellow-calamites, would have found no acceptance or tolerance with the translator of Plato" (*Studies in Prose & Poetry*, 1894, p.34). *The Times*, in an otherwise favourable review, objected to the tone of this passage. Although *Calamus* means a reed-pen, Swinburne evidently meant the reader to think of the word *catamite* (see G. Faber, *Jowett*, p.370).*

In *Webster's* 319 *Third New International Dictionary*, the 2nd ed. of 1934 has been bulldozed away & a new edifice constructed. The phrase "agonizing reappraisal" was first used by J. Foster Dulles, & the word "menticide" by Meerloo.

New Statesman, 25 oct. 1963

549 Traditionally, the premier's task was merely to preside over his ministers, each of whom represented an independent department, & to adjudicate between them when their interests clash. He must have a clear sense of the priorities, & make firm choices. 550 The tenant-in-possession. 551 As Baldwin said at a similar moment, his task evokes prayers rather than congratulations. The agonising suspense is over. 552 They will regard themselves as watchdogs over policy. The country has had a view of the Tory party with the lid off. 556 An elegant anachronism. 567 Towards the end of its career a hardening of the magazine's arteries is evident. 568 Dr Leavis celebrates the



triumph with rancour, enjoying the ancient pleasures of the justified at the expense of the damned. 572 He is guardedly nostalgic for the belletristic or gracious-living sort of literary appreciation. 579 What can Henry Miller mean by a "witless-shitless bitch"? 584 He never once lowers his guard. In his capacity as Eisenhower's tame liberal

New Statesman, 1 Nov. 1963

597 Stalin believed in "Fortress Russia", in a self sufficient nation living off its own land. There is an old saw about soldiers not crossing frontiers when goods do. 598 The town is a slab of modern American slapped down in the Home Counties. 604 The award of the Nobel Prize for Literature to George Seferis, more familiar to us as George Seferiades, Greek ambassador here until last year.

610 Their complexions are an anthropologist's holiday. The language bores, single-minded self-improvers on the scrounge for a free ~~Englis~~ English lesson. 612 Whereas in America the customer is "always right" the British consumer is considered a necessary evil by those who serve him.

614 Saki's Kerriway in The Unbearable Bassington quoted a German story about a tame crippled crane: "It was lame, that is why it was tame". A remarkable verbal surface.

618 Although he quotes at secondhand Anatole France's mot on "the adventures of a man's soul among books", Mr Wain's criticism is more adventurous than a protracted bus-ride.

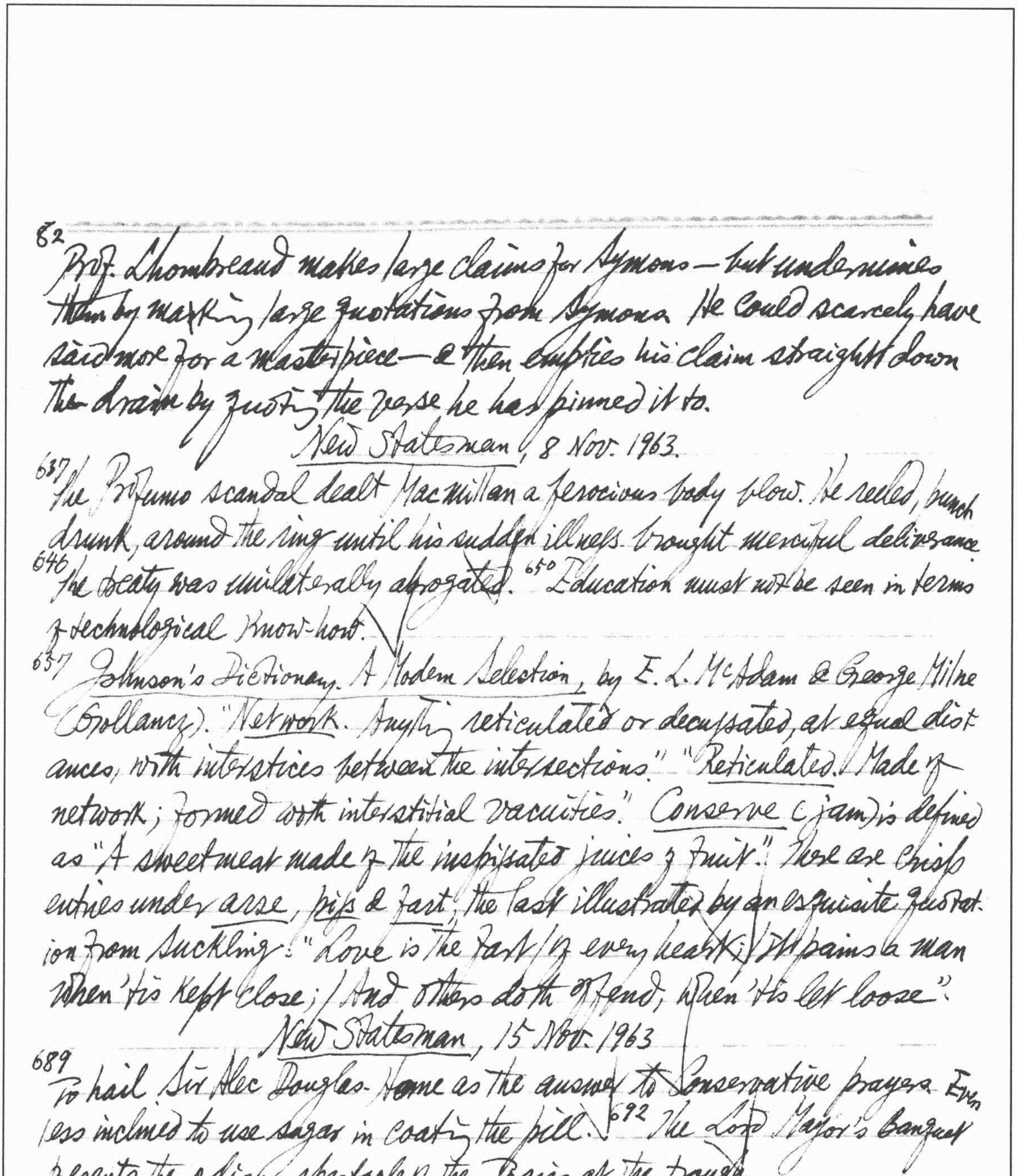
630 ~~If you stand in the street asking girls to go to bed with you you will~~ get many refusals — & quite a few girls.

The London Magazine, Nov. 1963.

8 acting out a part she had seen others play, over-lifesize. 15 There is nothing worse than Bohemian-provincial.—But try it & see; a lot was discovered only by mistake.

37 Nigel Dennis in Boys & Girls Come Out to Play: "'Tis honest to rape an old woman but perverse to help her over a stile" (a dig at psycho-analysis). 42 The retreat from reality, from the horrible unromantic present.

47 Sexton Blake was obviously intended as a substitute for Sherlock Holmes, being born in the same month of the same year (Dec. 1894) when, in the pages of The Strand Magazine Holmes & Prof. Moriarty fell to their death in the Reichenbach. An excellent piece of timing!: The Marvel (1894), The Union Jack (1894). He was intended for a predominantly juvenile public. 48 Blake as a fictional character was originated by Gwyn Evans who also created one of his principal antagonists the sinister Hindu Gunga Das. The Sexton Blake Library was founded in 1915. 49 ~~Eric W. Townsend~~ Anthony Skene introduced, via Sexton Blake, many concepts of the modern thriller now taken for granted, long before they were vulgarized by No Orchids for Miss Blandish. 50 By the mid-nineteen-thirties, the parallels between Blake & Holmes had become less marked. 51 The new authors in 1962 are Philip Chambers, Howard Baker, Richard Williams & Martin Thomas. 53 Flirtatious horseplay; Jack Trevor Story; 54 Desmond Reid Wm. A. Ballinger rape also contributed to the series. 55 The Library ceased publibication in 1963 with No. 526 of the new series—The Last Tiger, by Wm. A. Ballinger, in which Blake at long last is to marry his devoted, honey-blonde secretary Paula Dane.



82 Prof. Lhombreaud makes large claims for Symons — but undermines them by making large quotations from Symons. He could scarcely have said more for a masterpiece — & then empties his claim straight down the drain by quoting the verse he has pinned it to.

New Statesman, 8 Nov. 1963.

637 The Profumo scandal dealt Macmillan a ferocious body blow. He reeled, punch drunk, around the ring until his sudden illness brought merciful deliverance. 646 The treaty was unilaterally abrogated. 650 Education must not be seen in terms of technological know-how.

657 Johnson's Dictionary. A Modern Selection, by E. L. McAdam & George Milne (Gollancz). "Network. Anything reticulated or decussated, at equal distances, with interstices between the intersections." "Reticulated. Made of network; formed with interstitial vacuities." Conserve (jam) is defined as "A sweetmeat made of the inspissated juices of fruit." There are crisp entries under arse, pips & fart, the last illustrated by an exquisite quotation from Suckling: "Love is the fart / Of every heart; / It pains a man when 'tis kept close; / And others doth offend, when 'tis let loose".

New Statesman, 15 Nov. 1963

689 To hail Sir Alec Douglas-Home as the answer to Conservative prayers. Even less inclined to use sugar in coating the pill. 692 The Lord Mayor's Banquet presents the odious spectacle of the Tories at the trough.

702 Beneath the bullet-proof waistcoat there beats a human heart. Here is the well-bred Helena, in Mary McCarthy's novel The Group, who has just learned that the husband of one of the other girls is impotent: "Despite the fact that she had had no sexual experience, she had a very clear idea —

I'm my own boss. I hate being pushed around.
He has the tough antibodies against literary fad-fevers.

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of the male member, & she could not help forming a picture of Put's as pale & lifeless, in the coffin of his trousers, a veritable nature morte." "Poor little Mrs Crockett, a chestless wonder." 706 At what instant in his past did his happy bent for decline & fall turn into the corpulence of rise & shine? 708 The here-today & book-tomorrow sort of travel writer.

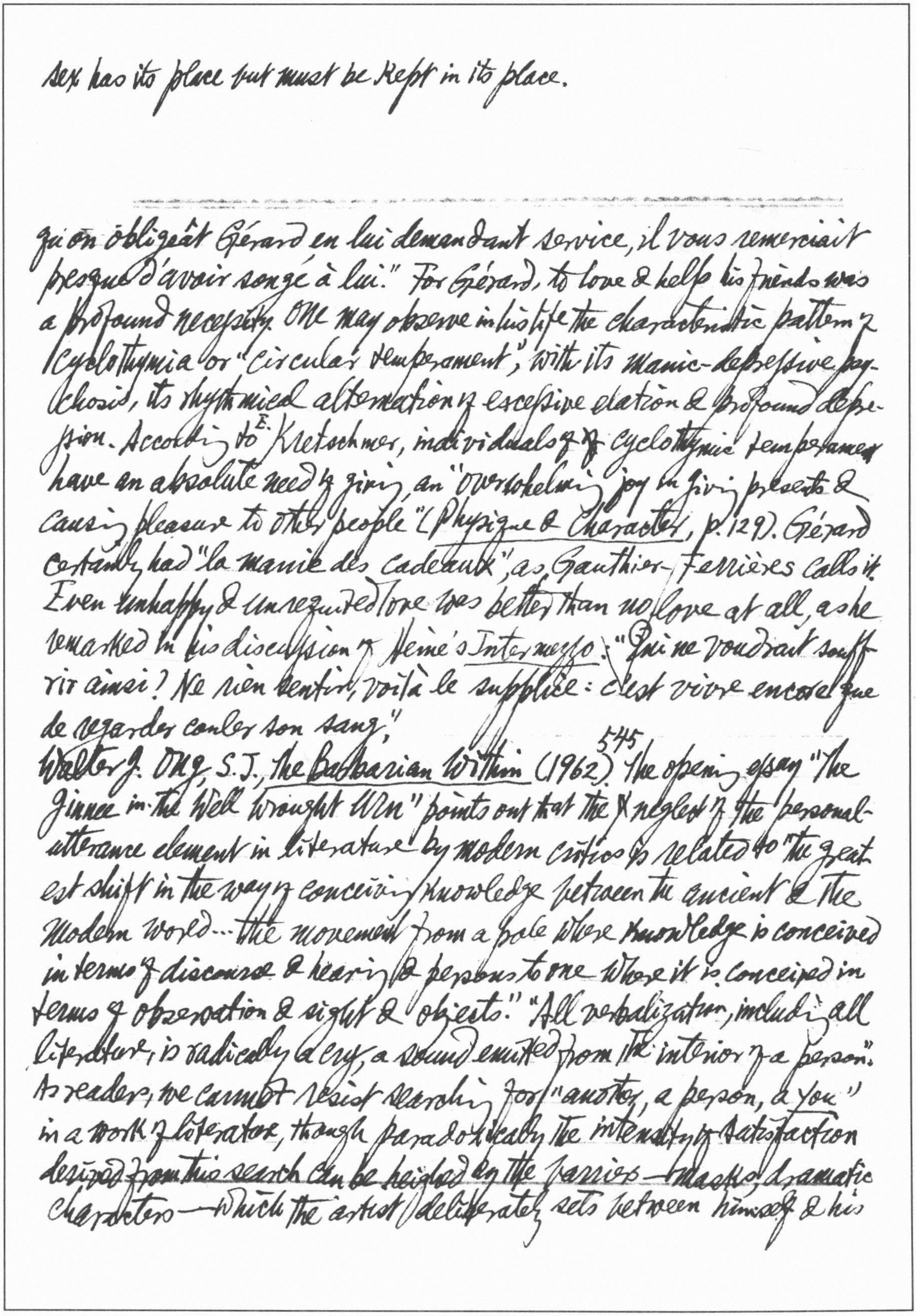
Encounter, No. 123

66 "Max Beerbohm was living in his villa at Rapallo, taken care of by Miss Elisabeth Jungmann, who for years had been the secretary of Gerhart Hauptmann. Max had once said to her that if his wife should die, he did not know what would become of him. She had answered that she would come to him wherever he was." 17 He much enjoyed having his jokes fed back to him. 19 The bad little schoolboy in Max was also in evidence in the doctored books. On the title-page of one of Henry James's books, he had done a little drawing of him, leaning forward & gesturing with his hands, in a paroxysm of "getting wound up" to express some complex impression. 20 He said he had never been able to caricature Somerset Maugham.

23 I recall having sat on that very bench 25 yrs before, almost to the day, & listening to what may have been the grandparent of that cuckoo. 26 "He is right who fights. / He who stops fighting / Has lost all rights." 28 Even an otherwise unflappable British ambassador showed signs of annoyance. Create the effect the Spaniards call contraproducente.

MLR, Oct. 1963.

495 Speaking of Gérard de Nerval's kindliness, Gautier says that he was always ready to help his friends in any possible way: "il semblait vraiment



sex has its place but must be kept in its place.

qui on obligeât Gérard en lui demandant service, il vous remerciait presque d'avoir songé à lui." For Gérard, to love & help his friends was a profound necessity. One may observe in his life the characteristic pattern of cyclothymia or "circular temperament", with its manic-depressive psychosis, its rhythmical alternation of excessive elation & profound depression. According to E. Kretschmer, individuals of cyclothymic temperament have an absolute need of giving, an "overwhelming joy in giving presents & causing pleasure to other people" (*Physique & Character*, p. 129). Gérard certainly had "la manie des cadeaux", as Gauthier-Ferrières calls it. Even unhappy & unrequited love was better than no love at all, as he remarked in his discussion of Heine's *Intermezzo*: "Qui ne voudrait souffrir ainsi? Ne rien sentir, voilà le supplice: c'est vivre encore que de regarder couler son sang."

Walter J. Ong, S.J., *The Barbarian Within* (1962)[545]. The opening essay "The Jinnee in the Well Wrought Urn" points out that the neglect of the 'personal-utterance' element in literature by modern critics is related to "the greatest shift in the way of conceiving knowledge between the ancient & the modern world... the movement from a pole where knowledge is conceived in terms of discourse & hearing & persons to one where it is conceived in terms of observation & sight & objects." "All verbalization, including all literature, is radically a cry, a sound emitted from the interior of a person." As readers, we cannot resist searching for "another, a person, a *you*" in a work of literature, though paradoxically the intensity of satisfaction derived from this search can be heightened by the barriers—masks, dramatic characters—which the artist deliberately sets between himself & his

Lamb on Taylor: "the son of a bĭtch in a manger! neither to print himself, nor *let* print" (E. Blunden, *Keats's Publisher*, p. 196).

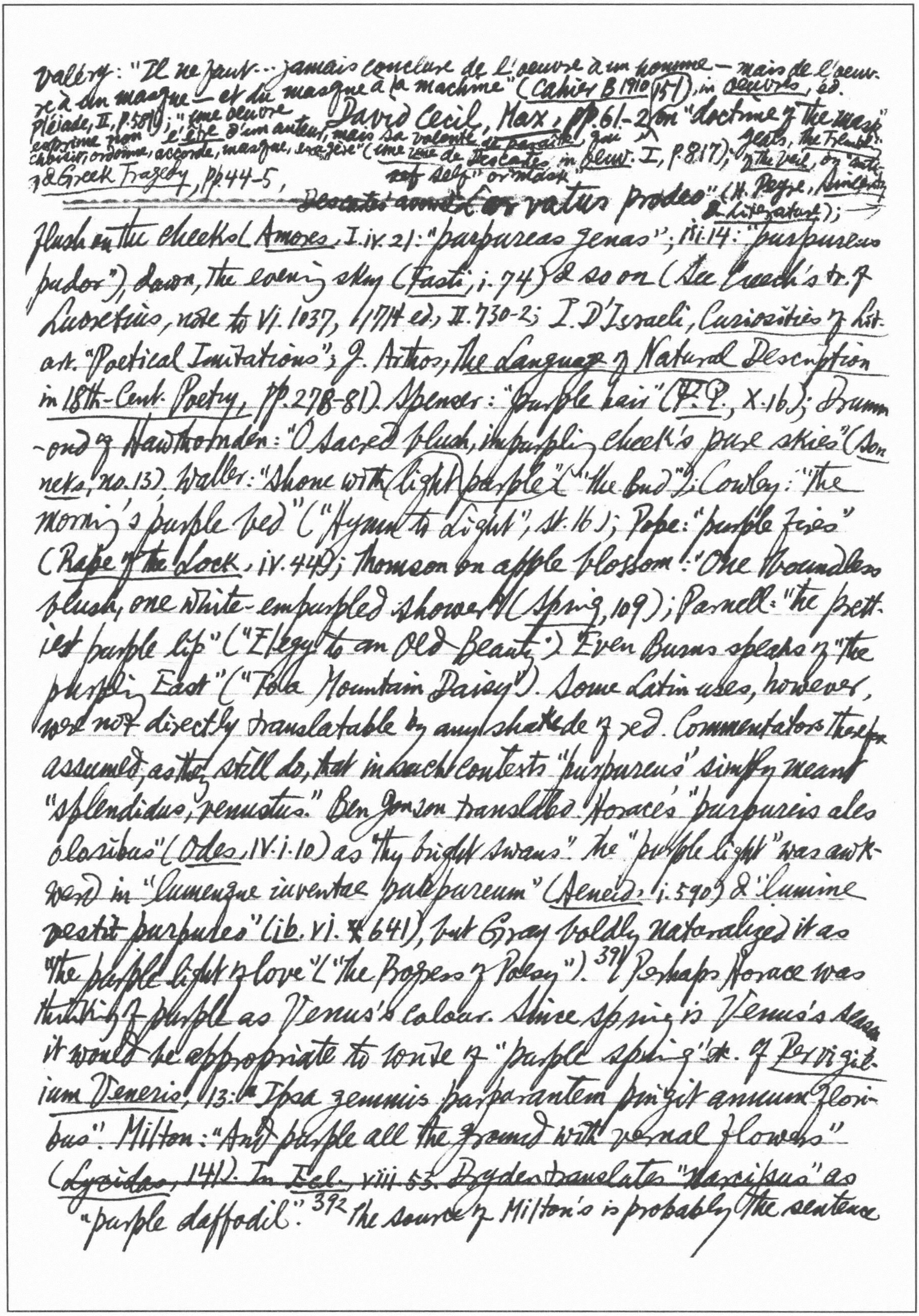
debt to Wilde, perhaps Monk Gibbon, *The Masterpiece & the Man*, p. 128: "strong points out Yeats's ~~man~~ cannot ~~not speak~~ the truth until he wears a mask."

*of Swinburne's famous remark on the mask (à propos of Sainte-Beuve) recorded by J. Churton Collins (L. C. Collins, *Life & Memoirs of J. C. C.* p. 50) also John Jones, on *Aristotle*

audience; such barriers lead us to "more vigorous attempts, sharper alertness, greater efforts at compassion or sympathy." [*Essays in Criticism*, Oct. 1963:[416] "Man's deepest orientation is personal", i.e. the desire for a reciprocal relationship with another person. "The human being, measurable, definable, partakes of the nature of object at the same time that he is a person."[418] Mask or "acting a rôle"; "no brute animal can act a rôle"[420] R. D. Laing, however, in his *The Divided Self*, suggests that for many people the difficulty of life is not frustration in the self's attempt to achieve reciprocal relationship with other persons, but the fear that in such an attempt other people will overwhelm or obliterate the innermost self. The individual feels "precariously differentiated from the rest of the world, so that his identity & autonomy are always in question". "Ontologically insecure", he fears "engulfment, implosion, petrification".[421] Life compels us to perform many acts which "we do not put ourselves into fully";[422] hence the necessity of wearing a mask, of cultivating a "social self" as distinct from the "real self". But the masks, as Laing says, may "assume an autonomous compulsive way of their own" & become inhibiting to their wearers.]*

RES, Nov. 1963

389 Tibullus has "purpureo vere" in *Elegies*, iii. 5. Virgil's "purpureum ver" (*Eclogue*, ix) is translated by Dryden as "purple spring", which Pope develops into "And lavish Nature paints the purple year" (*Spring*, 28). Thomas Warton: "the laughing scenes of purple spring" (*Pleasures of Melancholy*). Both Gray (*Ode on the Spring*) & David Mallet (*Zephyr*) speak of "wake the purple year".[390] "Purpureus" is used of a wide range of reds; it describes blood, the rose, hyacinth & violet, wine, grapes,



Valéry: "Il ne faut... jamais conclure de l'oeuvre à un homme — mais de l'oeuvre à un masque — et du masque à la machine" (*Cahier B 1910* [151]), in *Oeuvres*, éd. Pléiade, II, p.581); "une oeuvre exprime non l'*être* d'un auteur, mais sa *volonté de paraître*, qui choisit, ordonne, accorde, masque, exagère" (une vue de *Descartes*, in *Oeuvr.* I, p.817); David Cecil, *Max*, pp.61-2 on "doctrine of the mask"; Yeats, *The Trembling of the Veil*, on "anti-self" or "mask"; & *Greek Tragedy*, pp.44-5, ~~Descartes' aim~~ "Larvatus prodeo" (H. Peyre, *Sincerity & Literature*);

flush on the cheeks (*Amores*, I.iv.21: "purpureas genas"; ii.14: "purpureus pudor"), dawn, the evening sky (*Fasti*, i.74) & so on (See Creech's tr. of Lucretius, note to VI.1037, 1714 ed., II.730-2; I. D'Israeli, *Curiosities of Lit.* art. "Poetical Imitations"; J. Arthos, *The Language of Natural Description in 18th-Cent. Poetry*, pp.278-81). Spenser: "purple hair" (*F.Q.*, X.16); Drummond of Hawthornden: "O sacred blush, impurpling cheek's pure skies" (*Sonnets*, no.13). Waller: "Shone with light purple" ("The Bud"); Cowley: "the morning's purple bed" ("Hymn to Light", st.16); Pope: "purple fires" (*Rape of the Lock*, iv.44); Thomson on apple blossom: "One boundless blush, one white-empurpled shower" (*Spring*, 109); Parnell: "the prettiest purple lip" ("Elegy to an Old Beauty"). Even Burns speaks of "the purpling East" ("To a Mountain Daisy"). Some Latin uses, however, were not directly translatable by any shade of red. Commentators therefore assumed, as they still do, that in such contexts "purpureus" simply meant "splendidus, venustus." Ben Jonson translated Horace's "purpureis ales oloribus" (*Odes*, IV.i.10) as "thy bright swans." The "purple light" was awkward in "lumenque iuventae purpureum" (*Aeneid*, i.590) & "lumine vestit purpureo" (*ib.* vi. 641), but Gray boldly naturalized it as "the purple light of love" ("The Progress of Poesy"). [391] Perhaps Horace was thinking of purple as Venus's colour. Since spring is Venus's season it would be appropriate to write of "purple spring". cf. *Pervigilium Veneris*, 13: "Ipsa gemmis purpurantem pingit annum floribus". Milton: "And purple all the ground with vernal flowers" (*Lycidas*, 141). In *Ecl.* viii 53, Dryden translates "Narcissus" as "purple daffodil". [392] The source of Milton's is probably the sentence

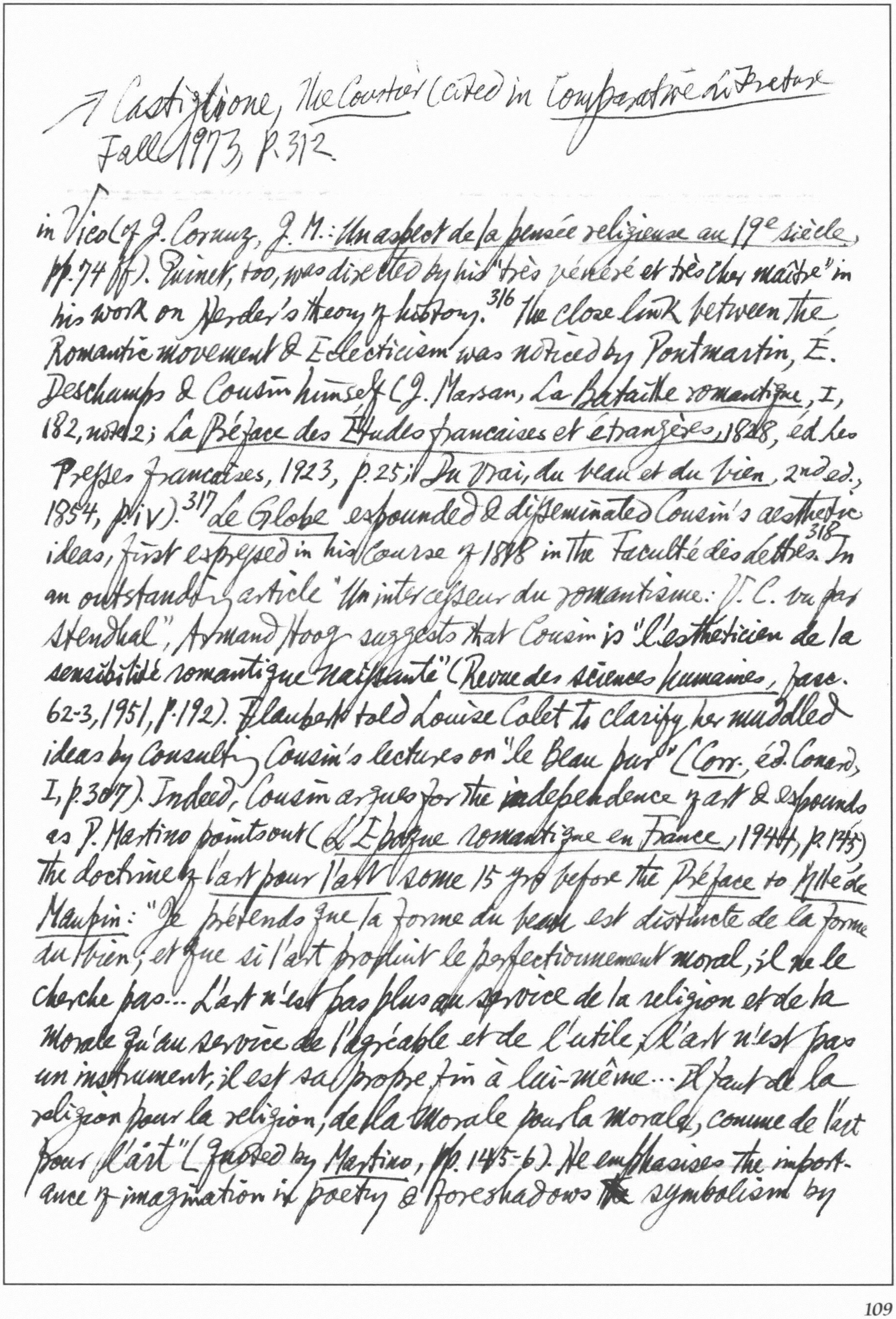
"MacArthur Flies Back to Front" (Newspaper headline).

→ Nietzsche, *Jenseits von Gut und Böse*: "Jeder tiefe Geist braucht eine Maske": Luigi Chiarelli's famous play *La Maschera ed il volto* (1916) (cf. W. Kayser, *Das Groteske*, S. 146); *T.L.S.*, Aug. 16, 1957, p. 3. F. H. Bradley, *Aphorisms*, no. 73: "Hypocrisy is sometimes the beginning of virtue"

at the end of Apuleius's account of Cupid & Psyche: "Rosae rosis et ceteris floribus purpurabant omnia." *Fasti*, 363: "purpureis collucent floribus agri".

French Studies, Oct. 1963

312 Posterity has been too harsh in its judgment of Victor Cousin. Though Taine subjected him to biting criticism in *Les Philosophes classiques du 19e siècle*, Renan called him "un des excitateurs de ma pensée" & said of his doctrine: "Elle est vraie dans son ensemble" (*Feuilles détachées*, Calmann-Lévy, 4e éd., p. 299; *Essais de morale et de critique*, Calmann-Lévy, 10e éd., p. 63). 313 Cousin had a greater impact upon the Romantic generation than is currently allowed. Ste-Beuve testifies that his early lectures created a revolution in French philosophy, & writes after his death: "C'est une force, une puissance, une grande influence intellectuelle qui s'évanouit" (*Les Grands Écrivains français par S.-B., XIXe Siècle: Philosophes et Essayistes*, éd. Garnier, II, pp. 134, 169). Stendhal, while finding Cousin's ideas unintelligible, admits that they "électrisent néanmoins tous nos jeunes gens de 20 ans" (*Courrier anglais*, éd. Le Divan, III, p. 579; ~~cf. II, p. 29~~). Stendhal, Sir William Hamilton & Terenzio Mamiani all compared his lectures to those delivered by Abelard at the Sorbonne for their widespread fame & influence (*Courrier anglais*, II, p. 29; *The Edinburgh Review*, vol. L, 1829, p. 194; *Nuova Antologia*, Dec. 15, 1881, p. 624). 315 Michelet declares: "Pour ce qui est de la culture de mes facultés, je crois les conseils de M. Cousin excellents pour ma vie entière" (G. Monod, *La vie et la pensée de J. M.*, I, p. 51). It was Cousin who aroused Michelet's interest



→ Castiglione, *The Courtier* (cited in *Comparative Literature* Fall 1973, p. 312

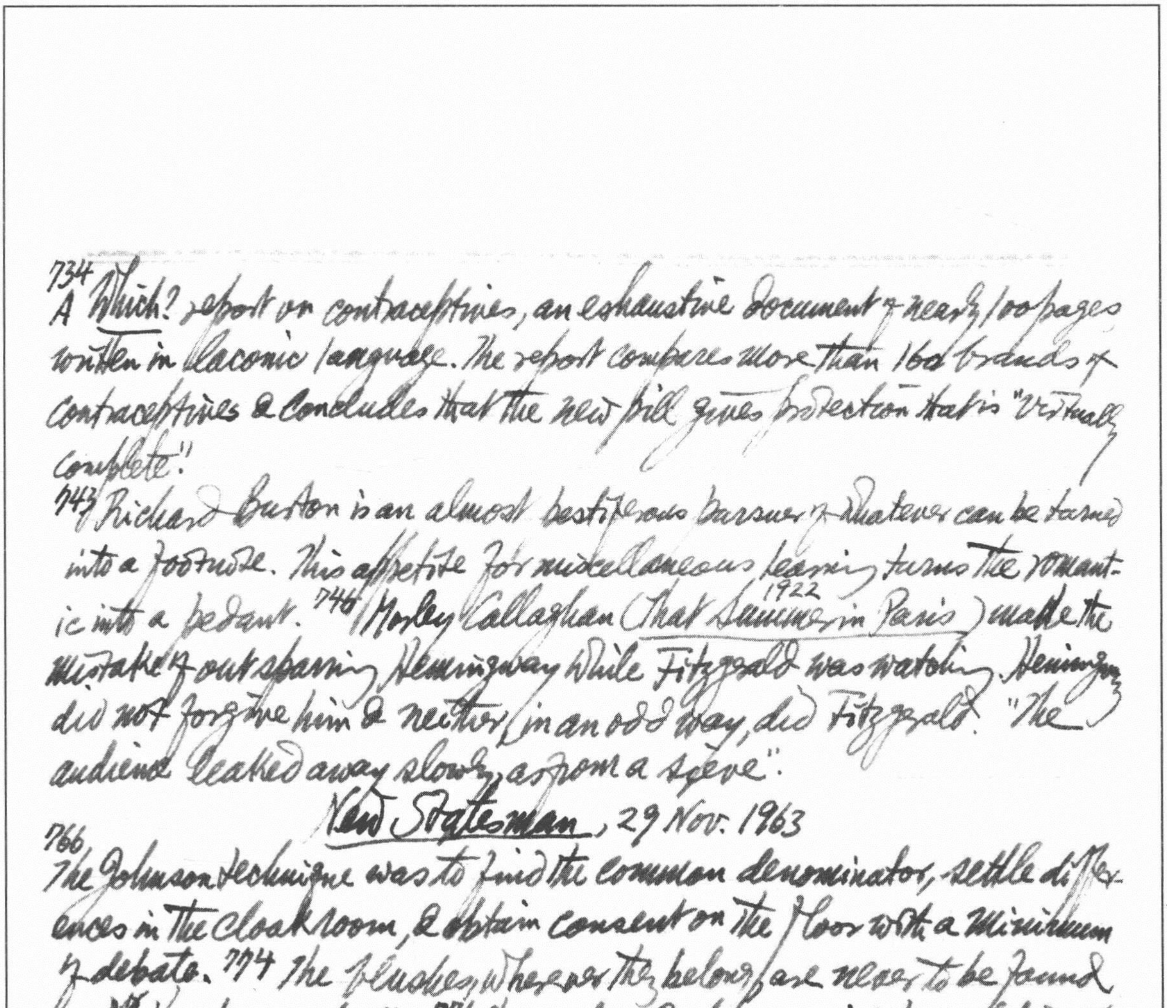
in Vico (cf. J. Cornuz, J. M.: *Un aspect de la pensée religieuse au 19e siècle*, pp. 74 ff). Quinet, too, was directed by his "très vénéré et très cher maître" in his work on Herder's theory of history.[316] The close link between the Romantic movement & Eclecticism was noticed by Pontmartin, É. Deschamps & Cousin himself (J. Marsan, *La Bataille romantique*, I, 182, note 2; *La Préface des Études françaises et étrangères*, 1828, éd. les Presses françaises, 1923, p. 25; *Du vrai, du beau et du bien*, 2nd ed., 1854, p. iv).[317] *Le Globe* expounded & disseminated Cousin's aesthetic ideas, first expressed in his Course of 1818 in the Faculté des Lettres.[318] In an outstanding article "Un intercesseur du romantisme: V. C. vu par Stendhal", Armand Hoog suggests that Cousin is "l'esthéticien de la sensibilité romantique naissante" (*Revue des sciences humaines*, fasc. 62-3, 1951, p. 192). Flaubert told Louise Colet to clarify her muddled ideas by consulting Cousin's lectures on "le Beau pur" (*Corr.*, éd. Conard, I, p. 307). Indeed, Cousin argues for the independence of art & expounds as P. Martino points out (*L'Époque romantique en France*, 1944, p. 145) the doctrine of *l'art pour l'art* some 15 yrs before the *Préface* to *Mlle de Maupin*: "Je prétends que la forme du beau est distincte de la forme du bien, et que si l'art produit le perfectionnement moral, il ne le cherche pas... L'art n'est pas plus au service de la religion et de la Morale qu'au service de l'agréable et de l'utile; l'art n'est pas un instrument, il est sa propre fin à lui-même... Il faut de la religion pour la religion, de la Morale pour la morale, comme de l'art pour l'art" (quoted by *Martino*, pp. 145-6). He emphasises the importance of imagination in poetry & foreshadows symbolism by contending that the supreme aim of art is to express ~~[illegible]~~ the ideal: "Un objet sublime est celui qui par des formes, non pas disproportionnées en elles-mêmes, mais moins arrêtées et plus difficiles à saisir, éveille en nous le sentiment de l'infini" (*Du vrai*, etc., p.159); "Le mot en lui-même, surtout le mot choisi et transfiguré par la poésie, est le symbole le plus énergique et le plus universel" (p. 203). 379 Stendhal also gives words of Cousin ~~[illegible]~~ not found in the printed version of the *Cours* of 1818, which presage the preface to *Cromwell*: "Quant au théâtre, ô mes élèves, livrez-vous bonnement et simplement aux impressions de votre cœur, ne songez pas aux règles, osez être vous-mêmes" (Hoog, pp. 193-4). M. Citoleux shows that "bref, Lamartine eut la philosophie de Cousin" (*La Poésie philosophique au XIXe siècle : Lamartine*, p.238).

378 "Peu de chose que Mérimée" was George Sand's complaint about his amorous deficiencies. His motto for foreign affairs was *Quieta non movere*; "L'Angleterre et la France sont comme un mari et une femme qui se disputent toujours, mais qui ne peuvent divorcer"; "un grand humbug" (Goethe); "laid d'égoïsme" (Chateaubriand); "un animal si ennuyeux" (Vigny), etc.

New Statesman, 22 Nov. 1963

725 To dig into the industrialists' pockets to finance the propaganda. The total cost of the spending-spree. the "bread-line classes"—the economic casualties of the Opportunity State.

732 The brave new clichés. Political life not being heaven, there is no joy at sinners who repent.



734 A *Which?* report on contraceptives, an exhaustive document of nearly 100 pages written in laconic language. The report compares more than 160 brands of contraceptives & concludes that the new pill gives protection that is "virtually complete".

743 Richard Burton is an almost pestiferous pursuer of whatever can be turned into a footnote. This appetite for miscellaneous learning turns the romantic into a pedant. 746 Morley Callaghan (*That Summer* 1922 *in Paris*) make the mistake of out-sparring Hemingway while Fitzgerald was watching. Hemingway did not forgive him & neither, in an odd way, did Fitzgerald. "The audience leaked away slowly, as from a sieve".

New Statesman, 29 Nov. 1963

766 The Johnson technique was to find the common denominator, settle differences in the cloakroom, & obtain consent on the floor with a minimum of debate. 774 The blushes, wherever they belong, are never to be found on Mr Hogg's own cheeks. 776 the modern Japanese girl has relapsed into a pale, dutiful mouse-woman. 780 Mr Grigson, already learning from Italian menus, used to call Tambimuttu *tutti frutti*. (790 "Of the 7 deadly sins, he considered himself qualified in gluttony, sloth & lust but distinguished in anger" (Amis, *One Fat Englishman*). "I sat next to ~~her~~ Gertrude Stein dying & she said to me early in the afternoon, What is the answer? ~~&~~ I was silent. In that case, she said, what is the question?" (Alice B. Toklas, *What is Remembered*).

794 Scholarly-fashion, Mr Alan Walton adds, "See, for example, *The Encyclopaedia of Sex*." *Or* ask, I should have thought a woman, the Shaykh Nefzawi (author of *The Perfumed Garden*, tr. Richard

*Tr. by David Hohnen

8 p. 835. Lewis was not a prophet — or an organisation man.

Burton) knows that women have orgasms — the women in his book have them not single spies but in battalions. He is utterly ignorant of the circumstances in which they have them. He has only one sexual formula — insert the largest possible penis as deep as possible in the vagina. This is emphatically ~~&~~ denied ~~by~~ in *An ABZ of Love**, by Inge & Sten Hegeler, a Danish husband & wife, both doctors & psychologists. "It is relatively seldom that women use penis substitutes when they masturbate." The clitoris is the source of all sexual pleasure in women: "a woman with a very big vagina can lead a happy & satisfying sex life with a man whose penis is no bigger than his little finger."

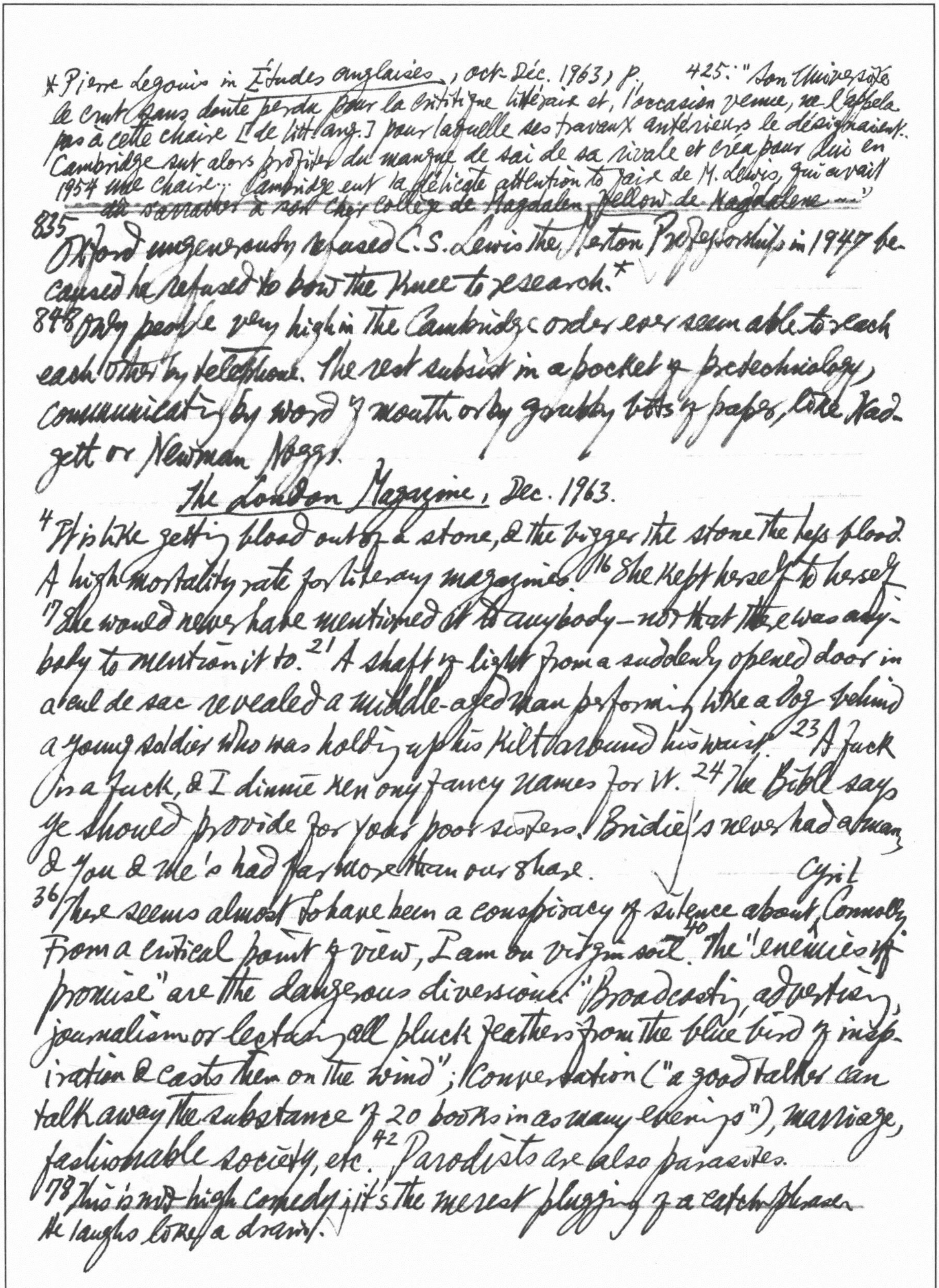
795 Until the end of Zhdanovism in 1953 the organisation men of literature ruled the roost. 796 The method is subject to the law of quickly diminishing returns. Once everybody has been called a bore (Osborne, Evelyn Waugh) there is nothing left to be said about them.

800 In *Between Meals* A. J. Liebling quotes with approval Root's contention that it is impossible to like food if you do not like a lot of it, & that "gourmet" is therefore a snob word & a silly one.

New Statesman, 6 Dec. 1963

829 An American lady told her friends she dreamt she was alone, naked, in a locked room, with a Negro. To her agonised question, "O what are you going to do with me?" ~~he~~ he answered: "Nothing, ma'am, nothing; it's your dream, not mine."

834 Aldous Huxley's manner had a lot of the old Bloomsbury in it. "Significant. But significant of what? Possibly. But possibly not."



* Pierre Legouis in *Études anglaises*, oct-Déc. 1963, p. 425: "Son Université le crut sans doute perdu pour la critique littéraire et, l'occasion venue, ne l'appela pas à cette chaire [de litt. ang.] pour laquelle ses travaux antérieurs le désignaient. Cambridge sut alors profiter du manque de flair de sa rivale et créa pour lui en 1954 une chaire... Cambridge eut la délicate attention de faire de M. Lewis, qui avait ~~dû s'arracher à son cher collège de Magdalen, fellow de Magdalene ...~~"

835 Oxford ungenerously refused C.S. Lewis the Merton Professorship in 1947 because he refused to bow the knee to research.*

848 Only people very high in the Cambridge order ever seem able to reach each other by telephone. The rest subsist in a pocket of pretechnology, communicating by word of mouth or by grubby bits of paper, like Nadgett or Newman Noggs.

The London Magazine, Dec. 1963.

4 It is like getting blood out of a stone, & the bigger the stone the less blood. A high mortality rate for literary magazines. 16 She kept herself to herself. 17 She would never have mentioned it to anybody—not that there was anybody to mention it to. 21 A shaft of light from a suddenly opened door in a cul de sac revealed a middle-aged man performing like a dog behind a young soldier who was holding up his kilt around his waist. 23 A fuck is a fuck, & I dinnie ken ony fancy names for it. 24 The Bible says ye should provide for your poor sisters. Bridie's never had a man & you & me's had far more than our share.

36 There seems almost to have been a conspiracy of silence about Cyril Connolly. From a critical point of view, I am on virgin soil. 40 The "enemies of promise" are the dangerous diversions: "Broadcasting, advertising, journalism or lecturing all pluck feathers from the blue bird of inspiration & casts them on the wind"; conversation ("a good talker can talk away the substance of 20 books in as many evenings"), marriage, fashionable society, etc. 42 Parodists are also parasites.

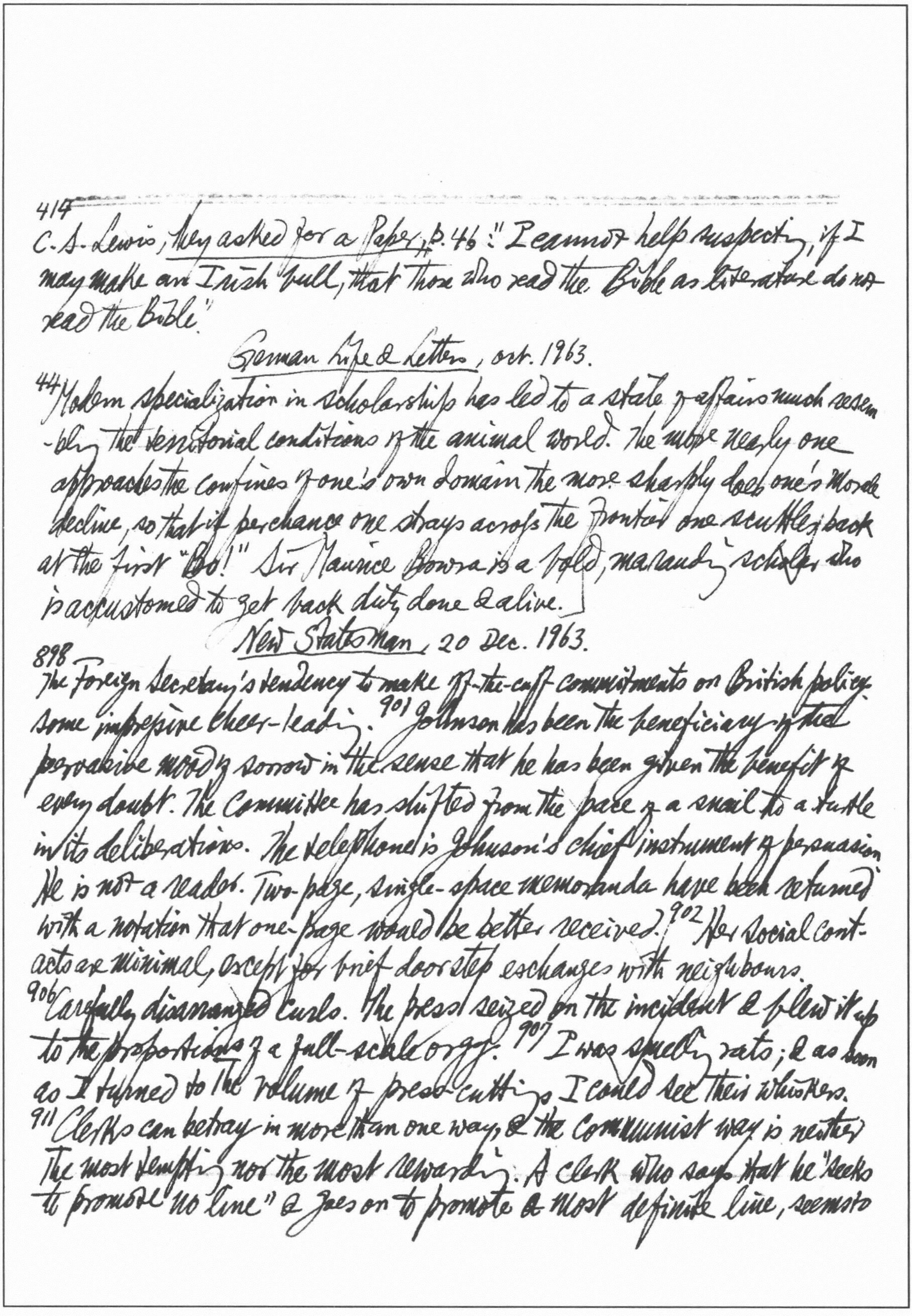
78 This is not high comedy; it's the merest plugging of a catch-phrase. He laughs like a drain.

un esprit prudent qui aime s'abriter derrière les opinions d'autrui.
Sir Benjamin Backbite on Charles Surface: "What signifies his having
an open hand ... when he has nothing left to give" (The School for Scandal)

Études Anglaises, Oct-Déc. 1963

335 Villiers's mot about "our servants living for us" has been quoted by Yeats
some 20 times. Mallarmé's saying: "Le monde est fait pour aboutir
dans un beau livre" (Jules Huret, Enquête sur l'Évolution littéraire,
1901, p. 65); Yeats, "The Tables of the Law": "for the world only exists
to be a tale in the ears of coming generations" 338 The 3 stages according
to the Rosicrucians: vie purgative, vie illuminative, vie unitive.
370 Henry Miller a la cervelle faite comme les autruches ont l'estomac.
384 Émile Legouis a parlé avec tant d'amour des "poèmes minuscules"
de Robert Herrick "qui semblent faits d'un souffle"
384 Maren-Sofie Røstvig, The Happy Man, 2 vols (1954, 1958). Le "beatus
vir" d'Horace. 5 thèmes essentiels chez les poètes latins: la paix
intérieure ("sibi imperiosus") et extérieure (la retraite champêtre
— "parva rura") les plaisirs authentiques de la vie à la campagne
(d'où pourra naître le goût du paysage) et ceux de la méditation
intellectuelle ("felix qui potuit rerum cognoscere causas") enfin
le rêve d'un âge retrouvé dans l'innocence rurale et la jouiss-
ance de tous ces biens. 389 Vers 1770, cet idéal classique est mort.
— 390 Témoin un essai d'Addison (le Spectator, no. 15) où le "beatus
vir" s'embourgeoise et se désintellectualise).

402 S. Gorley Putt, Scholars of the Heart: "we fall back into the pleasing
~~acknowledging~~ bewilderment of paying Mr Forster the highest honours for
representing we know not exactly what, for writing beautifully we cannot
see how, for being major in a manner so beguilingly characteristic of
minor" (p 35)



414 C. S. Lewis, They asked for a Paper, p. 46: "I cannot help suspecting, if I may make an Irish bull, that those who read the Bible as literature do not read the Bible."

German Life & Letters, Oct. 1963.

44 Modern specialization in scholarship has led to a state of affairs much resembling the territorial conditions of the animal world. The more nearly one approaches the confines of one's own domain the more sharply does one's morale decline, so that if perchance one strays across the frontier one scuttles back at the first "Boo!" Sir Maurice Bowra is a bold, marauding scholar who is accustomed to get back duty done & alive.]

New Statesman, 20 Dec. 1963.

898 The Foreign Secretary's tendency to make off-the-cuff commitments on British policy. some impressive cheer-leading. 901 Johnson has been the beneficiary of the pervasive mood of sorrow in the sense that he has been given the benefit of every doubt. The Committee has shifted from the pace of a snail to a turtle in its deliberations. The telephone is Johnson's chief instrument of persuasion. He is not a reader. Two-page, single-space memoranda have been returned with a notation that one-page would be better received. 902 Her social contacts are minimal, except for brief doorstep exchanges with neighbours.

906 Carefully disarranged curls. The press seized on the incident & blew it up to the proportions of a full-scale orgy. 907 I was smelling rats; & as soon as I turned to the volume of press-cuttings I could see their whiskers.

911 Clerks can betray in more than one way, & the Communist way is neither the most tempting nor the most rewarding. A clerk who says that he "seeks to promote no line" & goes on to promote a most definite line, seems to

me at least to be something of an intellectual security-risk. 912 Hatred of something disguised as love of something else is common enough, on all sides of the political fence. But Julien Benda's point was that writers were not to cheat, for any side.

915 A non-expert was bitterly reproaching a Kremlinologist for his previous underestimate of Krushchev's political guile. With a rare fortitude, the expert replied that his mistake had been shared by people each of whom had surely more expertise in Soviet politics than Isaac Deutscher, Edward Crankshaw & Harrison Salisbury rolled into one, namely by Molotov, Malenkov & Kaganovich. An exercise in Soviet crystal-gazing.

932 Sihanouk has rejected American aid, believing in a grotesque perversion of Kipling's adage "Dane-geld", that "as long as once you ~~take~~ have paid him the Danegeld, you'll never get rid of the Dane"!

936 I've never been much of a New-Year-resolution man. Long before any topic has been flogged to death, I shall withhold all attention from it. Any regret, sense of loss, we may feel cannot withstand the organized wailings of the professional mourners. 937 A small minority now exists by basking in one another's neuroses. The anti-novelists are killing the novel, the anti-play is emptying the theatres, the anti-film is leaving the cinemas wide open to clap-trap. Literature has been something that is written about, lectured on, but not read & enjoyed. 939 He missed his cue & fluffed his lines.

943 F. Musgrove, The Migratory Elite. The draining off to America of Britain's pool of educated people. How to keep the PhDs at home? The geographical & social mobility of educated people. 944 Science as a virgin-pure search for truth.

Encounter, no. 124

[3] Behind Buckingham Palace, there is 10 Downing Street; there is nothing beside nothing behind the White House. General de Gaulle is a phenomenon; he is not an institution. [22] After the 1st World War the Powers-that-were launched Tangier upon her notorious career as a perpetual boom town.
[44] The right-wing pamphleteer Alfred Fabre-Luce's book *Haute Cour* (tr. as *The Trial of Charles de Gaulle*) is a fictional indictment ~~of~~ against the General for high treason, for the betrayal of l'*Algérie française*.
[45] The printers of *Éditions de Minuit* refused to set up a Samuel Becket novel for fear of prosecution for "immorality." How curious it is that today France should be more puritanical than England & the U.S.A.

French Studies, Jan. 1964

[24] In much of Western Europe, & particularly in France, from the 12th century onwards it was widely held that Englishmen were born with tails (*anglois coué*). 4 instances have escaped P. Rickard's collection (*French Studies*, 1953, VII, 48-55; *Britain in Medieval French Literature*, pp. 165-6): the Latin beast epic *Ysengrimus*, the [26] *Causa regis Francorum contra regem Anglorum*, the *Speculum Stultorum*; [27] the *Annales Gandenses* all refer to "Anglica ~~cauta~~ cauda" etc.
[50] André Thérive spoke of the *infralittérature* of the 17th Century as opposed to the *supralittérature* of the Classical Establishment.

New Statesman, 10 Jan. 1964

[29] The farce of Great Power gestures backed by cardboard armies. [30] Subversion is becoming the only means of political criticism. [34] "The Pope Flies Into A Black Market": the following prices for viewpoints along the Via Dolorosa — £10 for a look through a slit in the wall, $50 for a wobbly perch on a low roof-top & £100 for a space in a doorway.

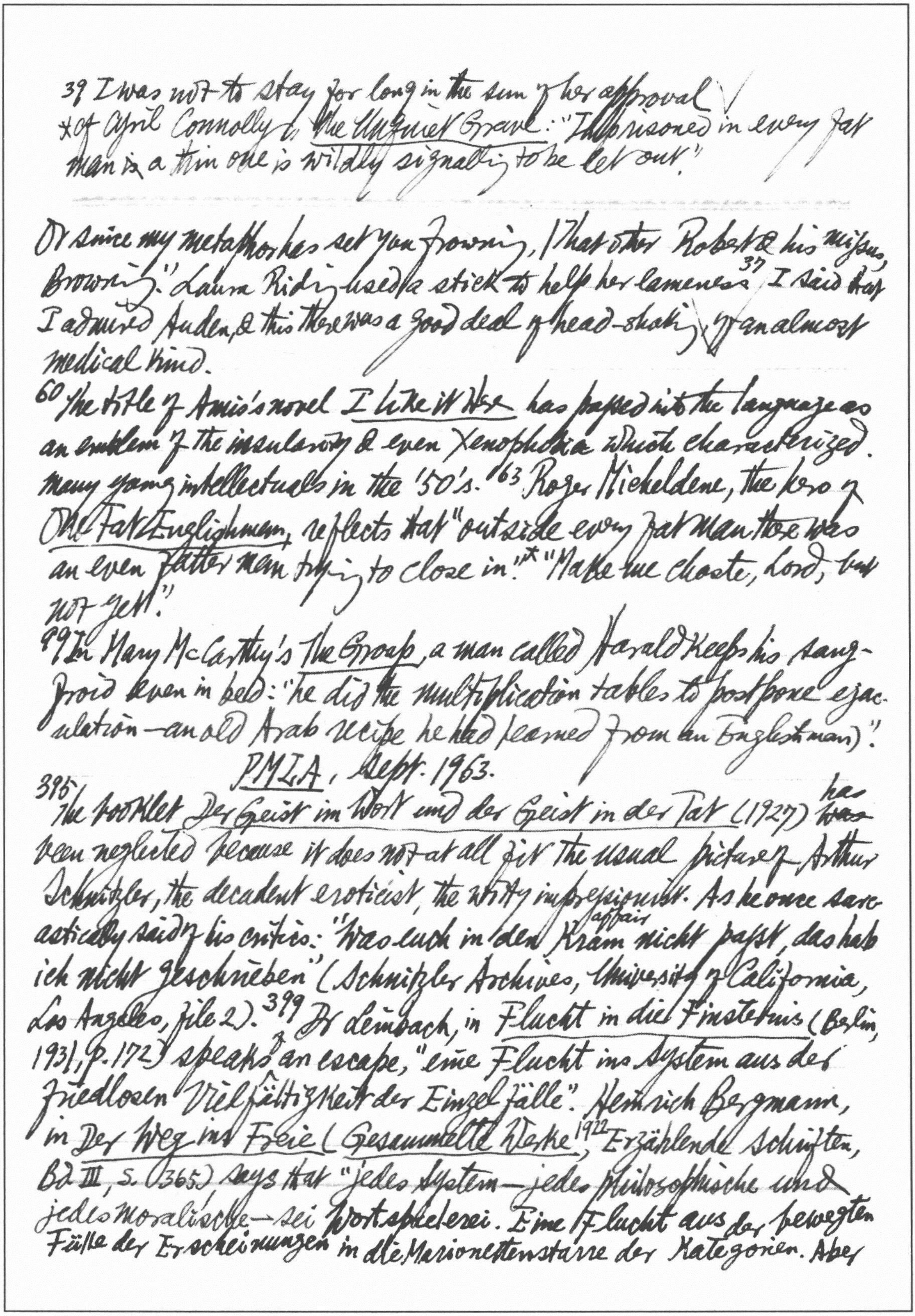
46 Genet's real teaser is what Tynan called the riddle of the spinster. Sartre's philosophizing is apt to recall Swinburne's "The Higher Pantheism in a Nutshell". "Having been caught stealing *from behind*, his back opens when he steals." This is feeble psychoanalysis, & it would take more than the dogged italicizing of *from behind* to make such a guess convincing. In fact his arguments are crowded with italics jostling & jockeying for position. 47 Double-entendres like "proof *a posteriori*", "the Thief's *ars poetica*".

Essays in Criticism, Jan. 1964

4 Dr Leavis's primacy *inter pares*. 5 His rejection of the concept of "taste". Criticism is not some sort of exalted wine & cheese party, nor the happy lip-smacking of the literary *bon-viveurs*. 9 Dr Leavis recently writes in the *T.L.S.*: "It is reasonable to fear that if the standard is not maintained there [in Cambridge] it won't be anywhere"! 11 *Essays in Criticism* rapidly acquired a Cambridge look only slightly modified by Oxford scholarship. 12 Dr Leavis at his best is a much better literary critic than I F.W. Bateson am, but when it comes to scholarship I am perhaps the better man of the two. 13 With Evelyn Waugh I shared a mutual distaste. 14 I have taken Babbitt's course on French Criticism at Harvard. 16 A tight inner circle of self-conscious academic "outlaws" met regularly at the Leavis's house: "the discussion at the hearth that was our centre". In Babbitt's opinion, Mr Eliot had been a "varry poor stoodent".

The London Magazine, Jan. 1964

35 Roy Campbell's squib in the *Georgiad*: "Inspire me, Fun, & set my fancy striding. / I'll be your Graves, & you my Laura Riding.)



39 I was not to stay for long in the sun of her approval
*cf Cyril Connolly in *The Unquiet Grave*: "Imprisoned in every fat man is a thin one is wildly signalling to be let out."

Or since my metaphor has set you frowning, / That other Robert & his missus, Browning." Laura Riding used a stick to help her lameness.[37] I said that I admired Auden, & this there was a good deal of head-shaking of an almost medical kind.

60 The title of Amis's novel *I Like It Here* has passed into the language as an emblem of the insularity & even xenophobia which characterized many young intellectuals in the '50's. 63 Roger Micheldene, the hero of *One Fat Englishman*, reflects that "outside every fat man there was an even fatter man trying to close in."* "Make me chaste, Lord, but not yet!"

99 In Mary McCarthy's *The Group*, a man called Harald keeps his sang-froid even in bed: "he did the multiplication tables to postpone ejaculation—an old Arab recipe he had learned from an Englishman)".

PMLA, Sept. 1963.

395 The booklet *Der Geist im Wort und der Geist in der Tat* (1927) ~~was~~ has been neglected because it does not at all fit the usual picture of Arthur Schnitzler, the decadent eroticist, the witty impressionist. As he once sarcastically said of his critics: "Was euch in den affair Kram nicht passt, das hab ich nicht geschrieben" (Schnitzler Archives, University of California, Los Angeles, file 2). 399 Dr Leinbach, in *Flucht in die Finsternis* (Berlin, 1931, p. 172) speaks of an escape, "eine Flucht ins System aus der friedlosen Vielfältigkeit der Einzelfälle". Heinrich Bergmann, in *Der Weg ins Freie* (*Gesammelte Werke* 1922, Erzählende Schriften, Bd III, S. 365) says that "jedes System—jedes philosophische und jedes moralische—sei Wortspielerei. Eine Flucht aus der bewegten Fülle der Erscheinungen in die Marionettenstarre der Kategorien. Aber

*cf., *per contra*, Trilussa's witty fable "Presunzione" (quoted in P. Pancrazi, *Scrittori d'oggi*, serie VI, p. 28).

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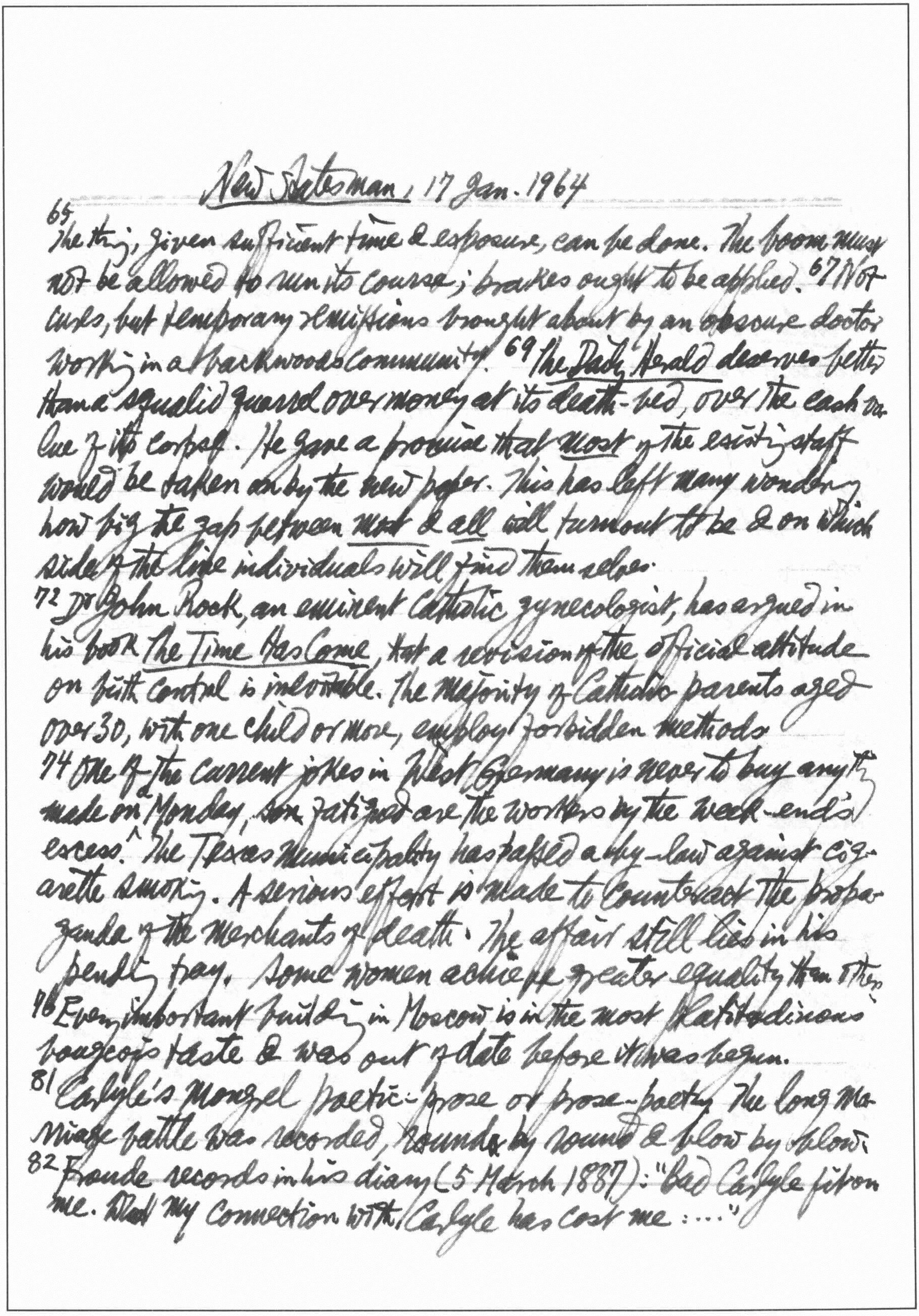
das war es eben, wonach es die Menschen verlangte. Daher alle Philosophie, alle Religion, alle Sittengesetze! Auf dieser Flucht waren sie immerfort begriffen." 405 Heinrich Bermann says again (III, s. 245): "Wie aus den Tiefen des Wassers kommt sie emporgestiegen, die Einsamkeit, die ja überhaupt etwas ganz anderes vorstellt, als man gewöhnlich meint. Keineswegs einen Gegensatz zur Geselligkeit. Ja vielleicht hat man nur unter Menschen das Recht sich einsam zu fühlen" (cf. file 8: "Nur unter deinesgleichen hast du das Recht, dich einsam zu fühlen").

Encounter, No. 125.

3 The small change of social intercourse. 23 That was Oxford scholarship: there was no knowledge but they knew it. 25 I became a one-man resistance movement. 26 An eminent figure in the English Faculty, on being told that Peterhouse had such-&-such a view of such-&-such a problem, had retorted: "Peterhouse can't expect to be taken seriously about anything now that it's given a Fellowship to a *pornographer*." This was taken to refer to me [Kingsley Amis]. I was widely regarded in Cambridge as a *homosexual*.

7 Nov., 1946

39 *Bernard Berenson* to Peter Viereck: "I read too much & write too little. I peruse too many dailies, weeklies, monthlies, quarterlies, semi & whole annuals & get less & less expressive. I say with the * ~~[illegible]~~ skunk who first smelled a motor-car, 'What's the use!'" 83 ff. Inessa Armand, née Elizabeth d'Herbenville, Lenin's *amie*



New Statesman, 17 Jan. 1964

65 The thing, given sufficient time & exposure, can be done. The boom must not be allowed to run its course; brakes ought to be applied. 67 Not cures, but temporary remissions brought about by an obscure doctor working in a backwoods community. 69 The Daily Herald deserves better than a squalid quarrel over money at its death-bed, over the cash value of its corpse. He gave a promise that most of the existing staff would be taken on by the new paper. This has left many wondering how big the gap between most & all will turn out to be & on which side of the line individuals will find themselves.

72 Dr John Rock, an eminent Catholic gynecologist, has argued in his book The Time Has Come, that a revision of the official attitude on birth control is inevitable. The majority of Catholic parents aged over 30, with one child or more, employ forbidden methods.

74 One of the current jokes in West Germany is never to buy anything made on a Monday, so fatigued are the workers by the week-end's excess. The Texas Municipality has passed a by-law against cigarette smoking. A serious effort is made to counteract the propaganda of the merchants of death. The affair still lies in his pending tray. Some women achieve greater equality than others.

76 Every important building in Moscow is in the most [illegible] bourgeois taste & was out of date before it was begun.

81 Carlyle's mongrel poetic-prose or prose-poetry. The long marriage battle was recorded, round by round & blow by blow.

82 Froude records in his diary (5 March 1887): "Bad Carlyle fit on me. What my connection with Carlyle has cost me :..."

84 Nobody dreams of the virulence of *The Times*, with its thick cloak of rectitude; Mr Churchill exposes that old lady's heavily veiled *pudenda*. Before deciding that you've seen through the Emperor's Clothes, it's usually as well to get your sight tested. 85 He is pushing hard at a door which, if not wide open, is only sticking slightly.

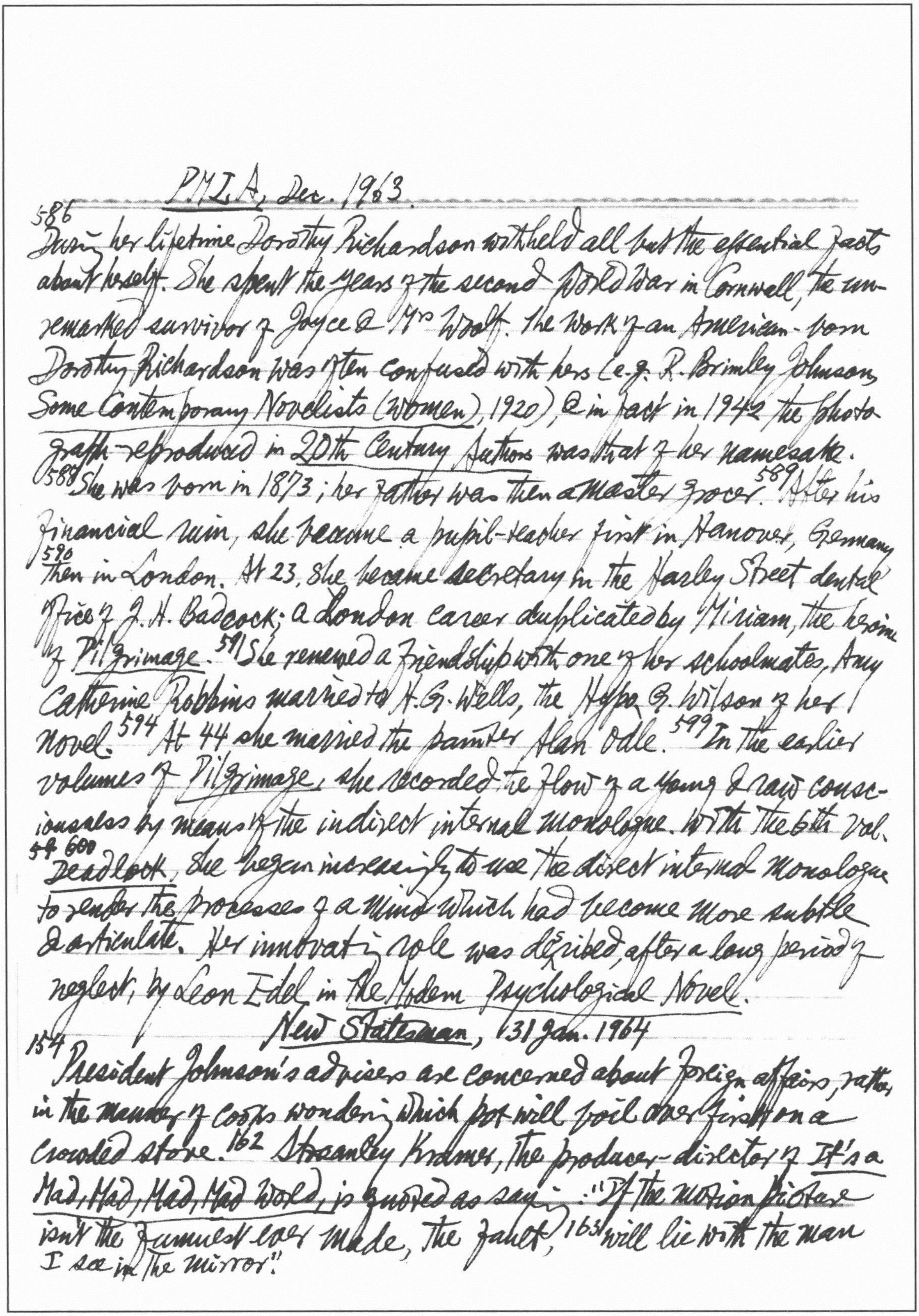
New Statesman, 24 Jan. 1964

110 The U.S. Surgeon General's report on 11 Jan. has converted much of the country to the view expressed by Charles Lamb: "For thy sake, tobacco, I would do anything but die." 112 The television commercials go on as before, with their insinuating suggestion that a deep drag of nicotine ensures virile performance in bed. The industry is betting that habit is stronger than reason, that the *desire for the good life* surpasses the desire for the long life.

119 He must now be brooding over the old French saying "*Il a manqué une belle occasion de se taire*."

126 The Cambodian porter of a hotel in Phnom Penh woke up the guest to display a parade of 7 girls (& 2 boys, just in case he was that way inclined).

133 Laurens Van der Post, *Journey into Russia*. The Russians always came to talk to him 3 at a time, no doubt as a mutual insurance operation, but also because of chronic group-mindedness. They either are like stones — & with sermons in them — or laugh loudly



PMLA, Dec. 1963.

586 During her lifetime Dorothy Richardson withheld all but the essential facts about herself. She spent the years of the second World War in Cornwall, the unremarked survivor of Joyce & Mrs Woolf. The work of an American-born Dorothy Richardson was often confused with hers (e.g. R. Brimley Johnson, *Some Contemporary Novelists (Women)*, 1920), & in fact in 1942 the photograph reproduced in *20th Century Authors* was that of her namesake.
588 She was born in 1873; her father was then a master grocer. 589 After his financial ruin, she became a pupil-teacher first in Hanover, Germany 590 then in London. At 23, she became secretary in the Harley Street dental office of J. H. Badcock; a London career duplicated by Miriam, the heroine of *Pilgrimage*. 591 She renewed a friendship with one of her schoolmates, Amy Catherine Robbins married to H. G. Wells, the Hypo G. Wilson of her novel. 594 At 44 she married the painter Alan Odle. 599 In the earlier volumes of *Pilgrimage*, she recorded the flow of a young & raw consciousness by means of the indirect internal monologue. With the 6th vol. ~~54~~ 600 *Deadlock*, she began increasingly to use the direct internal monologue to render the processes of a mind which had become more subtle & articulate. Her innovating role was described, after a long period of neglect, by Leon Edel in *The Modern Psychological Novel*.

New Statesman, 31 Jan. 1964

154 President Johnson's advisers are concerned about foreign affairs, rather in the manner of cooks wondering which pot will boil over first on a crowded stove. 162 Stanley Kramer, the producer-director of *It's a Mad, Mad, Mad, Mad World*, is quoted as saying: "If the motion picture isn't the funniest ever made, the fault, 163 will lie with the man I see in the mirror."

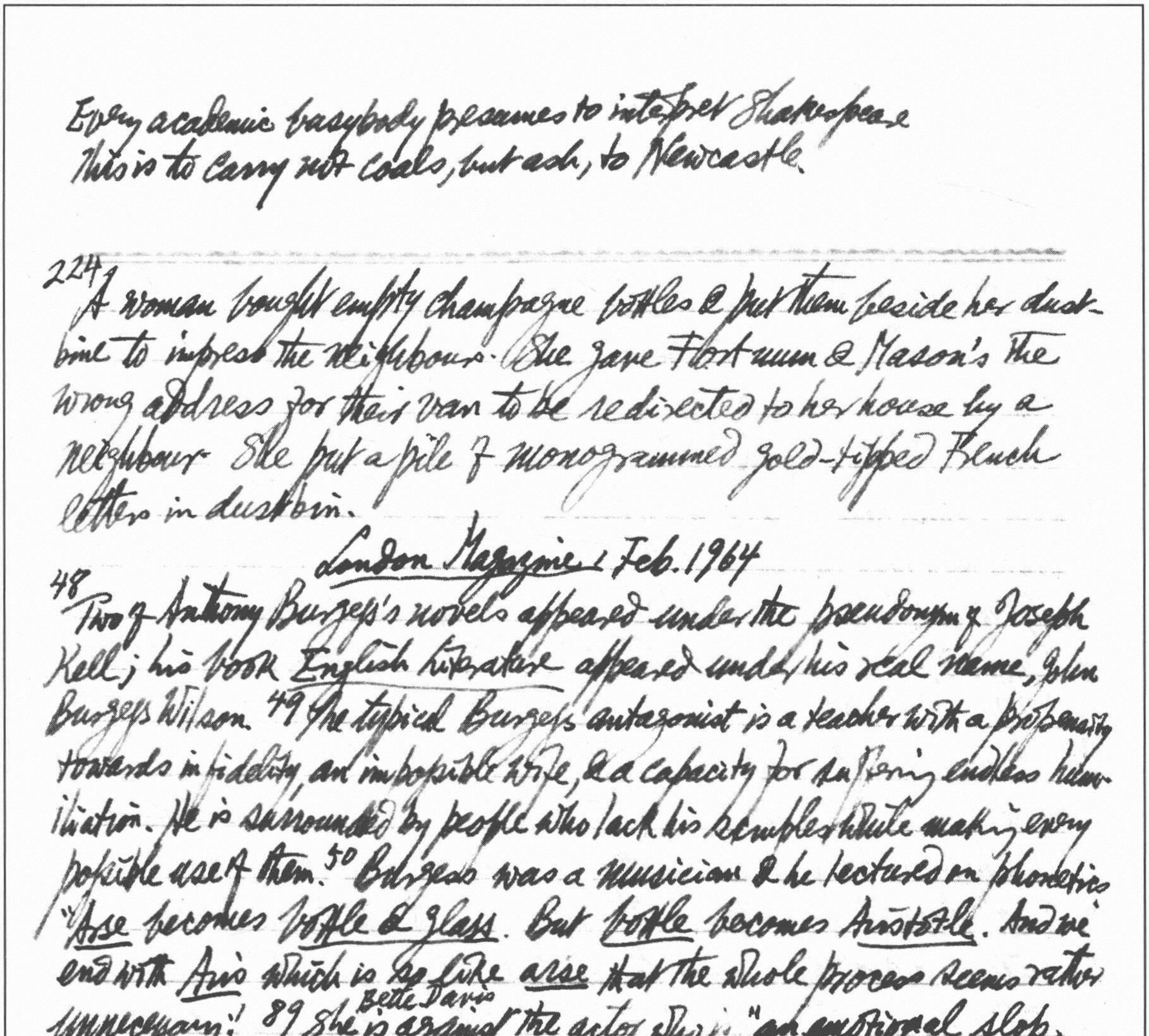
166 They want to claim, at the same time, the advantages of a committed position & those of intellectual detachment — to claim that they can eat, at the same meal, both table d'hôte & à la carte.

174 Murry objected to an account which Hugh Kingsmill had given of him in tears; Kingsmill countered: "But Jesus wept. So he's in company of his own choosing." "Everyone is said to have one good book inside him. All one can say (in fairness) is that Agate's good book is not among the 36 he has so far produced." Peggy Guggenheim on her married life: "Fighting all day, f—ing all night." Kingsmill on Wilde's aesthetic movement: "its frontal attack on British Philistinism was itself surprised in its undefended rear by the alert officers of the law."

175 Somebody years ago in Scrutiny coined the phrase "the Shakespeare industry". The phrase has now become a parrot-cry, "the Joyce industry", "the Pound industry", etc.

New Statesman, Feb. 7, 1964

208 The distinction is blurred between the soundings the Queen takes & the advice she requests. 214 They go beyond the sanctioned or sanctified limits of love and are, in Muriel Spark's phrase, "committing sex." 217 If what I say 3 times is true, Bernard Berenson's diaries contain a lot of junk, a lot of junk, a lot of junk. In the last 10 years of his life B.B. had nothing to say & would not keep quiet. "Hypertrophy of the eye": he had one sense, that of sight.



Every academic busybody presumes to interpret Shakespeare
This is to carry not coals, but ash, to Newcastle.

224 A woman bought empty champagne bottles & put them beside her dustbin to impress the neighbours. She gave Fortnum & Mason's the wrong address for their van to be redirected to her house by a neighbour. She put a pile of monogrammed gold-tipped French letters in dustbin.

London Magazine, Feb. 1964

48 Two of Anthony Burgess's novels appeared under the pseudonym of Joseph Kell; his book *English Literature* appeared under his real name, John Burgess Wilson. 49 The typical Burgess antagonist is a teacher with a propensity towards infidelity, an impossible wife, & a capacity for suffering endless humiliation. He is surrounded by people who lack his scruples while making every possible use of them. 50 Burgess was a musician & he lectured on phonetics "*Arse* becomes *bottle & glass*. But *bottle* becomes *Aristotle*. And we end with *Aris* which is so like *arse* that the whole process seems rather unnecessary!" 89 She Bette Davis is against the actor who is "an emotional slob, spilling his insides" (*The Lonely Life*).

The Romanic Review, Oct. 1963

161 Ramón Menéndez Pidal:: "There are evident inadvertencies, there are corrections half-made, there are bold manifestations of inconsistency & absurdity.... Cervantes wished to leave the action with all the trifling inconsistencies of an improvisation quite in the Spanish manner." 162 Within 7 chapters (Pt I. ch. 23-30) Sancho's ass (*rucio*) is thrice lost & thrice recovered, despite formal information of only a single loss & a single discovery. This inconsistency

either betrays a carelessness profoundly at odds with Cervantes' talent or is calculated. In pt II. ch. 3. Sansón Carrasco calls attention to this inconsistency, & in ch. 4 Sancho explains it away as an ~~&~~ error on the part of ~~the~~ author or printer.[163] In II.10 Sancho speaks of three cananeas; D.Q. tells him that the word is hacaneas, & Sancho insists that there is little difference between the two words; within 3 Cervantes respects Sancho's error by using the word cananea. A madman is humored by those who are obliged to contend with him; a child is humored in the same way.[164] To humor him is to yield to him, to catch something of his humor. As his career progresses, D.Q. is proportionately more & more humored.[166] In I. 44-5. the barber's basin is adjudged to be Mambrino's helmet by another barber, the priest & others.

187 Of all Proustian enigmas the most famous & the most puzzling is the sentence associating Aunt Léonie's forehead with the unfortunate word "vertèbres"*.[188] This is the ill-fated which caused Gide, as he confessed in a contrite letter, to reject the MS. for the NRF. Jean Mouton: "L'on a beau invoqué des théories anciennes, et d'ailleurs fort douteuses, sur la formation du crâne par des vertèbres, il est difficile d'excuser ici une véritable erreur et distraction en matière de connaissance anatomique" (Le Style of Marcel Proust, pp.25-6; cf. S. Ullmann, The Image in the Modern French Novel, p.148).[190] Scott-Moncrieff's substitution of bones for vertebrae in his translation solves no problem.[191] Most probably the word et is a slip of the pen & should be cut out; Proust is here talking of hair-curlers or combs or bigoudis or of the knobs of an antiquated type of wig.[193] Gide's original

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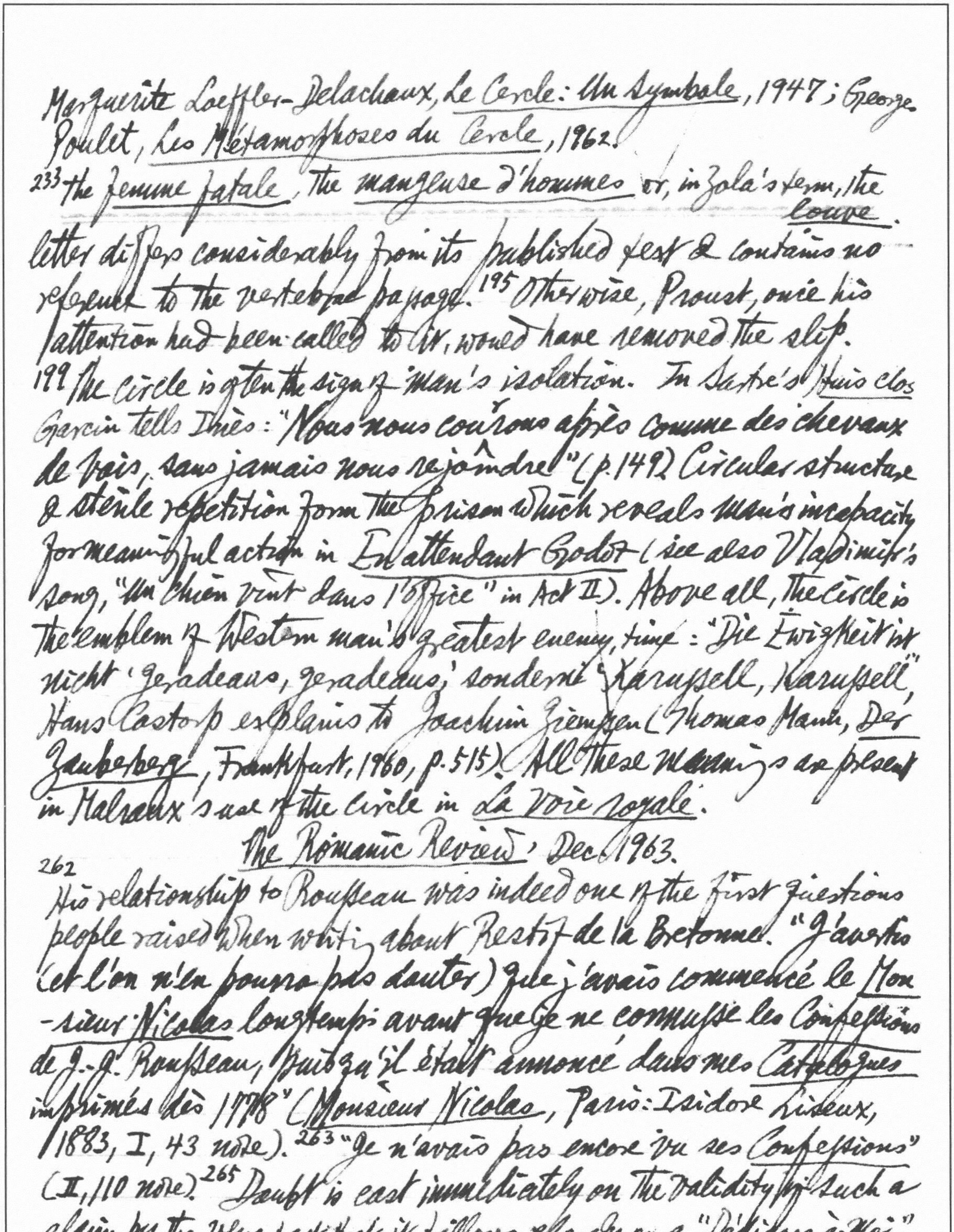
* Du côté chez Swann: "Elle tendait à mes lèvres son triste front pâle et fade sur lequel, à cette heure matinale, elle n'avait pas encore arrangé ses faux cheveux, et où les vertèbres transparaissaient comme les pointes d'une couronne d'épines…" (Bib. de la Pléiade I, p.52)



Marguerite Loeffler-Delachaux, *Le Cercle: Un Symbole*, 1947; George Poulet, *Les Métamorphoses du Cercle*, 1962.

233 the *femme fatale*, the *mangeuse d'hommes* or, in Zola's term, the *louve*.

letter differs considerably from its published text & contains no reference to the vertebrae passage. 195 Otherwise, Proust, once his attention had been called to it, would have removed the slip.

199 The circle is often the sign of man's isolation. In Sartre's *Huis clos* Garcin tells Inès: "Nous nous courons après comme des chevaux de bois, sans jamais nous rejoindre" (p. 149) Circular structure & sterile repetition form the prison which reveals man's incapacity for meaningful action in *En attendant Godot* (see also Vladimir's song, "Un chien vint dans l'office" in Act II). Above all, the circle is the emblem of Western man's greatest enemy, time: "Die Ewigkeit ist nicht 'geradeaus, geradeaus,' sondern 'Karussell, Karussell'," Hans Castorp explains to Joachim Ziemssen (Thomas Mann, *Der Zauberberg*, Frankfurt, 1960, p. 515). All these meanings are present in Malraux's use of the circle in *La Voie royale*.

The Romanic Review, Dec. 1963.

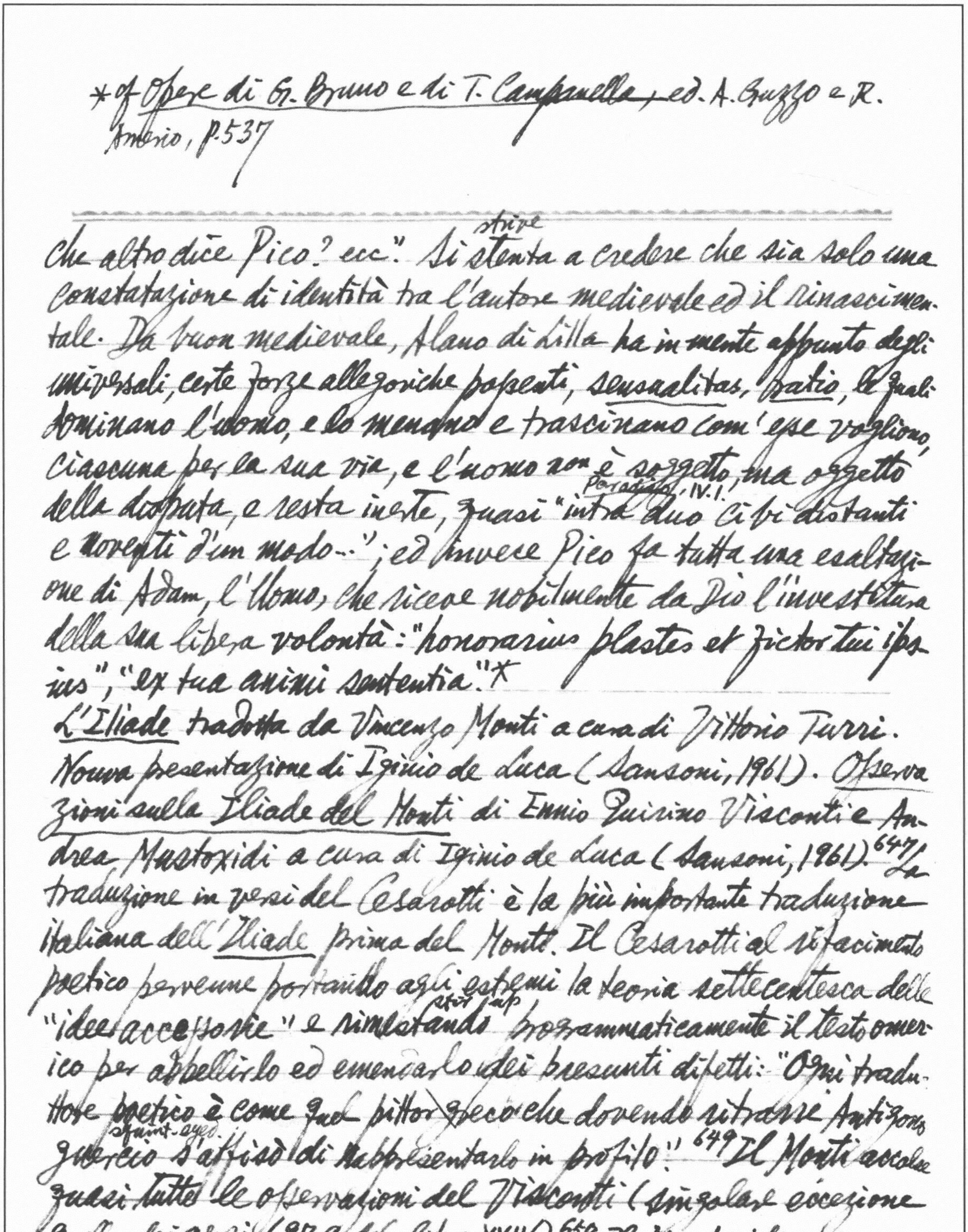
262 His relationship to Rousseau was indeed one of the first questions people raised when writing about Restif de la Bretonne. "J'avertis (et l'on n'en pourra pas douter) que j'avais commencé le *Monsieur Nicolas* longtemps avant que je ne connusse les *Confessions* de J.-J. Rousseau, puisqu'il était annoncé dans mes *Catalogues* imprimés dès 1778" (*Monsieur Nicolas*, Paris: Isidore Liseux, 1883, I, 43 note). 263 "Je n'avais pas encore vu ses *Confessions*" (II, 110 note). 265 Doubt is cast immediately on the validity of such a claim by the very fact that it follows closely on a "Dédicace à Moi," clearly dated 1777—or 5 yrs before the appearance of *Les Confessions*

—in which we have read: "Je ne vais rien déguiser; je disséquerai l'homme ordinaire comme J.-J. Rousseau a disséqué le grand homme: mais je ne l'imiterai pas servilement" (I, 121). 267 Close textual similarities: "Or cet homme, dont je vais anatomiser le moral, ne pouvait être que moi" (*Monsieur Nicolas*, I, 23); "...et cet homme, ce sera moi" (*Confessions*, in *Oeuv. Comp.*, la Pléiade ed., I, 5). 269 Is not the slightly ambiguous relationship of apprentice Nicolas to Mme Parangon suspiciously like that of Jean-Jacques to Mme de Warens?

1963 Fasc. 432.

Giornale storico della letteratura italiana, Vol. CXL, 1

615 La ricerca di *costanti* è la pecca del libro di Gioacchino Paparelli, *Feritas, humanitas, divinitas* (1960). Ognuno ricorderà nella la pagina famosa del "De dignitate hominis" ~~dove~~ la solenne parlata di Dio creatore ad Adamo (là dove si pone appunto l'uomo come medietà tra il bruto e il divino): "Medium te mundi posui o Adam... Poteris in inferiora quae sunt bruta degenerare, poteris in superiora quae sunt divina ex tui animi sententia regenerari". Come ha compreso il P. questa illustre testimonianza, uno dei vertici, certo, della *religio hominis* dell'umanesimo? 616 Ecco quanto scrive il P. a p. 69: "Tale il tema impostato da Alano di Lilla nel *De planctu naturae*: 'Haec [sensualitas] hominem in bestiam degenerando transmutat; ista [ratio] hominem in deum potentialiter transfigurat.... Haec hominem debacchari facit cum brutis; ista eundem disputare facit cum angelis' (Migne, *Patr. lat.*, CCX, 443).



*cf *Opere di G. Bruno e di T. Campanella*, ed. A. Guzzo e R.
Amerio, p.537

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strive
che altro dice Pico? ecc". Si stenta a credere che sia solo una
constatazione di identità tra l'autore medievale ed il rinascimentale.
Da buon medievale, Alano di Lilla ha in mente appunto degli
universali, certe forze allegoriche possenti, *sensualitas*, *ratio*, le quali
dominano l'uomo, e lo menano e trascinano com'esse vogliono,
ciascuna per la sua via, e l'uomo non è soggetto, ma oggetto
Paradiso, IV.1.
della disputa, e resta inerte, quasi "intra duo cibi distanti
e moventi d'un modo..."; ed invece Pico fa tutta una esaltazione
di Adam, l'Uomo, che riceve nobilmente da Dio l'investitura
della sua libera volontà: "honorarius plastes et fictor tui ipsius",
"ex tua animi sententia".*

L'Iliade tradotta da Vincenzo Monti a cura di Vittorio Turri.
Nuova presentazione di Iginio de Luca (Sansoni, 1961). *Osservazioni
sulla Iliade del Monti* di Ennio Quirino Visconti e Andrea
Mustoxidi a cura di Iginio de Luca (Sansoni, 1961).[647] La
traduzione in versi del Cesarotti è la più importante traduzione
italiana dell'*Iliade* prima del Monti. Il Cesarotti al rifacimento
poetico pervenne portando agli estremi la teoria settecentesca delle
stir up
"idee accessorie" e rimestando programmaticamente il testo omerico
per abbellirlo ed emendarlo dei presunti difetti: "Ogni traduttore
poetico è come quel pittor greco che dovendo ritrarre Antigono
squint-eyed
guercio s'affisò di rappresentarlo in profilo".[649] Il Monti accolse
quasi tutte le osservazioni del Visconti (singolare eccezione
quella dei versi 697-9 del libro XXIV).[650] Il Mustoxidi aveva
sopra tutto l'occhio all'originale greco e alle usanze e ai luoghi

*J.-P. Sartre, G. Bachelard, L. Goldmann, G. Poulet, J. Starobinski, J.-P. Weber, R. Girard, J.-P. Richard

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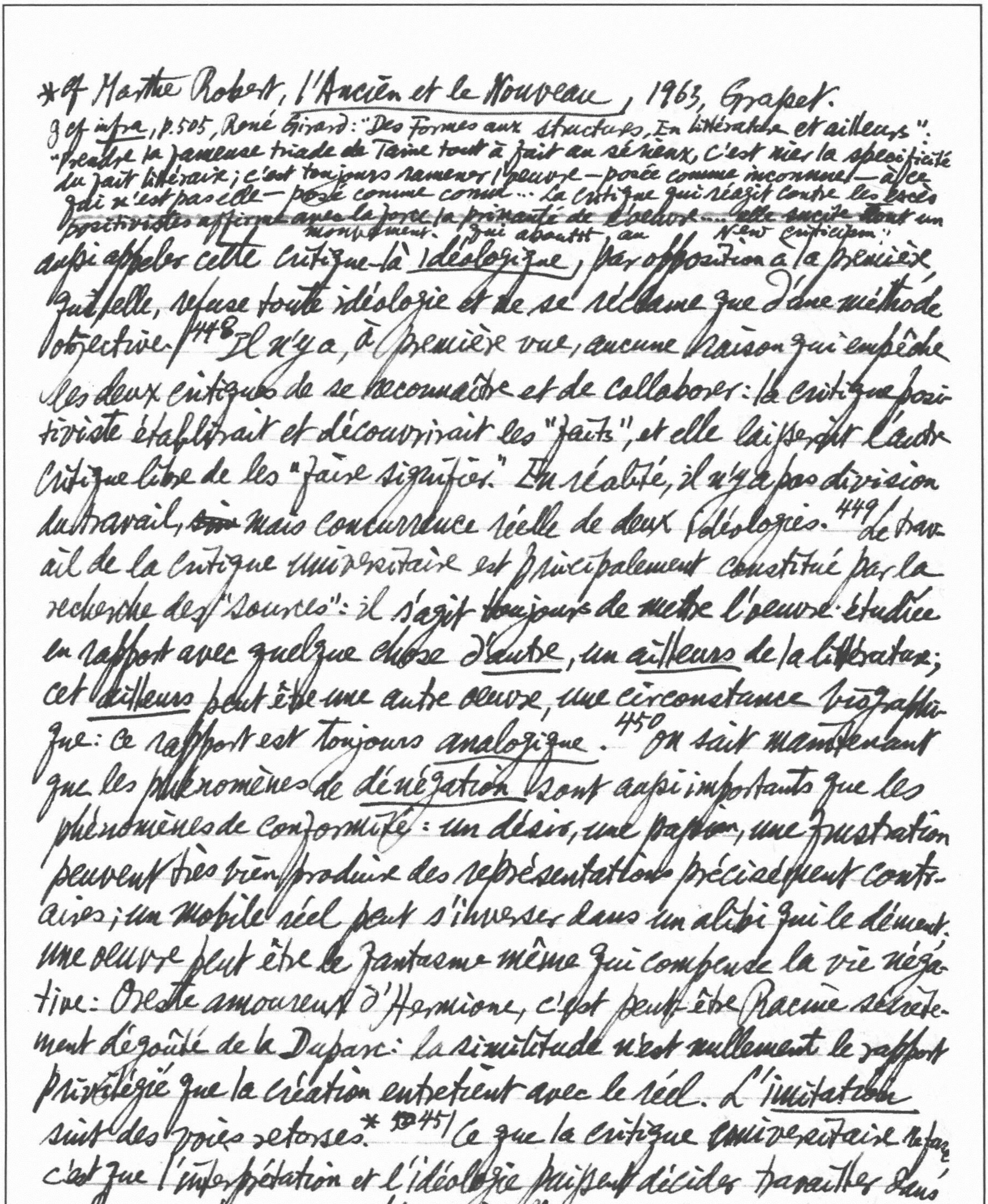
della sua patria: "Pel solo desiderio di giovarvi, mutando, per così dire, la mia indole, ed assumendo io quasi le sottigliezze e l'invidia di un grammatico, mi sono armato d'intolleranza, ho chiuso l'animo e gli orecchi all'incantesimo dello stile, non ho valutato le prepotenti necessità, in cui si trova ogni traduttore, d'obbedire alle leggi ed ai capricci della sua lingua, e tanto ho usato il mio smeriglio marble powder critico sulla vostra gemma, che ho corso il pericolo non solo di sminuirla, ma di spezzarla" (P.151). Il Monti, descrivendo Ulisse che percuote hit Tersite, così traduce: "Egli fa la schiena rubiconda" (II.346), dove Omero dice: "un livido sanguinante si levò dal dosso sotto lo scettro d'oro", e il M. osserva: "Anche una leggera percossa ~~te~~ può far rubiconda la schiena; i colpi dello scettro gli alzarono un livido sanguigno"; questa traduzione sarebbe stata più aderente all'originale, ma avrebbe guastato la grazia neoclassica del testo del Monti, che infatti non seguì il suggerimento dell'amico.

MLN, Dec. 1963.

Roland Barthes, "Les Deux Critiques": 447 "Nous avons actuellement en France deux critiques parallèles: une critique *universitaire* qui pratique pour l'essentiel une méthode positiviste héritée de Lanson, et une critique d'interprétation, dont les représentants, fort différents les uns des autres,* ont ceci de commun, que leur approche de l'œuvre littéraire peut être rattachée à l'une des grandes idéologies du moment, existentialisme, marxisme, psychanalyse, phénoménologie, ce pour quoi on pourrait



aussi appeler cette critique-là idéologique, par opposition à la première, qui, elle, refuse toute idéologie et ne se réclame que d'une méthode objective.[448] Il n'y a, à première vue, aucune raison qui empêche les deux critiques de se reconnaître et de collaborer: la critique positiviste établirait et découvrirait les "faits", et elle laisserait l'autre critique libre de les "faire signifier." En réalité, il n'y a pas division du travail, ~~un~~ mais concurrence réelle de deux idéologies.[449] Le travail de la critique universitaire est principalement constitué par la recherche des "sources": il s'agit toujours de mettre l'oeuvre étudiée en rapport avec quelque chose d'autre, un ailleurs de la littérature; cet ailleurs peut être une autre oeuvre, une circonstance biographique: ce rapport est toujours analogique.[450] On sait maintenant que les phénomènes de dénégation sont aussi importants que les phénomènes de conformité: un désir, une passion, une frustration peuvent très bien produire des représentations précisément contraires; un mobile réel peut s'inverser dans un alibi qui le dément; une oeuvre peut être le fantasme même qui compense la vie négative: Oreste amoureux d'Hermione, c'est peut-être Racine secrètement dégoûté de la Duparc: la similitude n'est nullement le rapport privilégié que la création entretient avec le réel. L'imitation suit des voies retorses.* [451] Ce que la critique universitaire refuse, c'est que l'interprétation et l'idéologie puissent décider travailler dans un domaine purement intérieur à l'oeuvre; bref, ce qui est récusé, c'est l'analyse immanente: tout est acceptable, pourvu que l'oeuvre puisse être mise en rapport avec autre chose qu'elle-même:[8]

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*cf Marthe Robert, l'Ancien et le Nouveau, 1963, Grasset.

[8] cf infra, p.505, René Girard: "Des Formes aux structures, En littérature et ailleurs": "prendre la fameuse triade de Taine tout à fait au sérieux, c'est nier la spécificité du fait littéraire; c'est toujours ramener l'oeuvre — posée comme inconnue — à ce qui n'est pas elle — posé comme connu... La critique qui réagit contre les excès positivistes affirme avec la force la primauté de l'oeuvre... elle suscite tout un mouvement qui aboutit au New criticism."

Criticism is to be "littérature de la littérature" (Georges Poulet, Préface
à Littérature et Sensation, par J.-P. Richard, Éditions du Seuil, 1954,
p. 9).

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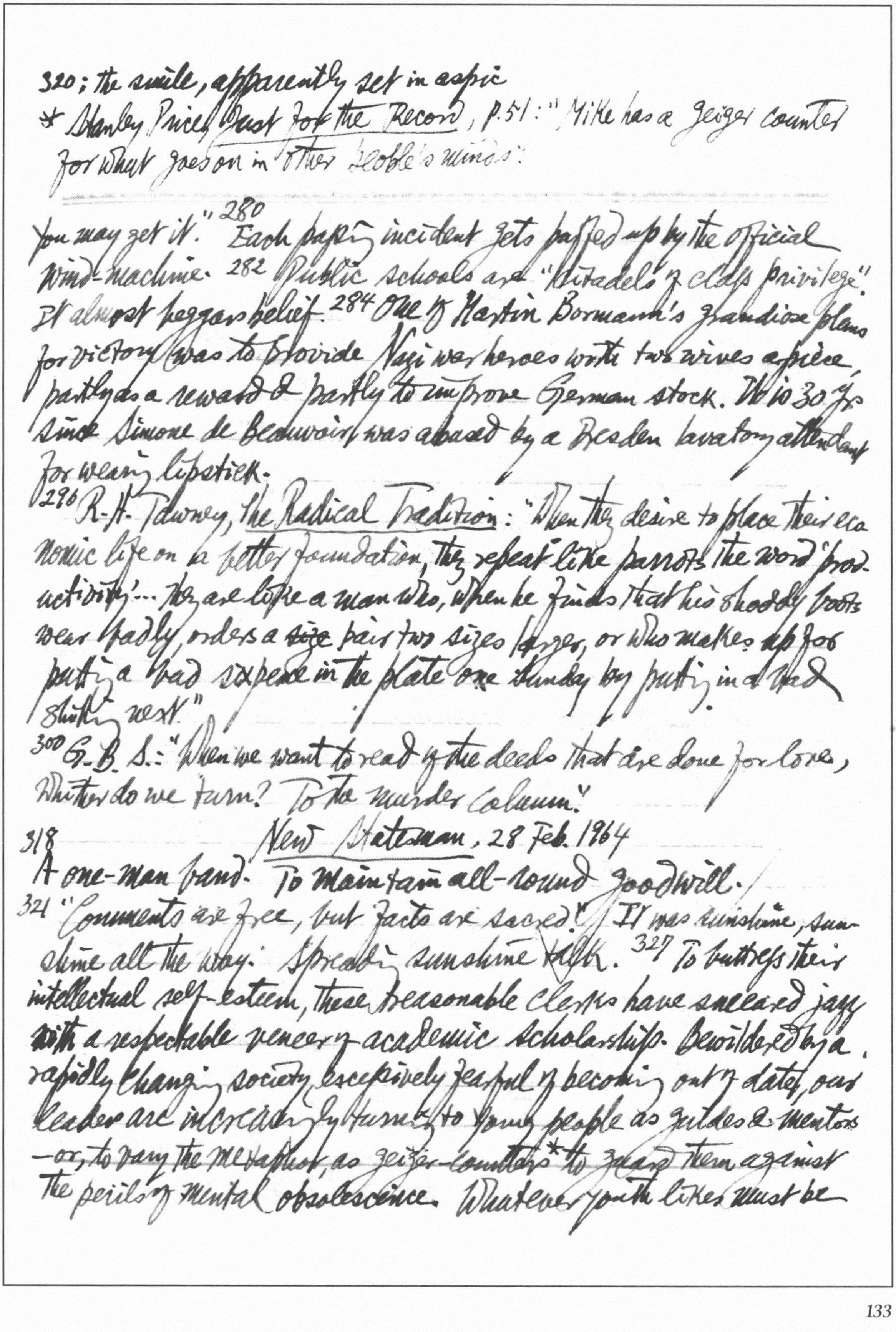
l'histoire (même si elle devient marxiste), la psychologie (même si elle
se fait psychanalytique, ces ailleurs de l'oeuvre seront peu à peu
452 admis; ce qui ne le sera pas, c'est un travail qui s'installe
dans l'oeuvre; ce qui est rejeté, c'est donc en gros la critique
phénoménologique (qui explicite l'oeuvre au lieu de l'expliquer)
la critique thématique (qui reconstitue les métaphores intérieures
de l'oeuvre) et la critique structurale (qui tient l'oeuvre pour
un système de fonctions).
457 Quoi qu'il ait pu penser de ceux qu'il nomme "des spécialistes en
nécrophagie", Albert Béguin leur doit le juste emploi de certains outils
indispensables. En outre il n'a jamais manqué de signaler sa dette
à son maître Charles Bally

Encounter, No. 126

53 Make Shakespeare's work an echo-chamber for one's own bright ideas,
a blank cheque for any self-preening ingenuity. 65 Home-made pie in
the sky. 98 A running fight between the eggheads & the fatheads.

New Statesman, 21 Feb. 1964

293 his spending spree. A single month's figures can produce a freak
result. 294 The faceless names of the candidates. 296 Solemn young men
looking like undertakers' assistants. His familiar blarney went over
big. A charming front-man for the true powers in the party. If the
Kennedys hadn't set the standard so impossibly high, the Brandts
would rate as one of the most remarkably attractive pairs in politics.
To blunt the axe which threatens massive rail cuts. The newspaper
called on the minister himself to put the record straight. 298 unable
to live within his wage. An old Jewish proverb: "Be careful what you want,



320; the smile, apparently set in aspic

* Stanley Price, Just for the Record, p. 51: "Mike has a geiger counter for what goes on in other people's minds:

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you may get it." 280 Each passing incident gets puffed up by the official wind-machine. 282 Public schools are "citadels of class privilege". It almost beggars belief. 284 One of Martin Bormann's grandiose plans for victory was to provide Nazi war heroes with two wives apiece, partly as a reward & partly to improve German stock. It is 30 yrs since Simone de Beauvoir was abused by a Dresden lavatory attendant for wearing lipstick.

296 R. H. Tawney, the Radical Tradition: "When they desire to place their economic life on a better foundation, they repeat like parrots the word 'productivity'... they are like a man who, when he finds that his shoddy boots wear badly, orders a ~~size~~ pair two sizes larger, or who makes up for putting a bad sixpence in the plate one Sunday by putting in a bad shilling next."

300 G. B. S.: "When we want to read of the deeds that are done for love, whither do we turn? To the murder column."

New Statesman, 28 Feb. 1964

318 A one-man band. To maintain all-round goodwill.

321 "Comments are free, but facts are sacred." It was sunshine, sunshine all the way. Spreading sunshine talk. 327 To buttress their intellectual self-esteem, these treasonable clerks have smeared jazz with a respectable veneer of academic scholarship. Bewildered by a rapidly changing society, excessively fearful of becoming out of date, our leaders are increasingly turning to young people as guides & mentors —or, to vary the metaphor, as geiger-counters* to guard them against the perils of mental obsolescence. Whatever youth likes must be

good. Young girls lined up as fodder for exploitation.

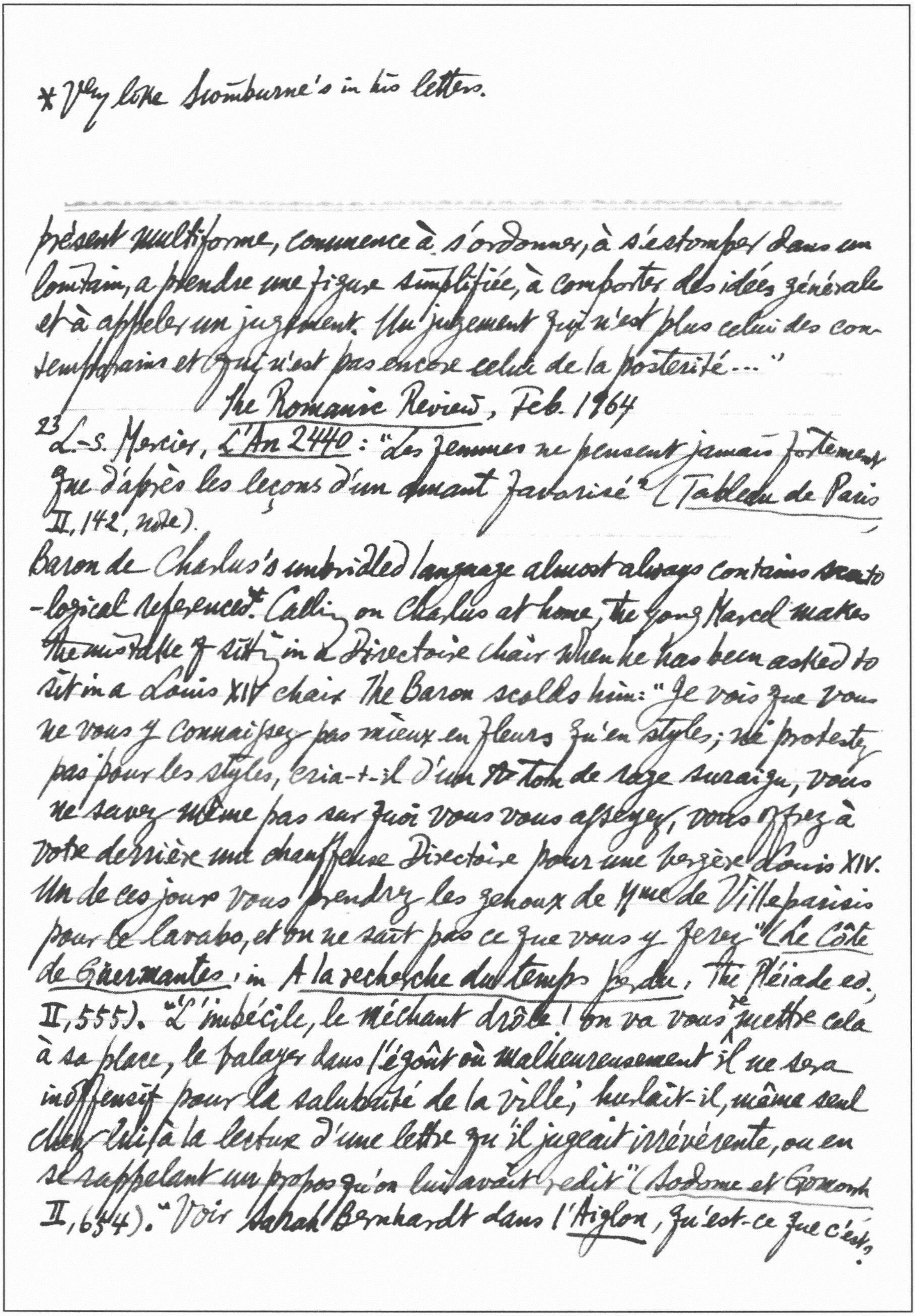
German Life & Letters, Jan. 1964

124 Wilhelm Emrich, *Zum Problem der literarischen Wertung* (1961): "Es ist hier vor allem der sog. russischen Formalisten und des Prager "cercle linguistique" zu gedenken, also Männern wie Tynyanov, Shklovsky, Zhirmunsky, Voznesensky, Roman Ingarden, ferner des aus beiden Schulen hervorgegangenen angloamerikanischen New Criticism ..." (S. 38).

180 The absurdity-threshold is lower for an English than for a German sentence.

Rivista di letterature moderne e comparate, Giugno 1963

110 Negli *Essais de psychologie contemporaine* il Bourget affermava
di dovere al Taine la parte essenziale delle sue idee e del suo
metodo. Fu proprio il Taine, probabilmente, a suggerire al critico l'
idea di un insieme organico di saggi. Il 9-10 maggio 1881, egli scriveva
al discepolo: "Vous savez, ou plutôt vous ne savez pas,
combien je souhaite vous voir attelé à un livre; il y a trop de
talent dans vos articles: on ne jette pas ainsi les perles dans
la rue; enfilez les vôtres dans un solide fil d'or" (*H. Taine,
sa vie et sa Correspondance*, IV, 115) 111 Nel *Jubilé de Paul Bourget*
(*Revue Hebdomadaire*, 1923, p. 389-390), il Thibaudet illustrava
la posizione critica assunta dall'autore degli *Essais*, definendola
"une sorte de critique crépusculaire" concernente "un passé immédiat
encore mêlé au présent, mais qui, à la différence du



*Very like Swinburne's in his letters.

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présent multiforme, commence à s'ordonner, à s'estomper dans un lointain, à prendre une figure simplifiée, à comporter des idées générales et à appeler un jugement. Un jugement qui n'est plus celui des contemporains et qui n'est pas encore celui de la postérité..."

The Romanic Review, Feb. 1964

23 L.-S. Mercier, L'An 2440: "Les femmes ne pensent jamais fortement que d'après les leçons d'un amant favorisé" (Tableau de Paris II, 142, note).

Baron de Charlus's unbridled language almost always contains scato-logical references*. Calling on Charlus at home, the young Marcel makes the mistake of sitting in a Directoire chair when he has been asked to sit in a Louis XIV chair. The Baron scolds him: "Je vois que vous ne vous y connaissez pas mieux en fleurs qu'en styles; ne protestez pas pour les styles, cria-t-il d'un ~~to~~ ton de rage suraigu, vous ne savez même pas sur quoi vous vous asseyez, vous offrez à votre derrière une chauffeuse Directoire pour une bergère Louis XIV. Un de ces jours vous prendrez les genoux de Mme de Villeparisis pour le lavabo, et on ne sait pas ce que vous y ferez" (Le Côté de Guermantes, in A la recherche du temps perdu, the Pléiade ed. II, 555). "L'imbécile, le méchant drôle! on va vous remettre cela à sa place, le balayer dans l'égoût où malheureusement il ne sera inoffensif pour la salubrité de la ville; hurlait-il, même seul chez lui, à la lecture d'une lettre qu'il jugeait irrévérente, ou en se rappelant un propos qu'on lui avait redit" (Sodome et Gomorrhe II, 654). "Voir Sarah Bernhardt dans l'Aiglon, qu'est-ce que c'est?

du caca. Mounet-Sully dans *Oedipe*? caca" (*Ib.*, II, 1070). "Quant à tous les petits messieurs qui s'appellent marquis de Cambremerde ou de Vatefairefiche, il n'y a aucune différence entre eux et le dernier pioupiou de votre régiment. Que vous alliez faire pipi chez la comtesse Caca, ou caca chez la baronne Pipi, c'est la même chose, vous aurez compromis votre réputation et pris un torchon breneux comme papier hygiénique" (*Ib.*, II, 1090).[39] When Morel's fiancée indulges in the vulgar expression "venez demain, je vous paierai le thé," Charlus comments to Morel: "Sur le ton le plus insolent, le plus orgueilleux: 'Le *toucher*, qui, je le vois, n'est pas forcément allié au *tact*, a donc empêché chez vous le développement normal de l'odorat, puisque vous avez toléré que cette expression fétide de payer le thé, à 15 centimes je suppose, fît monter son odeur de vidanges jusqu'à mes royales narines? Quand vous avez fini un solo de violon, avez-vous jamais vu chez moi qu'on vous récompensât d'un pet, au lieu d'un applaudissement frénétique ...'" (*La Prisonnière*, III, 44). His insolent remark on Mme Verdurin's cups: "Et surtout plus de tasses à café glacé! Donnez-les à celles de vos amies dont vous désirez enlaidir la maison. Mais surtout qu'elle ne les mette pas dans le salon, car on pourrait s'oublier et croire qu'on s'est trompé de pièce puisque ce sont exactement des pots de chambre" (*Ib.*, III, 268).[40] Swann shows also a scatological turn of mind in bursts of wrath (cf. *Du Côté de chez Swann*, I, 292).

*cf Fr. Strich, Kunst und Leben. ~~Vorwort~~ S. 7

OKt. 1963.

~~Archiv für das Studium der neueren Sprachen und Literaturen~~,

~~Friedrich Sengle: "Aufgaben und Schwierigkeiten der heutigen Literatur-~~
~~geschichtsschreibung":~~ [242] ~~Mit Benno von Wiese bin ich der Meinung,~~
performance
~~daß in der heutigen Lagen "neue, bisher kaum erreichte Darbietungsform~~
~~-en und Methoden" erforderlich sind ("Geistesgeschichte oder Interpretat-~~
~~ion?" in Die Wissenschaft von deutscher Sprache und Dichtung: Fest-~~
~~schrift für Friedrich Maurer, 1963, S. 259). Der Anspruch der phänomenol-~~
force up
~~ogischen Interpretation war im Anfang~~ [243] ~~unsinnig übersteigert, und~~
obstinate
~~entsprechend hartnäckig die Reaktion der Literaturhistoriker. Heute~~
~~ist es anders. Der Totalitätsanspruch der phänomenologischen, d.h. ahist-~~
~~orischen Methode ist vorüber, und ihre partielle Bedeutung leugnet~~
~~niemand mehr. Emil Staiger, der zunächst durch seine Einzelinterpre-~~
~~-tationen bekannt wurde, ist, ohne seiner Methode untreu zu werden,~~
~~in seinem Goethe zur Darstellung eines Personalzusammenhangs weit~~
~~vorgeschritten. In seinem Aufsatz "Problem des Stilwandels"* (Euphor-~~
~~ion, 1961) interessiert er sich sogar für das Problem eines überpersön-~~
~~lichen Stils; ja, er entwirft das Programm einer Stilgeschichte.:~~
~~"Nun sehen wir klar und sind in der Lage, die Interpretation und die~~
hasty feud
~~geschichtliche Forschung, die wir in einer voreiligen Fehde betroffen~~
descend by blood
~~haben, gegeneinander abzugrenzen und dieser wie jener die angestamm-~~
rights of sovereign
~~-ten Hoheitsrecht zuzugestehen... Die beiden Methoden stören sich~~
~~nicht. Sie ringen vereint um ein Verständnis des Seins und~~
~~Werdens der Literatur."~~ *247 ~~Taucht ein Problem auf, nämlich die~~
~~Gleichzeitigkeit des Verschiedenen. Die Geschichte hat es nicht~~
~~nur mit der Zeit, sondern auch mit dem Raum zu tun. Allerdings~~
ist der Begriff Raumstil nicht nur geographisch sondern auch

Aldous Huxley's *savants bêtes*, scientists who lack culture. (cf La Harpe on "la barbarie savante."

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soziologisch zu verstehen. Es gibt in angeblich geschlossenen Kulturen, z. B. im Mittelalter oder im Zeitalter des Barock, Schichten und Spannungen im Stilgefüge einer Epoche, Provokationen und Reaktionen, überstürzte Anpassung an eine neue Stiltendenz und eine gehemmte, eine rasche Entwicklung und halben Stilstand. So dominieren z. B. im Bereich der Kirche, der Universität, der Verwaltung administration, der Presse bestimmte Stiltendenzen, bestimmte Stilhaltungen.[248] Lebendige Tradition ist nie vollkommen identisch mit dem Überlieferten, sondern immer zugleich Neuinterpretation im Geiste einer veränderten Welt. Im Falle der Dichtung bedeutet dies zugleich: stilistische Erneuerung.

The London Magazine, March 1964

[6] She sits typing with pianist's fingers.[22] Leavis is not capable of organized argument — witness the rambling formlessness of his Richmond Lecture.[23] No longer a gymnasium for the exercise of living talent, ~~the~~ *Scrutiny* after its 3rd yr. became merely a cemetery for Edwardians.[24] There are times when Leavis speaks rather as if Cambridge were a metropolis & London a troublesome unconquered province.[25] Of Blunden, Grigson & Read, it may be said as of Frank Harris in another connection, that they were all admitted to *Scrutiny* — once — & that once in the early days. The attacks made in *Scrutiny* were rarely answered. The magazine suffered the worse martyrdom of being ignored. A comprehensive account of British literary periodicals, in a special issue of the *T. L. S.* published in 1950 for readers overseas omitted *Scrutiny* altogether, & a letter of protest by

the usual toadyings & jockeyings.

69. Austin Clarke: "These scholars are modestly selective, / Who say our nuns in Africa, / Fearful of blackmen yelling 'Ya!', / Tearing off starches, heavy drape, / Can take an oral contraceptive, / An hour or two before the rape!" Leavis was not printed. 26 The easiest way to deal with *Scrutiny* was to sweep it under the mat where nobody was likely to do more than trip over it occasionally. The disastrous *Pelican History of English Literature* is a compendium of the Scrutineers' badly-balanced & dogmatic opinions. 27 The image of Appius, i.e. John Dennis, in *The Essay on Criticism* is one easily conjured up in the presence of Leavis. 30 Keep your nose to the text, watch out for false morality; when you spot an aesthete don't argue, shoot.

New Statesman, 6 March 1964

349 The message is coming over hot & strong. A frank appeal to the lower instincts, a call for a free-for-all, for a jungle society, to collect handsome short-term dividends. Weapons which have become obsolescent military hardware. 351 Rubbed much of the bloom off his triumph. 353 The Bandung conference brought Chou into the wings of the Afro-Asian stage. 354 The screening net of tests on new drugs is found later — too late — to have holes in it. 364 The Party has an interest in keeping idiots idiotic. 366 His view of Shelley is a minority one among living poets.

New Statesman, 13 March 1964

386 They were the stars of the show. 389 His recent gambol — spell it gamble if you prefer. 396 Sidney Smith: "Because I am witty you must not imagine I am frivolous, & I will not imagine that because you are pompous you are therefore serious."

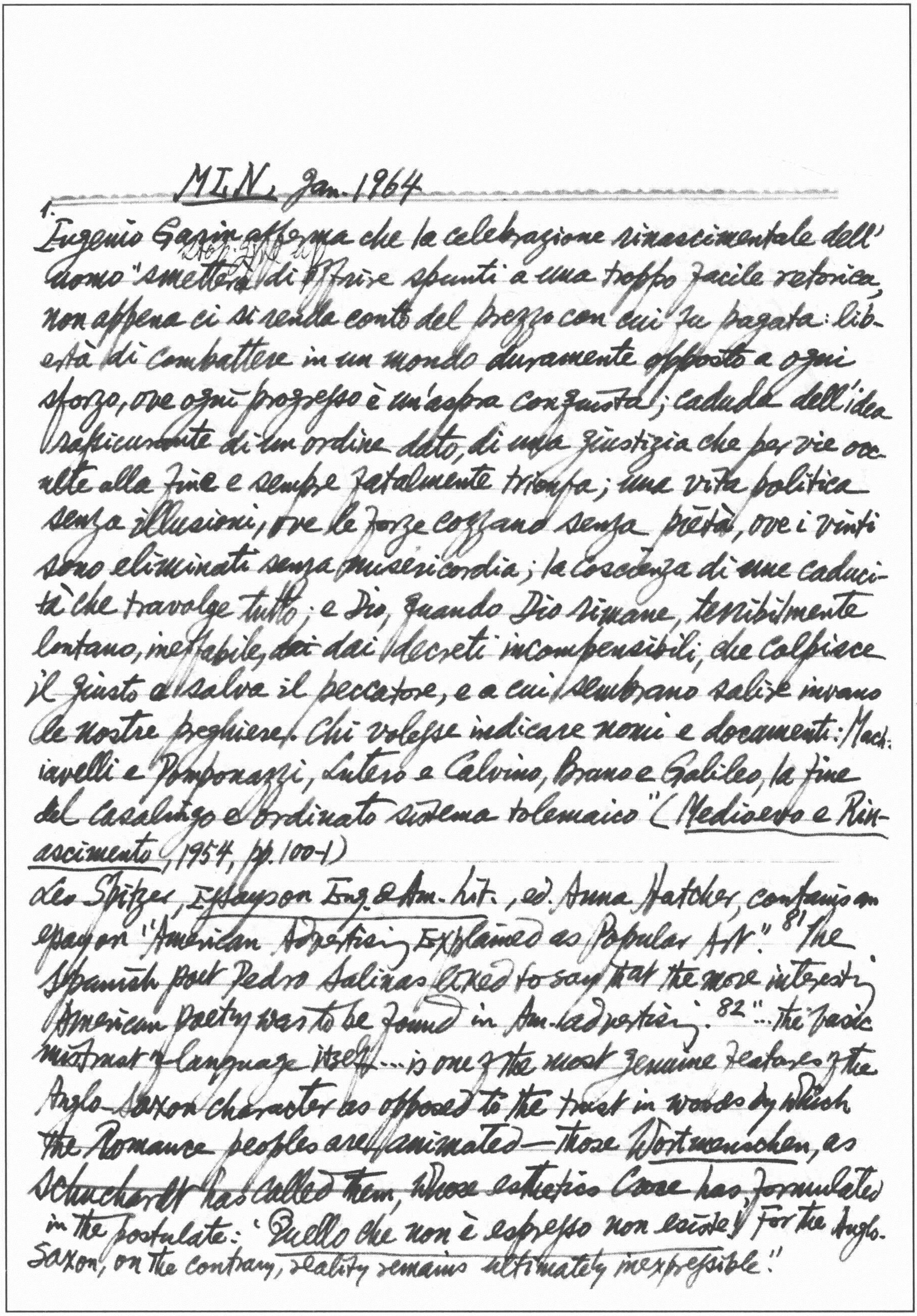
396 The last time anyone counted, the world was churning out some 2000 pages of printed matter every minute, 24 hrs a day. The story

is gleefully told around library campfires of a group of American electrical ~~campfires of a group~~ companies whose development plans involved the application of Boolean Matrix algebra to relay contact networks. The research took 5 yrs & cost about $200,000. Only then was it discovered that the had already been done. The results had been published in the journal of the USSR Academy of Sciences, & carefully summarized in *Science Abstracts B*, available in any rich American library.

397 The secret of success of a pop song is to "to get the boy & girl into bed together without really saying so".

401 Harry Costello's notebooks *Josiah Royce's Seminar 1913-14*: "Among the students who attended it was one whom none of us thought of as a genius. I spelt his name 'Elliot' instead of 'Eliot' in my early notes, & knew him later as Tom Eliot from St Louis. But in course of time he was to make the name of T. S. Eliot more famous than all the rest of ours put together." Eliot's thesis *Knowledge & Experience*, written under the supervision of H. H. Joachim, has now appeared under the careful editorship of Prof Anne Bolgan. It is an extremely obscure book.

410 A Chinese in Peking successfully pretended to be a visiting Mongol prince till an inevitable cup of wild camel's milk made him vomit at the banquet.



MLN, Jan. 1964

1. Eugenio Garin afferma che la celebrazione rinascimentale dell'uomo "smetterà di offrire spunti a una troppo facile retorica, non appena ci si renda conto del prezzo con cui fu pagata: libertà di combattere in un mondo duramente opposto a ogni sforzo, ove ogni progresso è un'aspra conquista; caduta dell'idea rassicurante di un ordine dato, di una giustizia che per vie occulte alla fine e sempre fatalmente trionfa; una vita politica senza illusioni, ove le forze cozzano senza pietà, ove i vinti sono eliminati senza misericordia; la coscienza di una caducità che travolge tutto; e Dio, quando Dio rimane, terribilmente lontano, ineffabile, ~~da~~ dai decreti incomprensibili, che colpisce il giusto e salva il peccatore, e a cui sembrano salire invano le nostre preghiere. Chi volesse indicare nomi e documenti: Machiavelli e Pomponazzi, Lutero e Calvino, Bruno e Galileo, la fine del casalingo e ordinato sistema tolemaico" (*Medioevo e Rinascimento*, 1954, pp. 100-1)

Leo Spitzer, *Essays on Eng. & Am. Lit.*, ed. Anna Hatcher, contains an essay on "American Advertising Explained as Popular Art." 81 "The Spanish poet Pedro Salinas liked to say that the more interesting American poetry was to be found in Am. advertising." 82 "... the basic mistrust of language itself ... is one of the most genuine features of the Anglo-Saxon character as opposed to the trust in words by which the Romance peoples are animated — those *Wortmenschen*, as Schuchardt has called them, whose esthetics Croce has formulated in the postulate: '*Quello che non è espresso non esiste*.' For the Anglo-Saxon, on the contrary, reality remains ultimately inexpressible."

*Cf. Mario Fubini, _Critica e poesia_, p. 178; Leopardi, _Zibaldone_, ed. F. Flora, II, pp. 264 ff on Homer; K. P. Moritz, _Schriften zur Ästhetik und Poetik_ S. 97.

The Journal of Aesthetics & Art Criticism, Spring 1964

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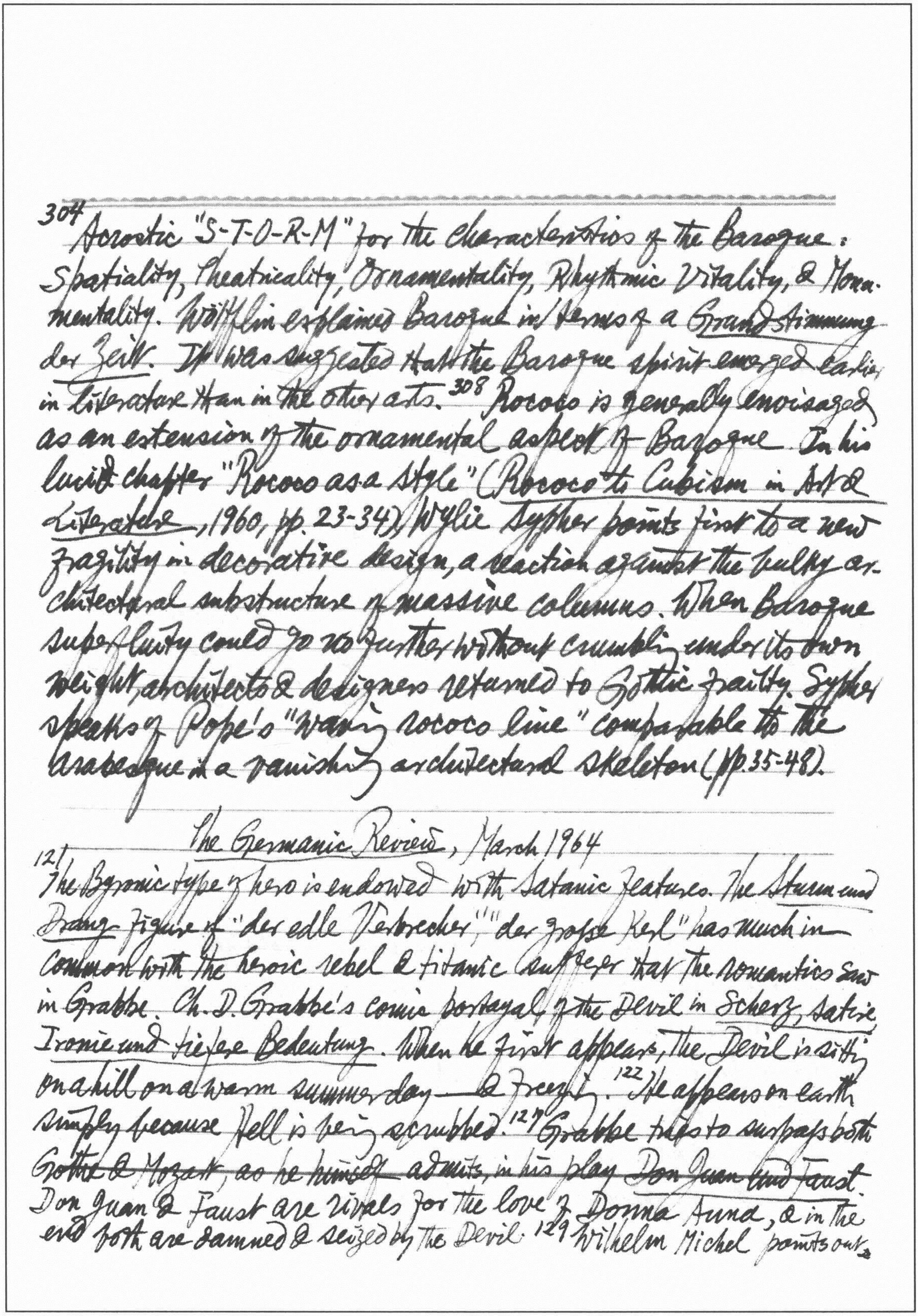
Henry James insists that in each of the parts of a novel "there must be something of all the other parts" (_The Art of Fiction_, ed. M. D. Zabel, p. 404). The view that subtraction or addition changes the character of all the contained parts of the work of art has origins in Aristotle's _Poetics_ in the statement that the unity of plot consists of "incidents so closely connected that the transposal or withdrawal of any one of them will disjoin & dislocate the whole" (1451a). It should be noted that Aristotle is referring only to plot. 264 Aristotle also never tires of telling us that an organism has non-essential as well as essential features. Take any living organism, say a healthy Siamese cat, would it be essentially changed if it had more or less hair on its back or if it were a few ounces lighter or heavier? Every part of a work of art is not equally important, when importance means prominence or impact. There are grades of relevance. 266 In _Politics_ Aristotle argues that there are degrees of unity, that an individual has more unity than a family & that a family has more unity than the state (1261a). One can also say that an epic should not be expected to have the unity of a tragedy nor a tragedy the unity of a lyric poem. Aristotle actually defines the epic structure as one possessing a multiplicity of plots when he cautions the poet against attempting to convert an epic structure into a tragedy (1456a), though he himself in praising Homer forces the epic into the limitations of the tragedy (1462b).* 267 Pushed to its logical extreme, unity, as Plato suggests in the _Sophist_, precludes parts: "Why surely that which is really one must, according to right reason, be absolutely without parts". Maximum unity tends to curtail variety.



[304] Acrostic "S-T-O-R-M" for the characteristics of the Baroque: Spatiality, Theatricality, Ornamentality, Rhythmic Vitality, & Monumentality. Wölfflin explained Baroque in terms of a *Grundstimmung der Zeit*. It was suggested that the Baroque spirit emerged earlier in literature than in the other arts.[308] Rococo is generally envisaged as an extension of the ornamental aspect of Baroque. In his lucid chapter "Rococo as a Style" (*Rococo to Cubism in Art & Literature*, 1960, pp. 23-34), Wylie Sypher points first to a new fragility in decorative design, a reaction against the bulky architectural substructure of massive columns. When Baroque superfluity could go no further without crumbling under its own weight, architects & designers returned to Gothic fragility. Sypher speaks of Pope's "waving rococo line" comparable to the arabesque in a vanishing architectural skeleton (pp. 35-48).

The Germanic Review, March 1964

[121] The Byronic type of hero is endowed with Satanic features. The *Sturm und Drang* figure of "der edle Verbrecher," "der grosse Kerl" has much in common with the heroic rebel & titanic sufferer that the romantics saw in Grabbe. Ch. D. Grabbe's comic portrayal of the Devil in *Scherz, Satire, Ironie und tiefere Bedeutung*. When he first appears, the Devil is sitting on a hill on a warm summer day — & freezing.[122] He appears on earth simply because Hell is being scrubbed.[127] Grabbe tries to surpass both Goethe & Mozart, as he himself admits, in his play *Don Juan und Faust*. Don Juan & Faust are rivals for the love of Donna Anna, & in the end both are damned & seized by the Devil.[129] Wilhelm Michel points out,

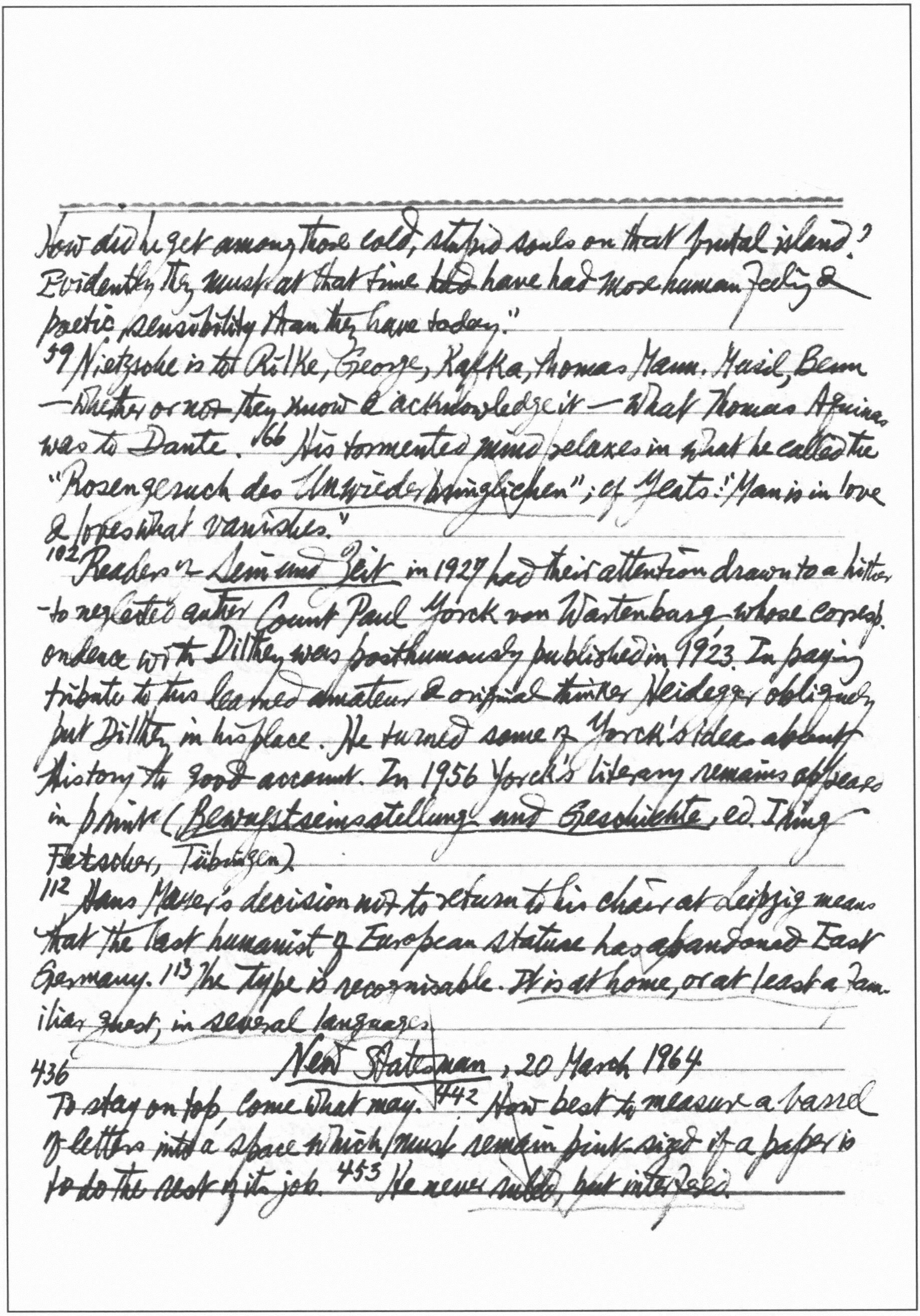
that Faust & Don Juan symbolize a "Dämonie der Ichbehauptung"; the demonic assertion of individuality raises them to the plane of the Devil.[130] In almost all accounts of a pact with him, the Devil seems to be an honest business man who adheres to the bargain. Grabbe, however, plays up the treachery of Satan when he makes Faust say "Wer mit dem Teufel dingt, / Der wird betrogen" (*Werke und Briefe*, ed. Alfred Bergmann, 1960, Bd. I, S. 437). The dilemma of Faust & Don Juan is made clear by the often quoted lines: "D.J.: —Wozu übermenschlich, / Wenn du ein Mensch bleibst? F. Wozu Mensch, / Wenn du nach Übermenschlichen nicht strebst?" (S. 485).[131] In Milton, Goethe, & the romantics, Satan is the *simia dei*, an organizer who creates an order in Hell to match that of God.[132] In Grabbe's plays, Satan is the *Possenreisser* of folklore, who knows only destruction & chaos.

Encounter, No. 127

1 Neither great literature nor great politics are ever made out of good sentiments. One-note extremists, narrow or naïve.

3 Boys & girls, pimps & black marketeers offered their bodies or their services in return for a chocolate ration. 4 Life was not intended ~~for~~ to be anything except nasty, brutish & short. 5 The East Germans managed to combine a Teutonic passion for bureaucracy with a Russian capacity for infinite delay.

47 A.W. von Schlegel to Tieck: "I hope you will prove among other things in your 'Letters on Shakespeare' that Shakespeare was no Englishman.



How did he get among those cold, stupid souls on that brutal island? Evidently they must at that time ~~[illegible]~~ have had more human feeling & poetic sensibility than they have today."

59 Nietzsche is to Rilke, George, Kafka, Thomas Mann, Musil, Benn —whether or not they know & acknowledge it— what Thomas Aquinas was to Dante. 166 His tormented mind relaxes in what he called the "Rosengeruch des Unwiederbringlichen"; of Yeats: "Man is in love & loves what vanishes."

102 Readers of *Sein und Zeit* in 1927 had their attention drawn to a hitherto neglected author Count Paul Yorck von Wartenburg whose correspondence with Dilthey was posthumously published in 1923. In paying tribute to this learned amateur & original thinker Heidegger obliquely put Dilthey in his place. He turned some of Yorck's ideas about history to good account. In 1956 Yorck's literary remains appeared in print (*Bewußtseinsstellung und Geschichte*, ed. Iring Fetscher, Tübingen).

112 Hans Mayer's decision not to return to his chair at Leipzig means that the last humanist of European stature has abandoned East Germany. 113 The type is recognisable. It is at home, or at least a familiar guest, in several languages.

New Statesman, 20 March 1964

436 To stay on top, come what may. 442 How best to measure a band of letters into a space which must remain pint-sized if a paper is to do the rest of its job. 453 He never ruled, but interceded.

486. Daily nurseries & ~~bay~~ baby-minders.

455 But to read these essays all on end—with their careful distinctions—raises the ugly doubt: Where's the bloody horse?

New Statesman, 27 March 1964

480 De Gaulle delivered a fluent speech in Spanish without notes from the balcony of the residence of the Mexican President. Mexico, as its longest-lived dictator Porfirio Díaz said, "So far from God & so near to the U.S."

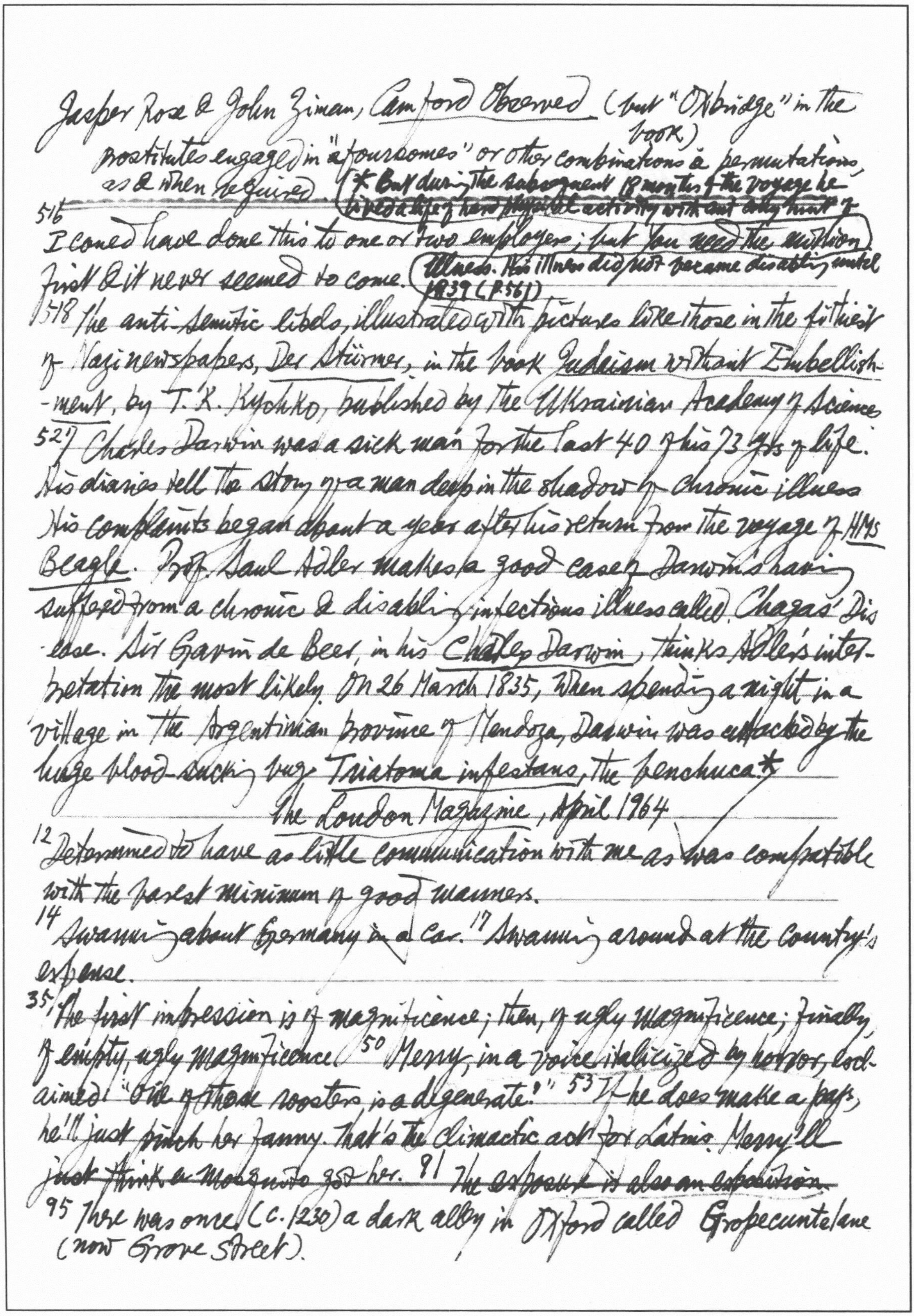
491 Mrs Lona Mosk Packer, Christina Rossetti (Cambridge, 65 s). Wm Bell Scott, a mixture of studio Viking & drawing-room Devil, irresistible to women & proud of his skill in managing them, was Christina's lover. He was already married & had at the same time two aristocratic mistresses. Christina was left to endure loss, guilt, jealousy, & the rigours of a religious mind wrestling with a passion that could not be subdued.

496 Gurdjieff came to feel that taking dollars off Americans was just what they wanted: like milking a cow with a distended udder.

New Statesman, 3 April 1964

509 The heat of argument has produced a polarisation of views, & this in turn has narrowed the ideological gap between & the West. The caution of a senior partner which has so much more to lose. The inbred fantasies of a nation which the world has placed in solitary confinement.

512 The panjandrums of the Party emitted the ritual snarls. 514 No one who saw If I Had a Million will ever forget Charles Laughton's gesture of long-pent farewell to his employers when he came into the money.



Jasper Rose & John Ziman, *Camford Observed* (but "Oxbridge" in the book)

prostitutes engaged in "foursomes" or other combinations & permutations, as & when required.

(* But during the subsequent 18 months of the voyage he lived a life of hard physical activity without any hint of illness. His illness did not become disabling until 1839 (P. 56))

516 I could have done this to one or two employers; but you need the million first & it never seemed to come.

518 The anti-Semitic libels, illustrated with pictures like those in the filthiest of Nazi newspapers, *Der Stürmer*, in the book *Judaism without Embellishment*, by T. K. Kychko, published by the Ukrainian Academy of Science.

527 Charles Darwin was a sick man for the last 40 of his 73 yrs of life. His diaries tell the story of a man deep in the shadow of chronic illness. His complaints began about a year after his return from the voyage of *HMS Beagle*. Prof. Saul Adler makes a good case of Darwin's having suffered from a chronic & disabling infectious illness called Chagas' Disease. Sir Gavin de Beer, in his *Charles Darwin*, thinks Adler's interpretation the most likely. On 26 March 1835, when spending a night in a village in the Argentinian province of Mendoza, Darwin was attacked by the huge blood-sucking bug *Triatoma infestans*, the benchuca.*

The London Magazine, April 1964

12 Determined to have as little communication with me as was compatible with the barest minimum of good manners.

14 Swanning about Germany in a car. 17 Swanning around at the country's expense.

35 The first impression is of magnificence; then, of ugly magnificence; finally of empty, ugly magnificence. 50 Merry, in a voice italicized by horror, exclaimed: "One of those roosters is a degenerate!" 53 If he does make a pass, he'll just pinch her fanny. That's the climactic act for Latins. Merry'll just think a mosquito got her. 91 The exposure is also an exposition.

95 There was once (c. 1230) a dark alley in Oxford called Gropecuntelane (now Grove Street).

571 Proust: "les vrais paradis sont les paradis qu'on a perdus". *cf 24 April 1964, p.632

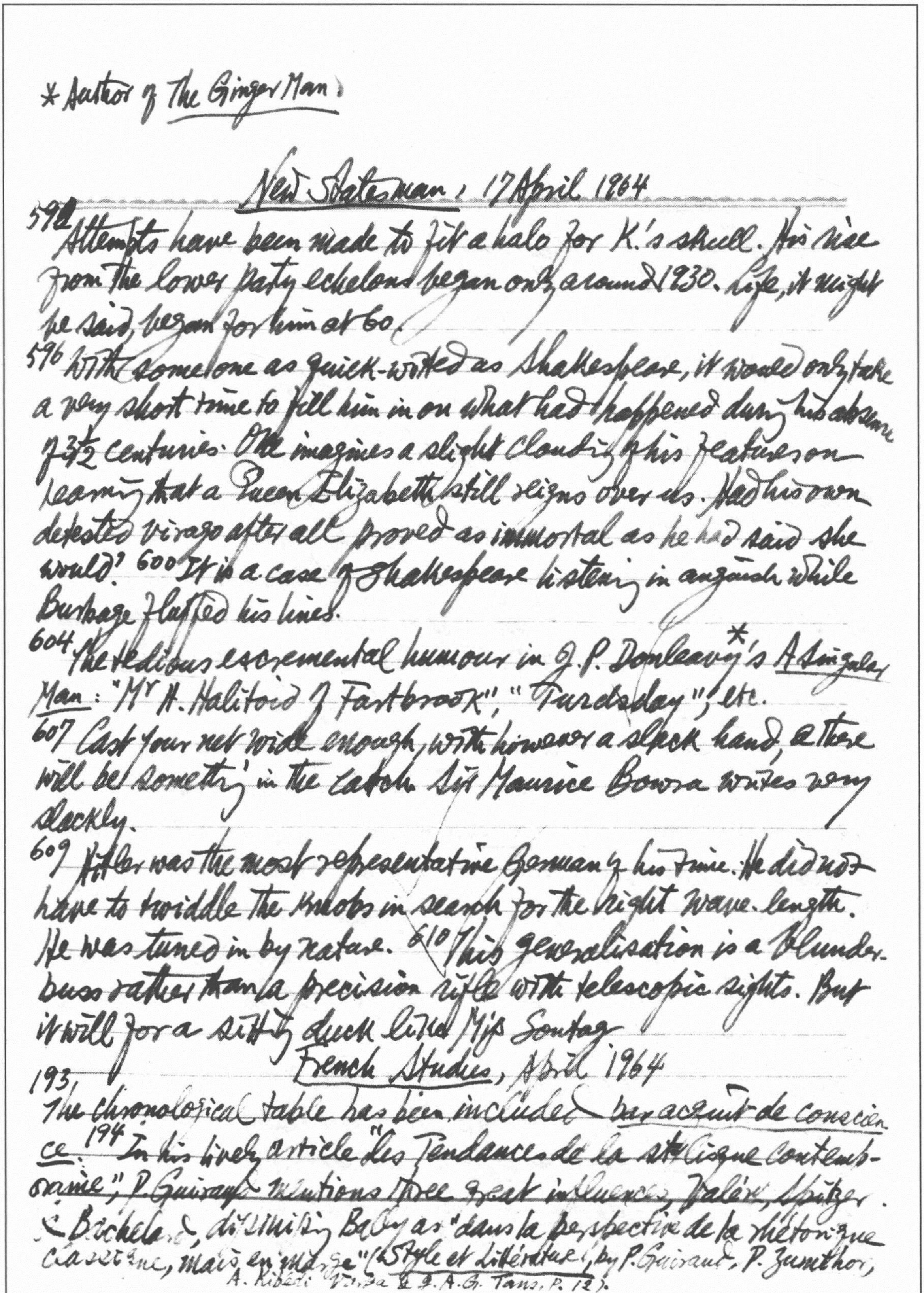
New Statesman, 10 April 1964

545 He risks not only wet feet but total immersion. In his isolation he sees the Bomb as his only lifebelt. 548 To save picturesque Paris from being turned into a modern showpiece asplash with skyscrapers & riddled with cavities like a Gruyère cheese. 550 enter the stage of political warfare in which no holds are barred. Suslov pulled out all the stops in asserting K's authority in the party. 554 Governments may come & go — but some things clearly will go on for ever. 556 Restless energy runs to waste. There is the famous story of the old Lapp woman who, confronted suddenly by a bear, whipped up her skirts to show the animal her private parts in order to shame it into immediate flight.

559 More sophisticated surgery can make a Japanese girl's eyes less oriental-looking. Insertion of hard plastic will construct a bridge on her nose. The most obvious change introduced from the West has been an awakening in the breast of the Japanese male for the breast of the Japanese female. Foam plastic can be shot into her frontal globes. No tell-tale pads, though carrying such a gob of plastic may cause the lady to develop cancer of the breast. Lack of virginity might rule out a good match. But now for about £20 the young lady can enter the hospital deflowered & leave it with a plastic membrane guaranteed to be indistinguishable from the real thing. Danger could only arise if this foreign matter were allowed to remain in the body too long — which, in the circumstances, is hardly likely.*

566 In the realm of pop-fiction, better a five-dot man than a four-letter man.

3-stars
Trois étoiles



* Author of The Ginger Man.

New Statesman, 17 April 1964

592 Attempts have been made to fit a halo for K.'s skull. His rise from the lower party echelons began only around 1930. Life, it might be said, began for him at 60.

596 With someone as quick-witted as Shakespeare, it would only take a very short time to fill him in on what had happened during his absence of 3½ centuries. One imagines a slight clouding of his features on learning that a Queen Elizabeth still reigns over us. Had his own detested virago after all proved as immortal as he had said she would? 600 It is a case of Shakespeare listening in anguish while Burbage fluffed his lines.

604 The tedious excremental humour in J. P. Donleavy*'s A Singular Man: "Mr H. Halitoid of Fartbrook", "Turdsday"; etc.

607 Cast your net wide enough, with however a slack hand, & there will be something in the catch. Sir Maurice Bowra writes very slackly.

609 Hitler was the most representative German of his time. He did not have to twiddle the knobs in search for the right wave-length. He was tuned in by nature. 610 This generalisation is a blunderbuss rather than a precision rifle with telescopic sights. But it will for a sitting duck like Miss Sontag

French Studies, April 1964

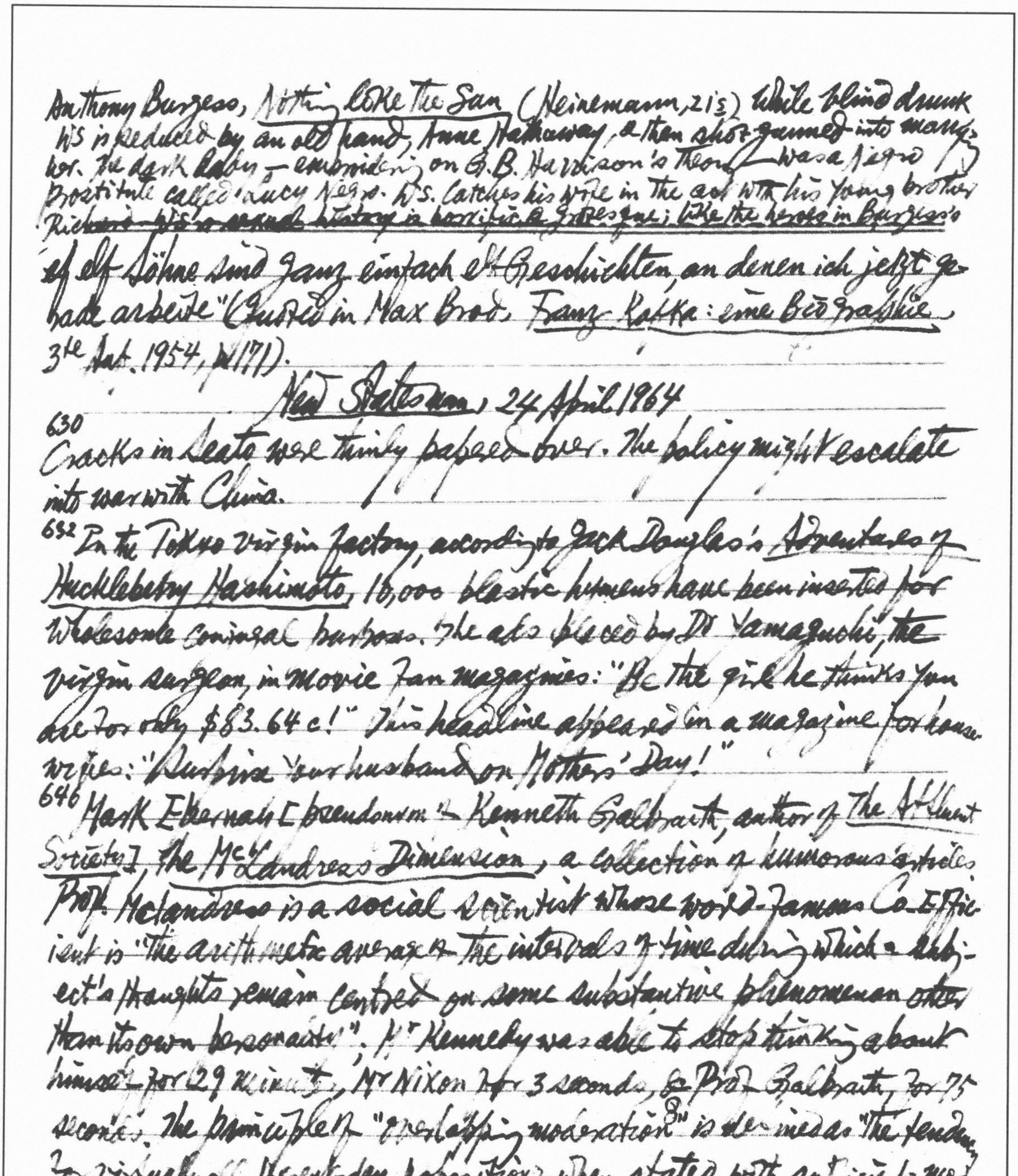
193 The chronological table has been included par acquit de conscience. 194 In his lively article "Les Tendances de la stylistique contemporaine", P. Guiraud mentions three great influences, Valéry, Spitzer & Bachelard, dismissing Bally as "dans la perspective de la rhétorique classique, mais en marge" (Style et Littérature, by P. Guiraud, P. Zumthor, A. Kibédi Varga & J. A. G. Tans, p. 12).

* Also quoted in H. Peyre, Literature & Sincerity, p. 136.

MLR, Jan. 1964

1. Until the 19th cent. the implications of "sincerity" were predominantly religious. Entering the literary sphere, the word remains closely connected with its ancestry, for Wordsworth is writing on religious verse when he introduces it into the critical vocabulary (Essays on Epitaphs)*. The idea itself is rooted in Romantic creative theory though[2] the term appears rarely before 1830. Victorian theorizing adopts "sincerity" as an indispensable piece of critical equipment. It shows a most naive & emotional interpretation of the artist[3] as a man "speaking the truth." In "The Hero as Poet", Carlyle calls sincerity "the saving merit, now as always", "the measure of worth", etc.[4] In What is Poetry? Leigh Hunt praises the "passionate sincerity" of the "greatest early poets."[5] Arnold praises Byron for his "sincerity & strength" &, in the Study of Poetry, lays down the law that "high seriousness comes from absolute sincerity." G. H. Lewes discusses "the great cardinal principle of sincerity" in Principles of Success in Literature[6] though he makes the damaging admission: "Sincerity will not give talent; but ... will give ... all the power possible."[7] T. E. Hulme still employs the ~~term~~ word as a key-term with the reservation "sincere in the accurate sense": "Wherever you get this sincerity, you get the fundamental quality of good art."

73 In the preface to one of[8] Kafka's favourite novels, Dickens writes: "...I am a fond parent to every child of my fancy ... But, like many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield." Kafka takes up this metaphor in Elf Söhne, i.e. the 11 stories which he had recently written: "Die



Anthony Burgess, Nothing Like The Sun (Heinemann, 21s) While blind drunk WS is seduced by an old hand, Anne Hathaway, & then shot-gunned into marriage. The dark lady — embroidering on G.B. Harrison's theory — was a Negro prostitute called Lucy Negro. W.S. catches his wife in the act with his young brother Richard. WS's sexual history is horrific & grotesque; like the heroes in Burgess's

~~ef~~ elf Söhne sind ganz einfach elf Geschichten, an denen ich jetzt gerade arbeite" (Quoted in Max Brod: Franz Kafka: eine Biographie 3te Aufl. 1954, p. 171).

New Statesman, 24 April 1964

630 Cracks in Seato were thinly papered over. The policy might escalate into war with China.

632 In the Tokyo virgin factory, according to Jack Douglas's Adventures of Huckleberry Hashimoto, 10,000 plastic hymens have been inserted for wholesome conjugal purposes. The ads placed by Dr Yamaguchi, the virgin surgeon, in movie fan magazines: "Be the girl he thinks you are for only $83.64c!" This headline appeared in a magazine for housewives: "Surprise your husband on Mothers' Day!"

646 Mark Epernay [pseudonym of Kenneth Galbraith, author of The Affluent Society], The McLandress Dimension, a collection of humorous articles. Prof. McLandress is a social scientist whose world-famous Co-Efficient is "the arithmetic average of the intervals of time during which a subject's thoughts remain centred on some substantive phenomenon other than its own personality". Mr Kennedy was able to stop thinking about himself for 29 minutes, Mr Nixon for 3 seconds, & Prof. Galbraith for 75 seconds. The principle of "overlapping moderation"[8] is defined as "the tendency for virtually all present-day propositions, when stated with sufficient moderation, to become internally contradictory", e.g. "The U.S. has a highly dynamic economy. However the rate of growth is not satisfactory."

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other novels, WS is a poor stick to whom things, chiefly shameful or horrid, is always being done. The dark lady speaks Malay & is an Indonesian.

[8] i.e. double-think.

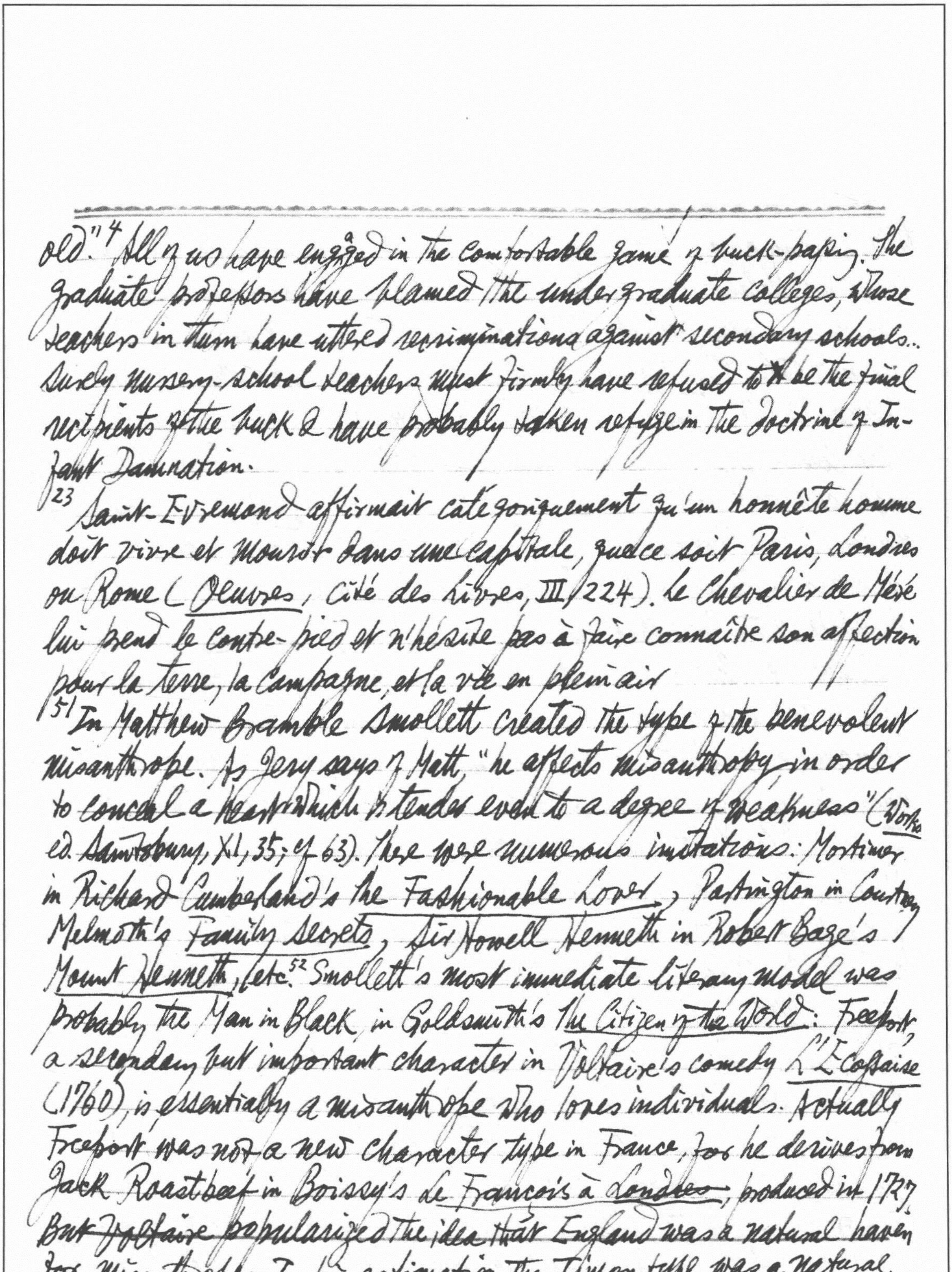
Études anglaises, Janv.–Mars 1964

Sylvère Monod: "L'Imprécision dans Jane Eyre": [21] "On pense le plus souvent que Charlotte Brontë, comme Jane Eyre, est une petite personne méticuleuse. [22] Mais quand on cesse d'être un simple lecteur du roman pour en devenir le traducteur et l'annotateur, quand on livre le passionnant combat de la traduction, au corps-à-corps contre chaque phrase du texte, on voit se dessiner une image bien différente. Déjà, à vrai dire, la préface écrite par Charlotte pour la 3e éd. de Wuthering Heights, a pu attirer l'attention de certains sur l'imprécision de son esprit: aucune des citations du roman de sa soeur n'est littéralement exacte. Un peu de soin eût permis à la romancière de ne pas faire proférer par un personnage dans Jane Eyre la curieuse ~~Au~~ phrase suivante: ch. 36 "I saw her & heard her with my own eyes" [23] Le geste que Rochester déclare avoir accompli sur un balcon parisien: ch. 15 "Putting my hand in through the open window, I drew the curtain over it ... then I closed the casement" est impossible s'il s'agit d'une fenêtre à la française, ouvrant vers l'intérieur de la pièce. Ce n'est pas sans surprise qu'on voit Jane donner en été ch. 31 "the fee of an orange" à la "handmaid".

96 Eric Gill: "To hell with Culture, Culture as a thing added like a sauce to otherwise unpalatable stale fish".

PMLA. March 1964

3 He or she has managed to live long enough to become emeritus (not for any merit, but by automatic fiat of the Board of Trustees). All our academic lives, we have had captive audiences who could not choose but hear our auditions. The Psalmist: "I have been young & now am



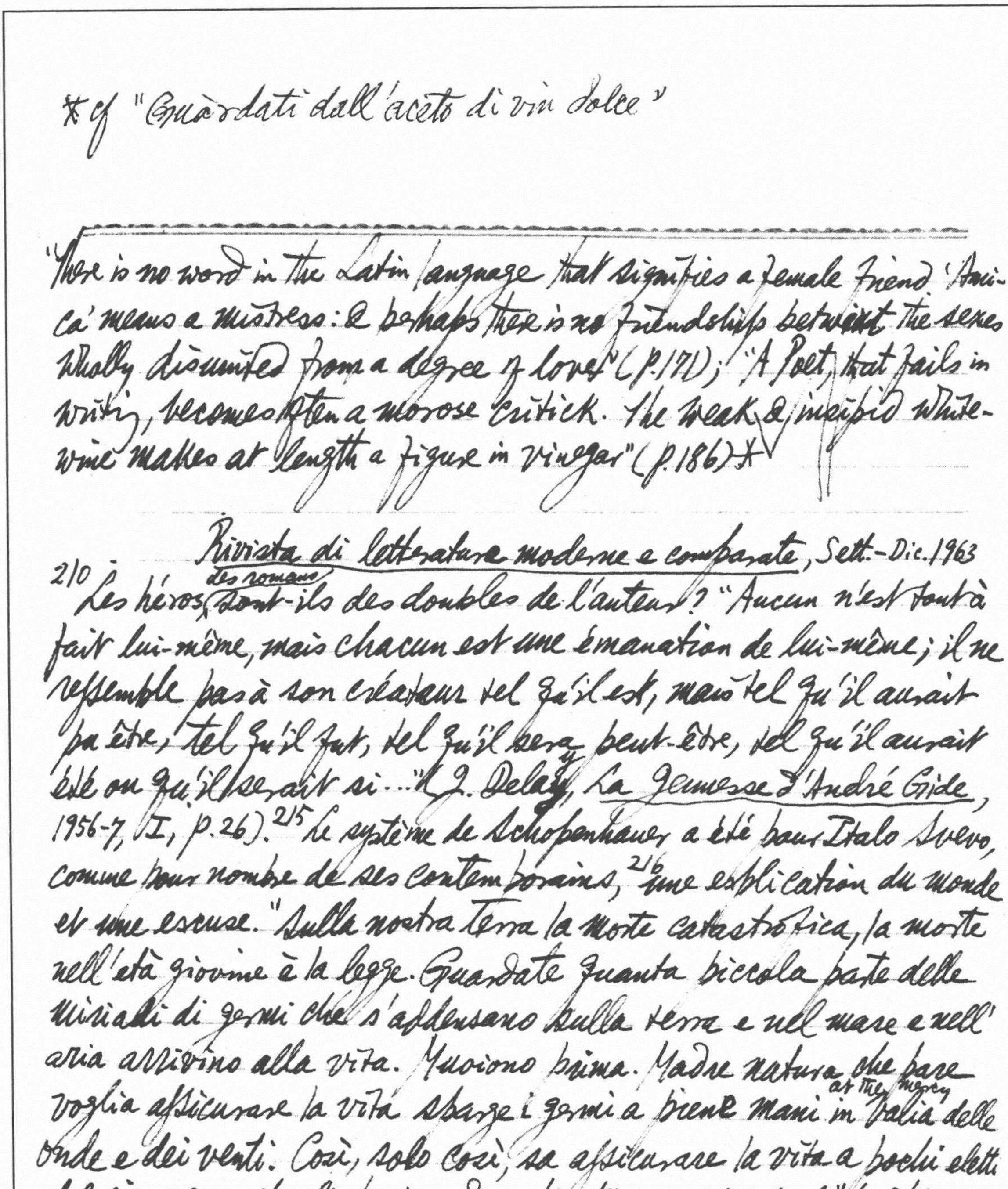
old."[4] All of us have engaged in the comfortable game of buck-passing. The graduate professors have blamed the undergraduate colleges, whose teachers in them have uttered recriminations against secondary schools... Surely nursery-school teachers must firmly have refused to be the final recipients of the buck & have probably taken refuge in the doctrine of Infant Damnation.

[23] Saint-Evremond affirmait catégoriquement qu'un honnête homme doit vivre et mourir dans une capitale, que ce soit Paris, Londres ou Rome (*Oeuvres*, cité des Livres, III, 224). Le Chevalier de Méré lui prend le contre-pied et n'hésite pas à faire connaître son affection pour la terre, la campagne, et la vie en plein air

[51] In Matthew Bramble Smollett created the type of the benevolent misanthrope. As Jery says of Matt, "he affects misanthropy in order to conceal a heart which is tender even to a degree of weakness" (*Works* ed. Saintsbury, XI, 35; cf 63). There were numerous imitations: Mortimer in Richard Cumberland's *The Fashionable Lover*, Partington in Courtney Melmoth's *Family Secrets*, Sir Howell Henneth in Robert Bage's *Mount Henneth*, etc.[52] Smollett's most immediate literary model was probably the Man in Black in Goldsmith's *The Citizen of the World*. Freeport, a secondary but important character in Voltaire's comedy *L'Écossaise* (1760), is essentially a misanthrope who loves individuals. Actually Freeport was not a new character type in France, for he derives from Jack Roastbeef in Boissy's Le *François à Londres*, produced in 1727. But Voltaire popularized the idea that England was a natural haven for misanthropes. In his estimation, the Timon type was a natural

to the English as a Tartufe was to the French ("Sur la Comédie," in *Lettres Philosophiques*, *Oeuv. Comp.* éd. Moland, XXII, 158). The elder George Colman adapted Voltaire's play shifting the emphasis to Freeport, as indicated in the new title *The English Merchant*.[53] Reviewing both Voltaire & Colman in the *Hamburgische Dramaturgie*, Lessing says of Freeport: "Wir lieben seine plumpe Edelmütigkeit, und die Engländer selbst haben sich dadurch geschmeichelt gefunden" (*Werke*, ed. Franz Bornmüller, IV, 56). Goldoni's *Le Bourru bienfaisant* scored a huge success in Paris in 1771; he claimed this type as his own creation in spite of the fact that he had translated *L'Écossaise* into Italian. "... J'avais eu le bonheur de retrouver dans la nature un caractère qui était nouveau pour le théâtre; un caractère qu'on rencontre partout, et qui cependant avait échappé à la vigilance des auteurs anciens et modernes" (*Mémoires*, Paris 1822, II, 240).[53] The first benevolent misanthrope in English fiction was Mr Spatter in Sarah Fielding's *David Simple* (1744).[54] "His Love of Mankind was the Cause that he appeared to hate them."[55] The next was Giles Crab of Samuel Foote's *The Englishman Returned from Paris* (1756).

Shenstone: "It is with some men as with some horses; what is esteemed spirit in them proceeds from fear" (*Works*, ed. James Dodsley, II, p. 224); "Spleen is often little else than obstructed perspiration" (p. 282); "I know not whether increasing years do not cause one to esteem fewer people & to bear with more" (p. 294); "A Courtier's dependent is a beggar's dog" (p. 148); "It is a miserable thing to love where one hates, and yet it is not inconsistent" (p. 156);



*cf "Guàrdati dall'aceto di vin dolce"

"There is no word in the Latin language that signifies a female friend. 'Amica' means a mistress: & perhaps there is no friendship betwixt the sexes wholly disunited from a degree of love" (p. 171); "A Poet, that fails in writing, becomes often a morose critick. The weak & insipid white-wine makes at length a figure in vinegar" (p. 186)*

Rivista di letterature moderne e comparate, Sett.-Dic. 1963

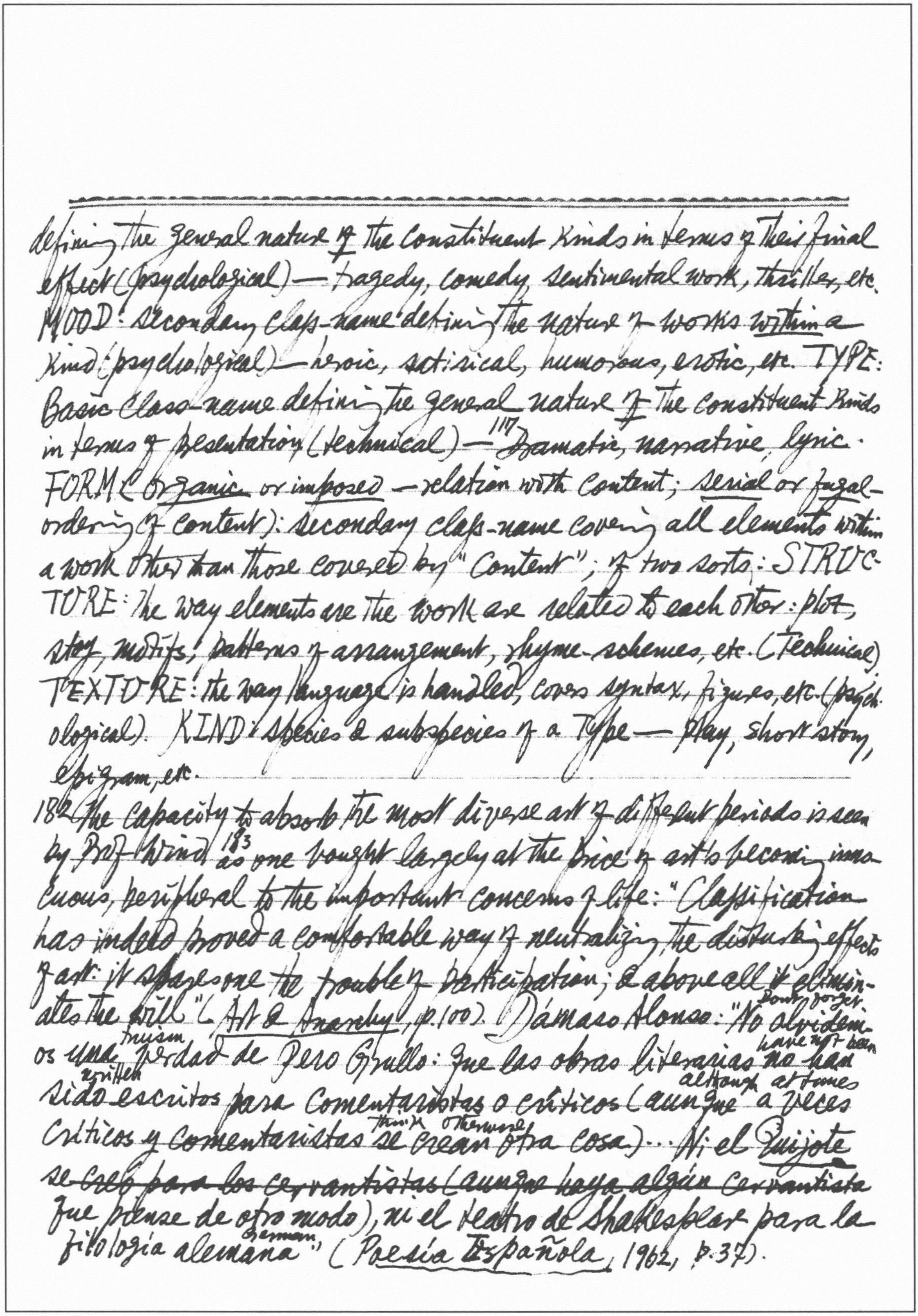
210 Les héros des romans sont-ils des doubles de l'auteur? "Aucun n'est tout à fait lui-même, mais chacun est une émanation de lui-même; il ne ressemble pas à son créateur tel qu'il est, mais tel qu'il aurait pu être, tel qu'il fut, tel qu'il sera, peut-être, tel qu'il aurait été ou qu'il serait si..." (J. Delay, La Jeunesse d'André Gide, 1956-7, I, p. 26). 215 Le système de Schopenhauer a été pour Italo Svevo, comme pour nombre de ses contemporains, 216 une explication du monde et une excuse. "Sulla nostra Terra la morte catastrofica, la morte nell'età giovine è la legge. Guardate quanta piccola parte delle miriadi di germi che s'addensano sulla terra e nel mare e nell'aria arrivino alla vita. Muoiono prima. Madre natura che pare voglia assicurare la vita sparge i germi a piene mani in at the mercy balia delle onde e dei venti. Così, solo così, sa assicurare la vita a pochi eletti dal cieco caso che li porta ad ambienti non micidiali" ("Ottimismo e pessimismo", Saggi e pagine sparse, 1954, p. 119). 217 "Un uomo può avere solo due grandi fortune a questo mondo: quella di amare molto oppure quella di combattere vittoriosamente nella lotta per la vita. Si è felice in un modo o nell'altro ma non avviene spesso che il destino

* cf Valéry: "Tandis que la *valeur* d'une œuvre est une relation singulière et inconstante entre cette œuvre et quelques lecteurs, le *mérite* propre et intrinsèque de l'auteur est une relation entre lui-même et son dessein."

Conceda ambidue questa felicità. Mi pare perciò che dei caratteri umani, i felici sono quelli che sanno rinunciare all'amore o quelli che si tolgono dalla lotta" (*Diario per la fidanzata*, 3 gennaio 1896). [225] Son complexe d'infériorité est rendu plus aigu par la différence d'âge (il avait 34 ans, elle en avait 21): "Promesso a una donna tanto più giovane di lui, era tormentato da una gelosia acuta, direi quasi morbosa. Vedeva ombre dappertutto" (Mme Livia Veneziani Svevo, *Vita di mio marito*, 1958, p.38). [227] "Tous les intellectuels, fait dire J.-P. Sartre au personnage de Hoederer dans les *Mains sales*, rêvent de faire de l'action". "La vita somiglia un poco alla malattia come procede per crisi e lisi ed ha giornalieri miglioramenti e peggioramenti. A differenza delle altre malattie la vita è sempre mortale" (*Opere*, Milano: Dall'Oglio, 1962, p.952).

Essays in Criticism, April 1964.

Allan Rodway & Brian Lee: "Coming to Terms". [112] PURPORT: the ostensible intention of a work as it reveals itself to the reader, from the title onwards. This concept is required not only for valuation but even for description.* INTENTION: the writer's stated purpose (known not from the work itself, but externally). A fallacious means of evaluation, but psychologically useful if it tallies with what the purport seems to be. MOTIVE: unconscious intention deducible from gaps between purport & performance. Ideally motive & intention should coincide with purport, & purport with performance. [115] Motive is the inner counsel behind the official front, the big boots under the dress of purport that give the game away." [116] MODE: Basic class-name



defining the general nature of the constituent kinds in terms of their final effect (psychological)—tragedy, comedy, sentimental work, thriller, etc. MOOD: secondary class-name defining the nature of works *within* a kind (psychological)—heroic, satirical, humorous, erotic, etc. TYPE: Basic class-name defining the *general* nature of the constituent kinds in terms of presentation (technical)—[117] Dramatic, narrative, lyric. FORM (*organic* or *imposed*—relation with content; *serial* or fugal-ordering of content): secondary class-name covering all elements within a work other than those covered by "content"; of two sorts: STRUCTURE: the way elements are the work are related to each other: plot, story, motifs, patterns of arrangement, rhyme-schemes, etc. (Technical) TEXTURE: the way language is handled, covers syntax, figures, etc. (psychological). KIND: species & subspecies of a Type—play, short story, epigram, etc.

182 The capacity to absorb the most diverse art of different periods is seen
by Prof. Wind[183] as one bought largely at the price of art's becoming inno-
cuous, peripheral to the important concerns of life: "Classification
has indeed proved a comfortable way of neutralizing the disturbing effects
of art: it spares one the trouble of participation, & above all it elimin-
Don't forget
ates the will" (*Art & Anarchy*, p. 100). Dámaso Alonso: "No olvidem-
truism have not been
os una verdad de Pero Grullo: que las obras literarias no han
written although at times
sido escritos para comentaristas o críticos (aunque a veces
think otherwise
críticos y comentaristas se crean otra cosa)... Ni el *Quijote*
se creó para los cervantistas (aunque haya algún cervantista
que piense de otro modo), ni el teatro de Shakespeare para la
German
filología alemana" (*Poesía Española*, 1962, p. 37).

New Statesman, 1 May 1964

670 Reporters were scurrying after the President like a dog-pack in pursuit of a tireless mechanical rabbit. Everywhere there were speeches, hand-shaking rides & generous helpings of Corn. From this peak Mr Johnson has nowhere to go but down.

690 Ode became Odi. 692 Lord Kilmuir: "Gaitskell's face was never his fortune. On this occasion he looked positively sly. One contemporary jingle ran: 'Since Britain has achieved the feat / Of kicking Nasser in the seat, / The Leader of the Opposition / Seems only to have one ambition, / Which is, as far as we can tell, / To kiss the place & make it well.'"

The London Magazine, May 1964

6 A British Council officer must learn a superficial versatility. The colour-blind lecture about Matthew Smith & Ivon Hitchens; the tone-deaf about Britten, Tippett & Walton. 8 In Japan I have grown used to the honorific "Doctor" or "Professor". 13 To give in Japan, where every obligation must be repaid, is often merely another way of taking.

91 Miss Elizabeth Hardwick is more comfortable than Mary McCarthy, the serviceable walking shoe as against the stiletto heel.

92 Evan Hunter, alias Ed McBain, alias Richard Deeming, & author of several enormously long best-selling novels like The Blackboard Jungle, Strangers When We Meet, etc. & 16 87th Precinct detective stories, is reputedly the highest paid writer in the U.S.

Encounter, No. 129

25 Greeks & Romans worshipped a god of money, Hermes — also a patron of thieves & diplomats. Perfect dedication of to Mammon casts out all affection. The rich man may maintain his parents for their fear

their unhappiness may weaken his credit, or pay a prestige price for a blonde model's company, but these are not weak surrenders to sentiment.

31 His nasal speech sounded as if he had inherited a bad cold three generations back. When he essayed the role of _agent provocateur_, I gave proof of maturity — strong & silent. 32 I was grateful to Germany for having given birth to Bruno, since he took the burden of responding off my conscience.

Thomas G. Buchanan, _Who Killed Kennedy?_ 74 Lee Harvey Oswald does not conform to the character of the assassin required by the official theory. It requires that, within the space of 5½ seconds, using telescopic sights, he should have directed 3 accurate shots from a rifle which had to be reloaded after each shot, at a range of 100 yards at a target moving at a speed of 10 miles an hour. Such a feat would challenge the skill of the greatest marksman in the world. But Oswald's record as a marine shows that he was a poor shot. The distinguished surgeons who operated on the President stated that the bullet which killed him entered his throat from the front. Oswald in a room on the 6th floor of the Texas School Book Repository on the [illegible] corner of Houston Street in Dallas, of course, shot the President from the back. The surgeons' statement was later retracted & we are asked to believe that they made a mistake in the excitement & confusion.

726 _New Statesman_, 8 May 1964

Virginia Woolf suffered misery from being stared at & laughed at in the streets. Her beautiful but sometimes odd dresses did make one look a second time. Leonard Woolf turned to Mrs Lynd & noticing as he thought that she had dropped her white napkin on the floor, leaned down &

Webster's third International, G. Bell & sons. £21.

picked it up to give it to her. Alas, he was pulling her petticoat, which was showing. She was cross.

733 Most autobiography is boasting. With Montgomery it was battles, with Willi Frischauer sex: "We eligible young men were passed from bed to bed, our respective reputation for physical prowess preceding us..." In between lays Mr F. worked as a reporter.

New Statesman, 22 May 1964

800 Peking has stimulated a Chinese lobby inside every Communist party.

803 Nowhere in life is the shadow which falls between the idea & the reality more starkly visible than on the American dinner table.

812 He is too much of an unintentional clown to be a really effective character assassin.

New Statesman, 29 May 1964

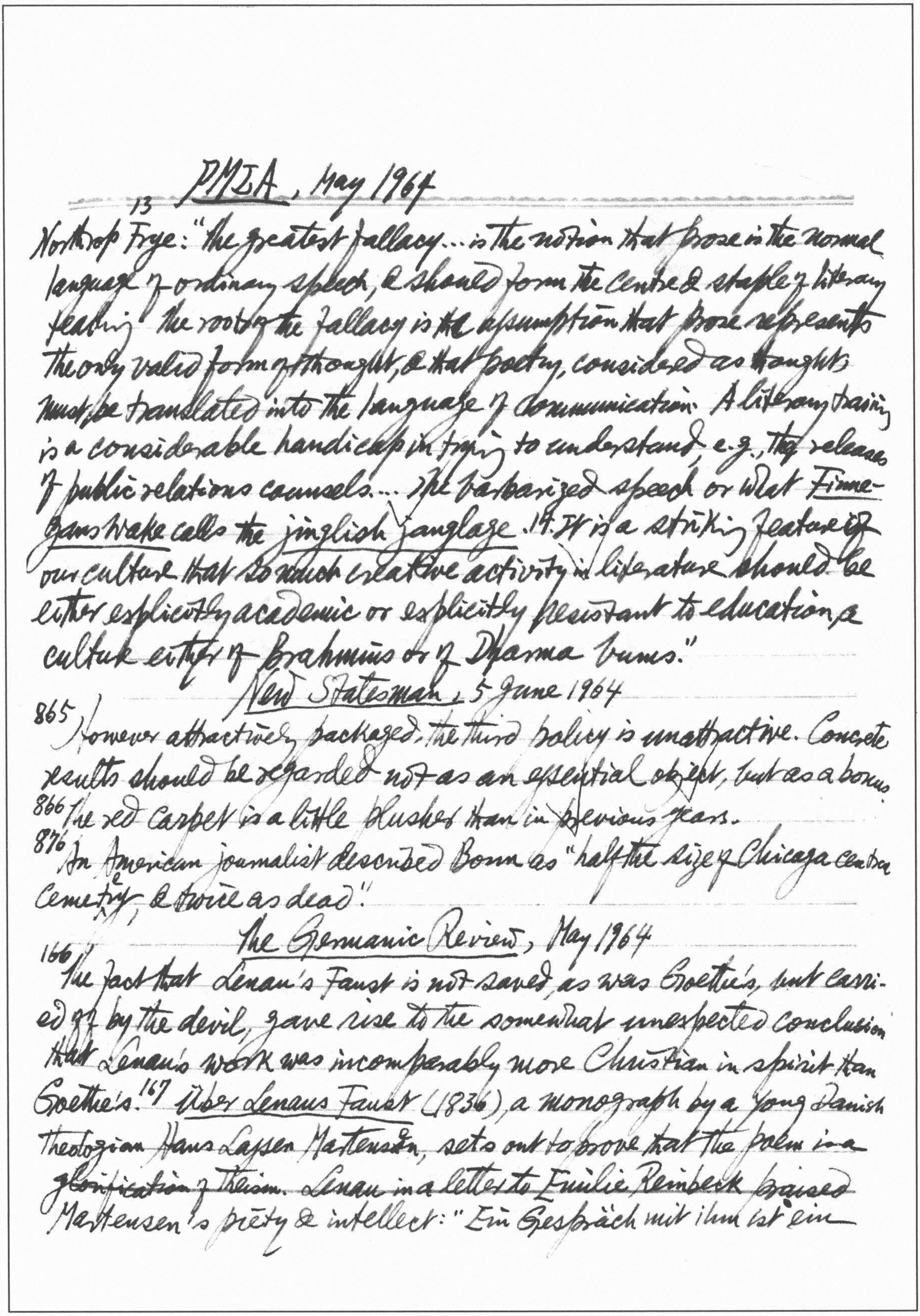
830 Lloyd George's dictum: "There is no friendship at the top." Once the whispers started that it was Ted Heath whom the P.M. had in mind, the knives may speedily came out of the scabbards. As a political bodyguard they are scarcely capable of striking terror into anyone's heart. His flawless gymnastic exercise in leaping from bandwaggon to bandwaggon & finally landing on the right one at the exactly right moment.

837 He looks as old as sin.

840 His position begins to resemble a sieve — riddled by objections.

The oral-steroid pill, at 50 cents a pill, is in many cases beyond working-class budgets.

845 Rupert Brooke's schoolboy cynicism & pre-fabricated "decadence".



PMLA, May 1964

13 Northrop Frye: "the greatest fallacy... is the notion that prose is the normal language of ordinary speech, & should form the centre & staple of literary teaching. the root of the fallacy is the assumption that prose represents the only valid form of thought, & that poetry, considered as thought, must be translated into the language of communication. A literary training is a considerable handicap in trying to understand, e.g., the releases of public relations counsels.... the barbarized speech or what Finnegans Wake calls the jinglish janglage. 14. It is a striking feature of our culture that so much creative activity in literature should be either explicitly academic or explicitly resistant to education, a culture either of Brahmins or of Dharma bums."

New Statesman, 5 June 1964

865 However attractively packaged, the third policy is unattractive. Concrete results should be regarded not as an essential object, but as a bonus.

866 The red carpet is a little plusher than in previous years.

876 An American journalist described Bonn as "half the size of Chicago central Cemetery, & twice as dead."

The Germanic Review, May 1964

166 The fact that Lenau's Faust is not saved, as was Goethe's, but carried off by the devil, gave rise to the somewhat unexpected conclusion that Lenau's work was incomparably more Christian in spirit than Goethe's.167 Über Lenaus Faust (1836), a monograph by a young Danish theologian Hans Lassen Martensen, sets out to prove that the poem is a glorification of Theism. Lenau in a letter to Emilie Reinbeck praised Martensen's piety & intellect: "Ein Gespräch mit ihm ist ein

Richard Friedenthal, *Goethe– Sein Leben und seine Zeit* (1963, pp. 772). a best-selling biography by a clever journalist.
K. R. Eissler, *Goethe: A Psychoanalytic Study* (1963, pp. 1538).

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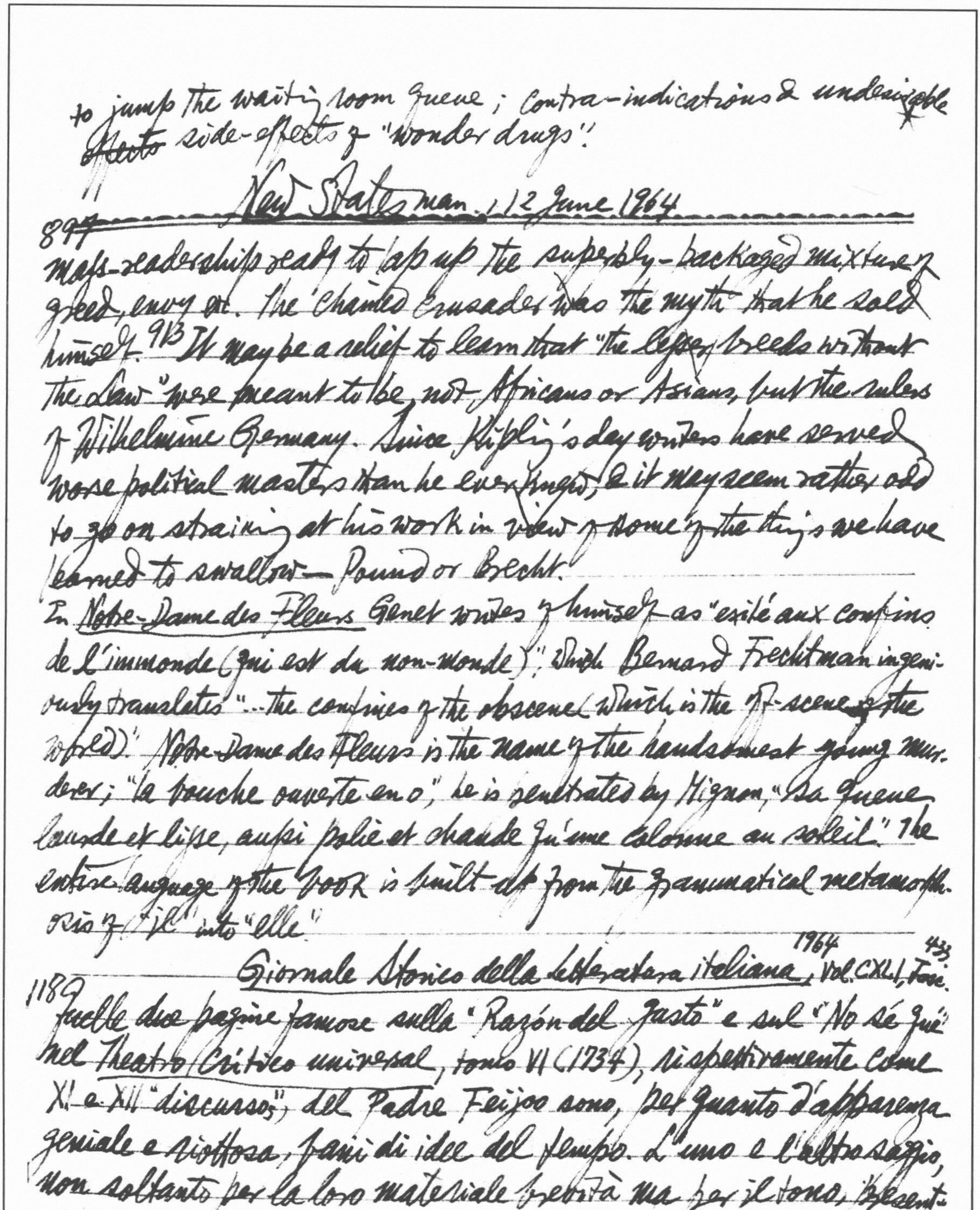
wahres Vernunftbad" (*Sämtliche Werke*, ed Eduard Castle, 1910-23, IV, 227). Søren Kierkegaard was one of Martensen's students & later violently turned against him.[168] Faust's final doom is the ultimate manifestation of Lenau's despair. Lenau's Faust, on his first encounter with Mephistopheles, describes himself as: "Ein Fremdling ohne Ziel und Vaterland, / Indem ich schwindelnd, strauchelnd stumbling fort mich quäle worry / Zwischen dem dunklen Abgrund meiner Seele / Und dieser Welt verschlossner Felsenwand blocked, / Auf des Bewußtseins schmalen, schwanken Stege path..." (II, 7).[169] Mephistopheles exacerbates Faust's isolation by making final his renunciation of God. Lenau added the programmatic *Waldgespräch* only in the 2nd ed. in 1840 under the influence of Martensen — the least satisfactory part of the poem.[172] Nietzsche displayed a strength & a passion in his writings that formed a striking contrast to his physical infirmity. In *Doktor Faustus*, Helmut Institoris, the sapless art historian who revered brute force, is characterized by Baptist Spengler as an example of a common type who, "while consumption glows in his cheeks, shrieks incessantly: 'How ravening & beautiful is life!'" (*Thomas Manns Gesammelte Werke*, Frankfurt, 1960, VI. 382).[180] Sensualism is the basic attitude in *Don Juan*, which is reminiscent of Fr. Schlegel's propagation of voluptuousness as form of religion. Metaphors such as "Götterleib" (II, 424) & "Gott der Freuden" (II, 404) abound. Don Juan exclaims: "Die Lust war meine Gottheit" (II, 440) & defines love as a "Gluthauch eines Gottes" (II, 442).



to jump the waiting room queue; contra-indications & undesirable ~~effects~~ side-effects of "wonder drugs".

New Statesman, 12 June 1964

897 mass-readership ready to lap up the superbly-packaged mixture of greed, envy etc. The 'Chained Crusader' was the myth that he sold himself. 913 It may be a relief to learn that "the lesser breeds without the Law" were meant to be, not Africans or Asians, but the rulers of Wilhelmine Germany. Since Kipling's day writers have served worse political masters than he ever knew, & it may seem rather odd to go on straining at his work in view of some of the things we have learned to swallow — Pound or Brecht.

In Notre-Dame des Fleurs Genet writes of himself as "exilé aux confins de l'immonde (qui est du non-monde)", which Bernard Frechtman ingeniously translates "...the confines of the obscene (which is the off-scene of the world)". Notre-Dame des Fleurs is the name of the handsomest young murderer; "la bouche ouverte en o," he is penetrated by Mignon, "sa queue lourde et lisse, aussi polie et chaude qu'une colonne au soleil." The entire language of the book is built up from the grammatical metamorphosis of "il" into "elle".

Giornale Storico della Letteratura italiana, 1964, Vol. CXLI, Fasc. 433.

1189 Quelle due pagine famose sulla "Razón del Gusto" e sul "No sé qué" nel Theatro Crítico universal, tomo VI (1734), rispettivamente come XI e XII "discursos", del Padre Feijoo sono, per quanto d'apparenza geniale e riottosa, pani di idee del tempo. L'uno e l'altro saggio, non soltanto per la loro materiale brevità ma per il tono, presentano una fisionomia genericamente saggistica più che filosofica.

123 Non so che, je ne sais quoi è termine diffuso largamente nei primi decenni del Settecento (per la letteratura italiana si

*cf Jules Brody, Boileau & Longinus, pp. 54 ~~ff~~ 6

~~Jules Brody Boileau & Longin~~

~~vede Giulio Natali, Fronde sparte: saggi e discorsi, 1960, pp. 39-55: "Storia del 'non so che'", "Ancora del 'non so che'"; per letteratura spagnuola, E. Köhler: "Der Padre Feijoo und das 'no sé qué'" in Romanistisches Jahrbuch, VII, 1955-6, pp. 272-90) Ma è necessario distinguere con chiarezza fra il vecchio non so che, più o meno lessicalizzato del linguaggio comune e tutt'altro che ignoto alla creazione letteraria (e.g. Dante, Guarino, Daniello Bartoli, soprattutto Tasso; Boscán, Valdés, Santa Teresa), e un non so che più tardo, che va acquistando senso e autonomia di concetto in questioni d'arte proprio nel tempo in cui Feijoo si dispone a intitolare ad esso il suo "discorso". Il Fénelon, nella Lettre à l'Académie (1714) non insinua forse un trasparentissimo non so che quando ammette, accanto al "lucidus ordo", caratteristica della poesia classica, un "beau désordre" della lirica?* Ancor più vacillanti sono gli autori italiani: classicisti tutti, è vero, ma inclini a forme di razionalismo meno pugnace, come dimostra l'inquietudine che a più riprese affiora nello stesso Muratori dinanzi agli aspetti fantastici, 124 vaghi della poesia. Una nota del Salvini alla Perfetta poesia (ricordata pur dal Croce, Estetica, X ed., 1958, p. 219 1902, p. 232), è precisamente l'ultima dell'ultimo libro: "Questo buon gusto è un nome venuto su nei nostri tempi; pare un nome vagante, e che non abbia certa e determinata sede, e che si rimetta al Non so che, e a una fortuna e a un Accerto dell'ingegno..." (Muratori, Della perfetta poesia italiana con le Annotazioni critiche~~ di Anton Maria Salvini, "Opere classiche italiane", 1821, III, p. 395) 1924*

*e.g. the *Buckower Elegien* (1954)

200 German Life & Letters, April 1964

Hugo Hartung, a best-selling satirist. [201] *Der Himmel war unten* (1951) one of the most sensitive of German war novels. *Gewiegt* experienced *von Regen und Wind* (1953), an entertaining refugee novel; the brilliant *Piroschka* & *Wir Wunderkinder* (1956). The latter story a shrewd & biting description of the Nazi seduction of Germany.

207 Frequent images of the coldness of the modern in Ingeborg Bachmann's poems. [208] A passage in the title story of her prose collection *Das dreissigste Jahr* (1961), p. 32: "Ich bin zornig von einem Zorn der nicht Anfang und Ende hat. Mein Zorn, der von einer frühen Eiszeit herrührt originate in und ~~sie~~ sich gegen die eisige Zeit jetzt wendet"

216 Under the influence of Arthur Waley's translations, Brecht's poetry grew increasingly ideogrammic, grew close to Pound's style in *Lustra* & *Cathay*. [221] As Hans Mayer has said, "without the Chinese model, ~~the~~ Brecht's late poems* would be unthinkable" (*Bertolt Brecht und die Tradition*, 1961, p. 104). [225] All but two in his "Chinesische Gedichte" (~~1950~~) are translations or adaptations of versions published by Waley. [226] Cf e.g. "Der Blumenmarkt" with "The Flower Market"; Brecht's version of Po Chü-i's poem is more beautiful, more immediately intelligible, & he has changed the ending to make the moral more explicit.

The Journal of Aesthetics & Art Criticism, Summer 1964

379 Abstraction means something else in art than it does in the discursive language of science. In scientific thinking, concepts are abstracted from concretely described facts by a sequence of widening generalization.

380 Artistic abstraction is of many kinds. They are "presentational

abstractions."[381] The artist's most elementary problem is the symbolic transformation of subjectively known realities into objective semblances that are immediately recognized as their expression in sensory appearances.[383] Not duplication of things which are already in existence, but the gathering & projection of their forms for their expressive & compositional values is the artist's intent. Representation is an orienting, unifying, motivating force; it is abstraction by emphasis or isolation. It provides terms in which a visual structure may be seen at once as a whole, & its parts as articulations of the whole. Leonardo, in a famous passage of his *Libro di pittura*, advises painters to gaze at the texture & cracks of old walls, "where you can see all sorts of battles & swift actions of strange things, facial expressions & dress" etc. The abstraction of *Gestalt* from an actually given object by seeing it as an image of some entirely different thing is a very ancient source of representational art. In a cavern at Commarque, there is a paleolithic sculpture of a horse's head which was obviously suggested by the shape of the rock itself. The intuitive seeing of one thing in another is an invaluable means of abstracting not only shapes but nameless characteristics. The conception of one thing consciously or unconsciously held in mind serves as a scaffolding for the envisagement of the other; the resulting *Gestalt* "is & is not" its avowed object.[384] In the Japanese canon, e.g., there are 8 methods of painting rocks, such as axe strokes on a tree, hemp leaves etc., each being an abstraction of elements of design, & based on the principle of seeing one thing figured in another.

465 Lukacs used the word "Gestalt" to refer, not to "images" but to literary figures such as Don Quixote or Hamlet; he speaks, e.g. of "dieses objektiven Eigenleben der Gestalten Balzacs" independent of Balzac's own conscious Weltanschauung (Probleme des Realismus, p.32)

New Statesman, 19 June 1964.

933 Sir Alec Home has recently been peddling mildewed corn to gullible Conservative papers. Jerking up the cost of living. On the doorstep & at the street-corner 934 the speech offered Wilson very little indeed into which he could sink his teeth.

938 In the Rinascita Togliatti has now published the gist of his correspondence with Gramsci in 1926 with regard to the Soviet Communist Party's "measures" against "comrades" Trotsky, Zinoviev & Kamenev 940 Gramsci says: "A united party can always correct its political errors. But a split, & even the atmosphere generated by a concealed split, is fatal".

944 His eyes ranging the faces like a restless radar aerial. The Prix International de Litterature is a poor man's Nobel Prize

950 Some of the "scientific" explanations he offers are simply analgesic pills which dulls the aches of incomprehension without going to their causes.

960 Simonov didn't merely go along with the attacks, but actively led the pack. 961 M.M. Mahood's Joyce Cary's Africa shows that Cary Cary was a capable administrator in Nigeria: the women of Kaiama still draw clean water from the wells he sank in 1919 to prevent guinea worm.

986. an "alrightnik" who passes over the imperfections

Eng. ed. of Summa Theologiae with Latin texts published by Eyre & Spottiswoode and McGraw Hill to completed in time for the centenary of St Thomas's death in 1974; 3 volumes appeared in 1964

New Statesman, 26 June 1964

988 Rich young men in sports cars would whisk the nymphets off to the woods to further their education. 990 There was a lot of parental moving around in Sweden; people changed partners & lots of Swedes became fathers & grandfathers who were not really entitled to the appellation.

1001 A ~~shattering~~ demolition job on Life magazine. 1003 his book isn't a demolition job. "A walking penis". Margaret Halsey on Eisenhower: "A wad of chewing gum rolling around in the jaws of history" (The Corrupted Giant).

New Statesman, 24 July 1964

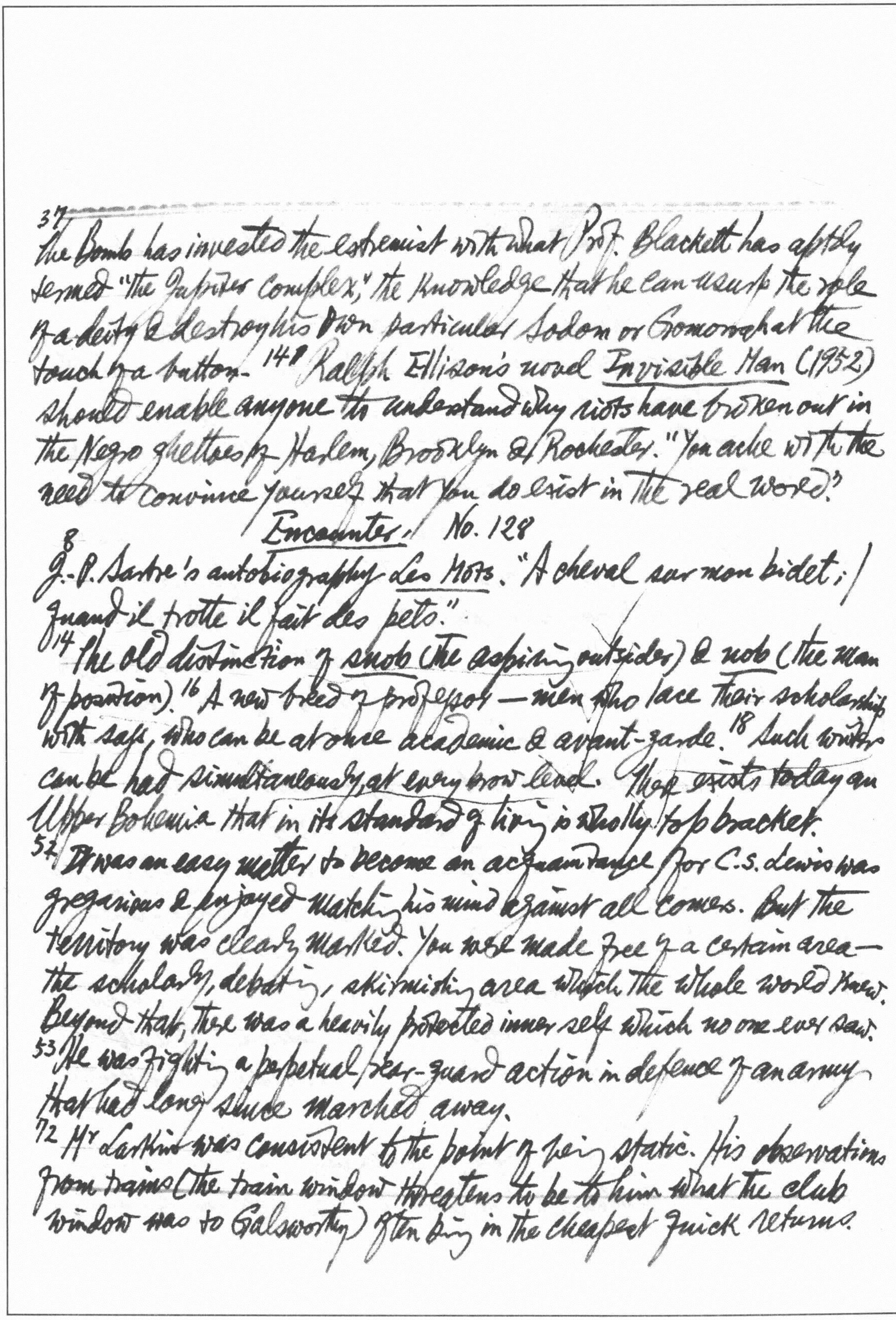
105 Bigger creatures in the jungle began to find his activities ~~economical~~ financially inconvenient. These progressive Conservatives, well-brushed (& usually well-heeled well-equipped with money), are excellent dummies to be displayed in a rather bare shopwindow.

115 Few women with the figures for the topless dress will now hesitate to bare $\frac{9}{10}$ of their bosom & display their elegant breasts to the gaze of us all. Nudists are furious & denounce the topless cult as obscene. Call-girls hate it. Striptease dancers fear that it will put them out of business.

New Statesman, 3 July 1964

2 The dream cinema & television factory strike. 18 Thomas Heywood: "Diana, double-clothed, offends; / So, Venus, naked quite: / The last begets a surfeit, and / The other no delight." 24 All first-rate philosophers collect second-rate followers.

New Statesman, 31 July 1964



37 The Bomb has invested the extremist with what Prof. Blackett has aptly termed "the Jupiter complex," the knowledge that he can usurp the role of a deity & destroy his own particular Sodom or Gomorrah at the touch of a button. 141 Ralph Ellison's novel Invisible Man (1952) should enable anyone to understand why riots have broken out in the Negro ghettoes of Harlem, Brooklyn & Rochester. "You ache with the need to convince yourself that you do exist in the real world."

Encounter. No. 128

8 J.-P. Sartre's autobiography Les Mots. "A cheval sur mon bidet; / Quand il trotte il fait des pets."

14 The old distinction of snob (the aspiring outsider) & nob (the man of position). 16 A new breed of professor — men who lace their scholarship with sass, who can be at once academic & avant-garde. 18 Such writers can be had simultaneously, at every brow level. There exists today an Upper Bohemia that in its standard of living is wholly top bracket.

52 It was an easy matter to become an acquaintance for C.S. Lewis was gregarious & enjoyed matching his mind against all comers. But the territory was clearly marked. You were made free of a certain area — the scholarly, debating, skirmishing area which the whole world knew. Beyond that, there was a heavily protected inner self which no one ever saw.

53 He was fighting a perpetual rear-guard action in defence of an army that had long since marched away.

72 Mr Larkin was consistent to the point of being static. His observations from trains (the train window threatens to be to him what the club window was to Galsworthy) often bring in the cheapest quick returns.

*cf *Encounter*, No. 130, pp. 67 ff.

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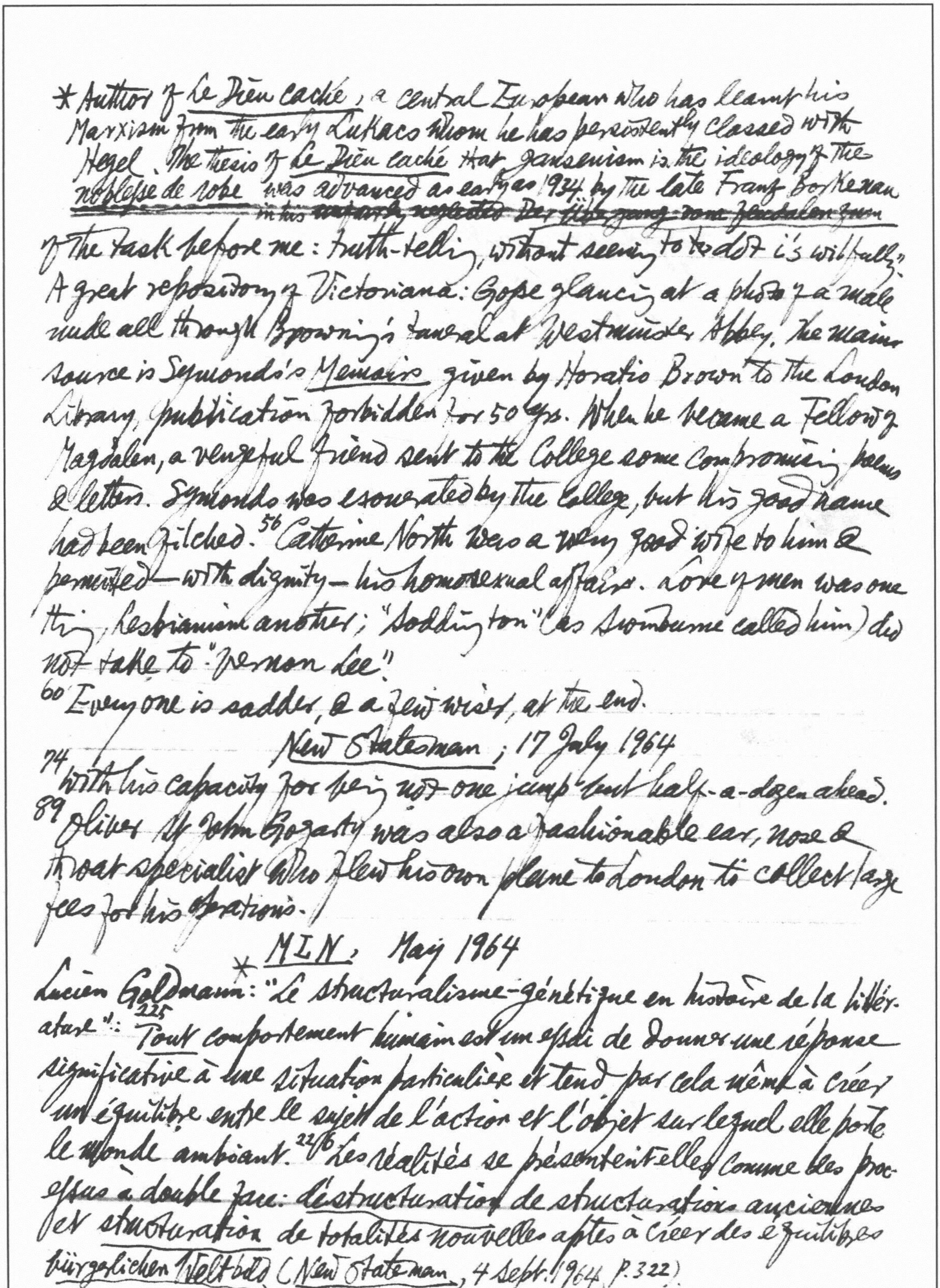
74 He can verge on being one of Aldous Huxley's ineffective young men, wit even smaller.
95 When you write for him his unseen presence broods over your pen or typewriter & unconsciously your thoughts & your words are infected by him. You become a ventriloquist's puppet. The hallucination of power corrupts as efficiently as power. 96 "I will earn my living in Fleet Street," they think, "& write my masterpiece in the evenings & at week-ends." But newspaper offices are paved with unwritten masterpieces. 97 The best, said the Greeks, is the enemy of the good. The vision of the best inhibited Desmond MacCarthy. 98 Sidney Webb said to Leonard Woolf: "I know what my wife is saying to your wife; she is saying that marriage is the waste paper basket of the emotions."
82 Rupert Brooke's face was the sexual dream face for all the damp souls of housemaids sprouting despondently at area gates.

New Statesman, 10 July 1964.

37 He can remain supine in Rhodesia. 38 Even the *Express*'s stable companion the *Evening Standard*, could be found back-pedalling rather fast. 40 The meeting of President de Gaulle & Chancellor Erhard, flanked by 9 cabinet ministers on each side, did not solve any of France's dilemmas. 52 Cities spread like spilt beer & the migrant to the heart of things is likely to find himself in a new desert — Subtopia

Phyllis Grosskurth, *J. A. Symonds* (Longmans, 45s)* 53 He wrote to Gosse after discovering evidence of Michelangelo's homosexual leanings: "My book will, to some extent, be revolutionary. But I am afraid



* Author of *Le Dieu caché*, a central European who has learnt his Marxism from the early Lukacs whom he has persistently classed with Hegel. The thesis of *Le Dieu caché* that Jansenism is the ideology of the *noblesse de robe* was advanced as early as 1934 by the late Franz Borkenau in his ~~unjustly neglected Der Übergang vom feudalen zum~~

of the task before me: truth-telling, without seeming to do it, is wilfully."

A great repository of Victoriana: Gosse glancing at a photo of a male nude all through Browning's funeral at Westminster Abbey. The main source is Symonds's *Memoirs* given by Horatio Brown to the London Library, publication forbidden for 50 yrs. When he became a Fellow of Magdalen, a vengeful friend sent to the College some compromising poems & letters. Symonds was exonerated by the College, but his good name had been filched. 56 Catherine North was a very good wife to him & permitted — with dignity — his homosexual affairs. Love of men was one thing, Lesbianism another; "Soddington" (as Swinburne called him) did not take to "Vernon Lee."

60 Everyone is sadder, & a few wiser, at the end.

New Statesman; 17 July 1964

74 with his capacity for being not one jump but half-a-dozen ahead.

89 Oliver St John Gogarty was also a fashionable ear, nose & throat specialist who flew his own plane to London to collect large fees for his operations.

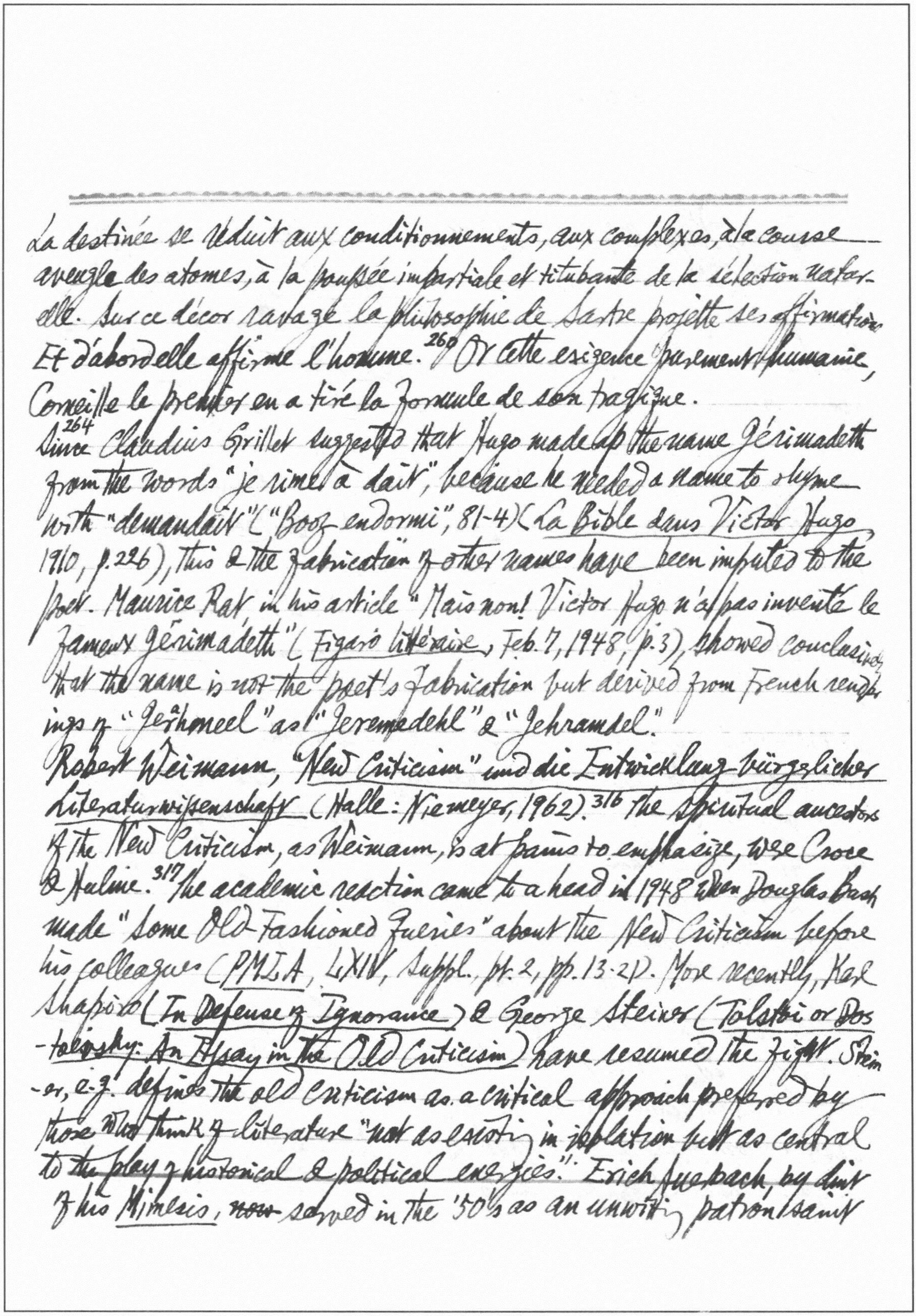
* *MLN*; May 1964

Lucien Goldmann: "Le structuralisme-génétique en histoire de la littérature": 225 *Tout* comportement humain est un essai de donner une réponse significative à une situation particulière et tend par cela même à créer un équilibre entre le sujet de l'action et l'objet sur lequel elle porte le monde ambiant. 226 Les réalités se présentent-elles comme des processus à double face: *déstructuration* de structurations anciennes et *structuration* de totalités nouvelles aptes à créer des équilibres

bürgerlichen Weltbild (*New Statesman*, 4 Sept. 1964, p. 322).

qui sauraient satisfaire aux nouvelles exigences des groupes sociaux qui les élaborent.[229] Le structuralisme-génétique (et plus précisément l'oeuvre de Georg Lukacs) représente un véritable tournant dans la sociologie de la littérature.[230] La sociologie des contenus voit dans l'oeuvre *un reflet* de la conscience collective, la sociologie structuraliste y voit au contraire *un des éléments constitutifs* les plus importants de celle-ci, celui qui permet aux membres du groupe de prendre conscience de ce qu'ils pensaient, sentaient et faisaient sans en savoir objectivement la signification. La première s'avère plus efficace lorsqu'il s'agit d'oeuvres de niveau moyen alors qu'inversement la seconde s'avère plus opératoire quand il s'agit d'étudier les chefs-d'oeuvre.[234] Cette méthode est à la fois *compréhensive* et *explicative*, car la mise en lumière d'une structure significative constitue un processus de *compréhension* alors que son insertion dans une structure plus vaste est, par rapport à elle, un processus d'*explication*. Mettre en lumière la structure tragique du théâtre racinien est un procédé de compréhension; l'insérer dans le jansénisme extrémiste en dégageant la structure de celui-ci, est est un procédé de compréhension par rapport à ce dernier, mais un procédé d'explication par rapport au théâtre racinien.

[257] *Les Mains sales* présente une analogie surprenante avec le *Cinna* de Corneille. La vision tragique du monde suppose entre la liberté de l'homme et son destin un conflit dont il sort vaincu mais grandi.[258] À la défaite selon la chair correspond chaque fois une victoire selon l'esprit. Dans notre époque, l'homme paraît surtout dans une optique du rétrécissement et de l'impuissance: l'employé, le cabotin, le clochard.



La destinée se réduit aux conditionnements, aux complexes, à la course aveugle des atomes, à la poussée impartiale et titubante de la sélection naturelle. Sur ce décor ravagé la philosophie de Sartre projette ses affirmations. Et d'abord elle affirme l'homme.[260] Or cette exigence purement humaine, Corneille le premier en a tiré la formule de son tragique.

[264] Since Claudius Grillet suggested that Hugo made up the name Jérimadeth from the words "je rime à dait", because he needed a name to rhyme with "demandait" ("Booz endormi", 81-4) (*La Bible dans Victor Hugo*, 1910, p. 226), this & the fabrication of other names have been imputed to the poet. Maurice Rat in his article "Mais non! Victor Hugo n'a pas inventé le fameux Jérimadeth" (*Figaro littéraire*, Feb. 7, 1948, p. 3), showed conclusively that the name is not the poet's fabrication but derived from French renderings of "Jerahmeel" as "Jeremedehl" & "Jehramdel".

Robert Weimann, "New Criticism" und die Entwicklung bürgerlicher Literaturwissenschaft (Halle: Niemeyer, 1962).[316] The spiritual ancestors of the New Criticism, as Weimann is at pains to emphasize, were Croce & Hulme.[317] The academic reaction came to a head in 1948 when Douglas Bush made "Some Old-Fashioned Queries" about the New Criticism before his colleagues (*PMLA*, LXIV, Suppl., pt. 2, pp. 13-21). More recently, Karl Shapiro (*In Defense of Ignorance*) & George Steiner (*Tolstoi or Dostoievsky: An Essay in the Old Criticism*) have resumed the fight. Steiner, e.g. defines the old criticism as a critical approach preferred by those who think of literature "not as existing in isolation but as central to the play of historical & political energies". Erich Auerbach, by dint of his *Mimesis*, ~~now~~ served in the '50's as an unwitting patron saint

Sartre: "Le roman contemporain, avec les auteurs américains, avec Kafka, chez nous avec Camus, a trouvé son style."

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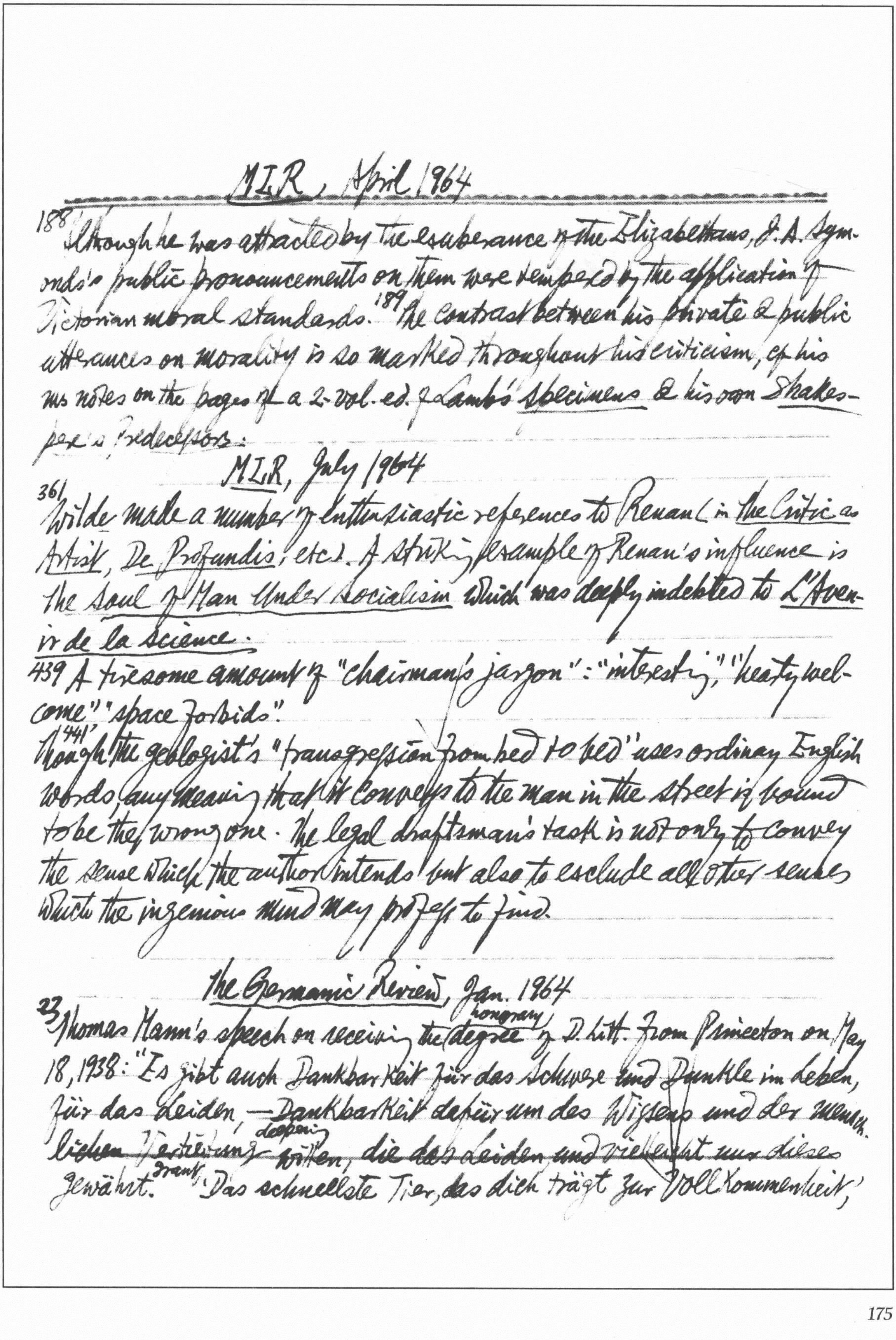
for Wolfgang Kayser & his disciples. Emil Staiger (Die Kunst der Interpretation) & Fritz Martini (Das Wagnis der Sprache) followed in Kayser's footsteps; & Benno von Wiese's nationally orientated anthologies (the German equivalent of Brooks/Warren, Understanding Poetry & Understanding Fiction; Brooks/Heilman, Understanding Drama) clinched the matter. Heretofore, the only major attack on "neocritical" methods (meaning here Heidegger's interpretation of Trakl & Hölderlin) was instigated by Walter Muschg in his Die Zerstörung der deutschen Literatur.

The London Magazine, July 1964

65 William Carlos Williams: "Before meeting Ezra Pound is like B.C. & A.D."

66 Pound called him "Little Bill" as distinct from "Big Bill" (Yeats). After the vigorous attack on modernist poetry launched by Williams in the prologue to Kora in Hell, Pound bitterly reflected that it was "doubly lamentable that the two halves of what might have made a fairly decent poet should be sequestered & divided by the buttocks of the arse-wide Atlantic Ocean." 83

In the story "Wheel & Deal" in Robert Bloch's volume of Science Fantasy tales Atoms & Evil, automobile showrooms are devoted to the sale of "auto-erotics" or synthetic mistresses: "just push a button to select your speed, all the attachments including a voice-tape & a built-in heater... And take a look at that rear end!..." Two of Fredric Brown SF excursions concern the difficulties of doing it with a mermaid or a visitor from outer space in male humanoid guise but physically endowed in such proportions as to render sex with terrestrial beings impossible.



MLR, April 1964

188 Although he was attracted by the exuberance of the Elizabethans, J. A. Symonds's public pronouncements on them were tempered by the application of Victorian moral standards. 189 The contrast between his private & public utterances on morality is so marked throughout his criticism, cf. his ms notes on the pages of a 2-vol. ed. of Lamb's Specimens & his own Shakespeare's Predecessors.

MLR, July 1964

361 Wilde made a number of enthusiastic references to Renan (in The Critic as Artist, De Profundis, etc.). A striking example of Renan's influence is The Soul of Man Under Socialism which was deeply indebted to L'Avenir de la Science.

439 A tiresome amount of "chairman's jargon": "interesting," "hearty welcome" "space forbids".

"441" Though the geologist's "transgression from bed to bed" uses ordinary English words, any meaning that it conveys to the man in the street is bound to be the wrong one. The legal draftsman's task is not only to convey the sense which the author intends but also to exclude all other senses which the ingenious mind may profess to find.

The Germanic Review, Jan. 1964

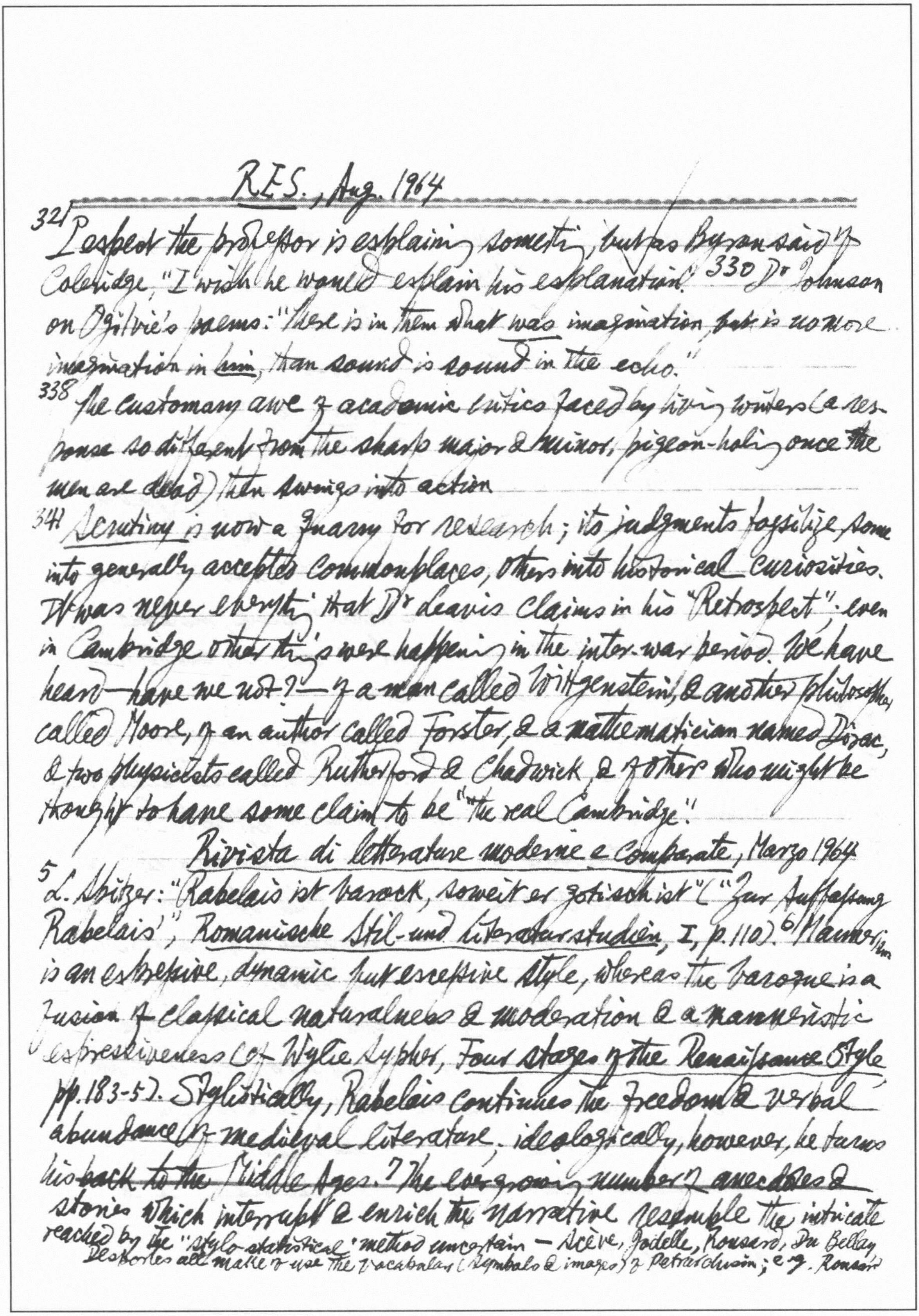
23 Thomas Mann's speech on receiving the honorary degree of D. Litt. from Princeton on May 18, 1938: "Es gibt auch Dankbarkeit für das Schwere und Dunkle im Leben, für das Leiden, — Dankbarkeit dafür um des Wissens und der mensch~~lichen Vertiefung~~ deepening ~~willen, die das Leiden und vielleicht nur dieses~~ gewährt. grant 'Das schnellste Tier, das dich trägt zur Vollkommenheit,'

* Meister Eckehardt, *Von Abegescheidenheit*: "daz snelleste tier, daz iuch treit ze volle komenheit, daz ist lîden, wan ez geniuzet nieman mê êwiger sêligkeit wan die mit Kristô stênt in der græsten bitterkeit." Mann took the quotation probably from Nietzsche's "Schopenhauer als Erzieher" (*Werke in drei Bänden*, hrsg. Schlechta, I, 317).

sagt Eckehart, 'ist Leiden'.* Das Leiden lehrt manches, es lehrt auch die Dankbarkeit. Niemand ist dankbarer als ein Leidender…[24] Belächeln Sie nicht meine Neigung zum Zitieren! Auch das Zitieren ist eine Form der Dankbarkeit. Platens Verse lauten: 'Mein Geist, bewegt von innerlichem Streite, / Empfand so sehr in diesem kurzen Leben, / Wie leicht es ist, die Heimat aufzugeben, / Allein wie schwer, zu finden eine zweite.'[27] (Sonett 81, in *Gesam. Werk.*, Stuttgart 1843, II, 142) … Ja, der heimatlos Gewordene ist wieder zu Hause, in Princeton, in Amerika."

39 In the essay "Wie ein Meister irrt," Spitteler, criticizing Flaubert's *Tentation*, observes that Flaubert allowed St Anthony to be dissuaded from suicide by the sight of the ocean. He then adds ironically: "Jetzt wissen wir es also: Wenn ein Mensch vor Verzweiflung sich das Leben nehmen will, nur schnell ins Aquarium mit ihm! Ich beklage Schopenhauer, aber ich verzeihe ihm: er sah kein Aquarium" (*Gesam. Werk.*, hrsg. G. Bohnenblust, W. Altwegg und R. Faesi, VII, 44).

51 Baudelaire: "Je lis dans un critique: 'Pour deviner l'âme d'un poète, ou du moins sa principale préoccupation, cherchons dans ses œuvres quel est le mot ou quels sont les mots qui s'y représentent avec le plus de fréquence. Le mot traduira l'obsession'" (*Œuvr. Comp.*, Bib. d. l. Pléiade, p. 1111). Joseph Warren Beach in his *Obsessive Images. Symbolism in Poetry in the 30's & 40's* (1960) observes the compulsive repetition of similar images within the same poet & among different American poets. (Richard Griffith in his article "Some uses of Petrarchan Imagery in 16th-cent. France" in *French Studies*, Oct. 1964, pp. 311 ff points out the importance of the traditional vocabulary & renders any conclusions



R.E.S., Aug. 1964

321 I expect the professor is explaining something, but as Byron said of Coleridge, "I wish he would explain his explanation." 330 Dr Johnson on Ogilvie's poems: "There is in them what *was* imagination, but it is no more imagination in *him*, than sound is sound in the echo."

338 The customary awe of academic critics faced by living writers (a response so different from the sharp major & minor, pigeon-holing once the men are dead) then swings into action

341 *Scrutiny* is now a quarry for research; its judgments fossilize some into generally accepted commonplaces, others into historical curiosities. It was never everything that Dr Leavis claims in his "Retrospect": even in Cambridge other things were happening in the inter-war period. We have heard — have we not? — of a man called Wittgenstein, & another philosopher called Moore, of an author called Forster, & a mathematician named Dirac, & two physicists called Rutherford & Chadwick, & others who might be thought to have some claim to be "the real Cambridge".

Rivista di letterature moderne e comparate, Marzo 1964

5 L. Spitzer: "Rabelais ist barock, soweit er gotisch ist" ("Zur Auffassung Rabelais'", *Romanische Stil- und Literaturstudien*, I, p. 110). 6 Mannerism is an expressive, dynamic but excessive style, whereas the baroque is a fusion of classical naturalness & moderation & a manneristic expressiveness (cf. Wylie Sypher, *Four stages of the Renaissance Style* pp. 183-5). Stylistically, Rabelais continues the freedom & verbal abundance of medieval literature; ideologically, however, he turns his back to the Middle Ages. 7 The ever-growing number of anecdotes & stories which interrupt & enrich the narrative resemble the intricate

reached by the "stylo-statistical" method uncertain — Scève, Jodelle, Ronsard, Du Bellay
Desportes all make use of the vocabulary (symbols & images) of Petrarchism; e.g. Ronsard

*Les Marana.

& seemingly useless decorations which obstruct & hide the central theme of a baroque façade.[10] According to Eugenio d'Ors, caricature constitutes an integral part of the baroque (Du baroque, 1935, p.153).

[11] Arturo Graf: "Il linguaggio si gonfia perché l'uomo si gonfia" ("Il Fenomeno del Secentismo", Nuova Antologia, 1905, p.15).

62 Un officier italien, Lissoni, profita du séjour de Balzac à Milan en 1837 pour publier une virulente attaque intitulée Difesa dell'onore dell'armi italiane oltraggiate dal signor di Balzac etc.: "Era egli proprio di necessità di fare, di creare italiani gl'iniqui personaggi della tua o meglio delle tue lascivissime, indegne Marane*? È dunque l'Italia divenuta una sentina di vizi, un'officina di delitti, una terra di maledizione" ecc.

Il primo amante di Teresa Guiccioli, Firenze, Barbera, 1963. Raffaele Ciampini ha rintracciato nella Biblioteca Federiciana di Pesaro un carteggio fra la Guiccioli e un letterato Cristoforo Ferri, che aveva partecipato con l'esercito napoleonico alla campagna di Russia. Quando conobbe la giovane e bella sposa del Guiccioli, il Ferri non era ancora trentenne. La Guiccioli si abbandonò a lui completamente.[80] Le ultime lettere sono del settembre 1818, e vi si parla di un viaggio a Venezia che la G. si preparava a fare col marito. Sarà proprio là, non molti mesi dopo, che la G. incontrerà il Byron. Dopo i documenti che il Ciampini ha pubblicato ed illustrato, non sarà più il caso di parlare della inesperta colomba rapita dal falco, sì che in fatto di relazioni extraconiugali non restava alla G. molto da imparare

(Elegie 14) speaks (à la Petrarch) of himself as "demi-mort"; but it is because the love has been consummated!

July 4, 1964, p.18: Franglais vs Englench.
May 30, 1964, p.23: the Ukrainian counterpart to "Keeping up with the Joneses" is: "the horse is being shod & a frog puts ~~up~~ his foot up, too".

Saturday Review, Aug. 8, 1964

8 Bennett Cerf has a favorite story about a Democratic senator who worked out an unbeatable way of getting votes for his party. He made it a point to avoid tipping every barber, bellhop, & waiter he ran into, & then told them: "Be sure to vote Republican!" Elbert Hubbard: "A conservative is a man who is too cowardly to fight & too fat to run." Goldwater has been described as "the most advanced mind of the 14th century"!
10 He is so ugly that he would look better if he were invisible.
33 When the senior officers heard President Kennedy say, "We are partners & allies", they felt they had had a pat on the shoulder as well as a prod on the behind. 34 From the solitary vices & amitiés particulières of boarding school, Maurice Sachs who may be called the poor man's Jean Genet, graduated to the more sophisticated perversions of post-war Paris.

New Statesman, 7 Aug. 1964

182 We know the 40 million people on the bottom only as statistics.
185 To record these trivia is the merest keyhole flunkeyism. People were taxed to the bone.

New Statesman, 21 August 1964

233 The two captains of our fate, Sir Alec & Mr Butler. The best, in Yeats' great couplet, [still] lack all conviction, [whiles] the worst are full of passionate intensity.

New Statesman, 28 Aug. 1964

272 Morons of the world unite! Poverty is still a tragedy & not a sin.
274 India is the last country I would have expected to find Lady Chatterley's Lover obscene. But it's just happened. Perhaps Mellors simply

Danger in standing behind France is, you might get backed into.
Interview: "the third degree of the Fourth Estate" (Maxine Elliott)

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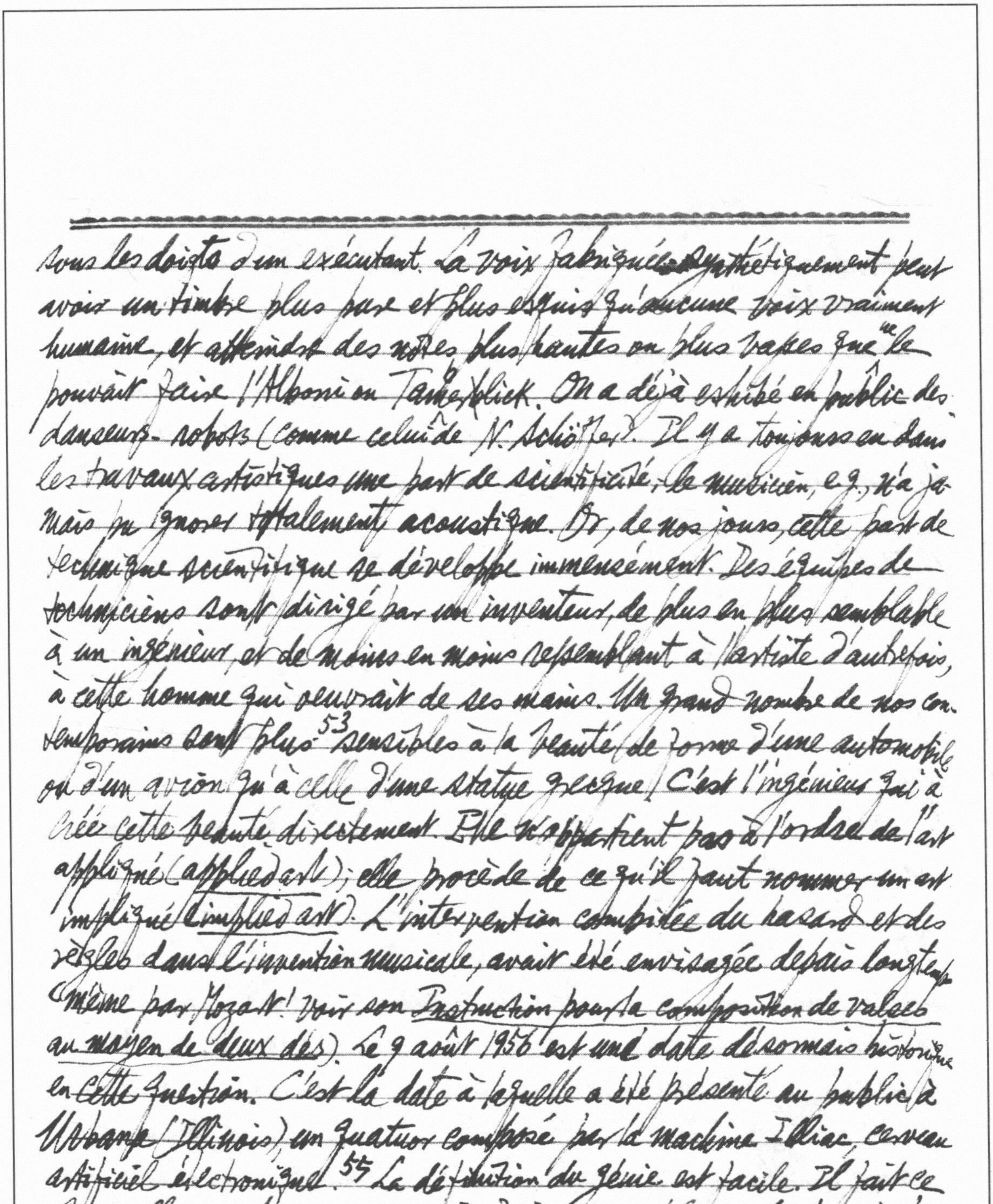
broke the rules, because the *Kama Sutra* firmly advises against sleeping with "the wife of your employer or other influential officials."

286 Apollinaire's *Le Chanson du Mal-Aimé*: "Et moi j'ai le coeur aussi gros / Qu'un cul de dame damascène." Margaret Davies in her *Apollinaire* declines to accept the obvious view & supposes that Annie was more than usually callipygian & that her lover sometimes favoured an approach from the rear.

295 "The Perfume that Makes a Point", "the Man's Drink that Women Like."

Journal of Aesthetics & Art Criticism, Fall 1964

51 On envisage la possibilité d'une suppression complète de l'artiste, non seulement dans sa solitude mais dans son individualité et dans son pouvoir créateur personnel et psychique. 52 De tout temps le théâtre et la musique ont connu cette division de l'action artistique entre le créateur et l'exécutant. Le public a même eu parfois une tendance à accorder trop exclusivement ses suffrages et son enthousiasme à l'exécutant, parce qu'il était directement sous ses yeux, oubliant qu'il n'était que le porte-parole du créateur. Or de nos jours, il arrive de plus en plus que, de cet exécutant, nous n'ayons plus sous les yeux qu'une *image*, visible ~~ou~~ et sonore (cinématographe ou télévision) ou uniquement sonore (radio). Et cette image est terriblement factice. ~~Même~~ La voix a été travaillée, améliorée, modifiée artistiquement. Mais il y a plus, l'exécutant supposé peut en réalité n'avoir pas d'existence. On peut (comme fait, par exemple, MacLaren) créer des voix humaines ou instrumentales qui frappent nos oreilles sans avoir jamais passé auparavant par un gosier humain ou



sous les doigts d'un exécutant. La voix fabriquée synthétiquement peut avoir un timbre plus pur et plus exquis qu'aucune voix vraiment humaine, et atteindre des notes plus hautes ou plus basses que ne le pouvait faire l'Alboni ou Tamberlick. On a déjà exhibé en public des danseurs-robots (comme celui de N. Schöffer). Il y a toujours eu dans les travaux artistiques une part de scientificité; le musicien, e.g., n'a jamais pu ignorer totalement acoustique. Or, de nos jours, cette part de technique scientifique se développe immensément. Des équipes de techniciens sont dirigé par un inventeur, de plus en plus semblable à un ingénieur, et de moins en moins ressemblant à l'artiste d'autrefois, à cette homme qui oeuvrait de ses mains. Un grand nombre de nos contemporains sont plus[53] sensibles à la beauté de forme d'une automobile ou d'un avion qu'à celle d'une statue grecque. C'est l'ingénieur qui a créé cette beauté directement. Elle n'appartient pas à l'ordre de l'art appliqué (*applied art*); *elle* procède de ce qu'il faut nommer un art impliqué (*implied art*). L'intervention combinée du hasard et des règles dans l'invention musicale, avait été envisagée depuis longtemps (même par Mozart! Voir son *Instruction pour la composition de valses au moyen de deux dés*). Le 9 août 1956 est une date désormais historique en cette question. C'est la date à laquelle a été présenté au public à Urbana (Illinois) un quatuor composé par la machine Illiac, cerveau artificiel électronique.[55] La définition du génie est facile. Il fait ce que nulle machine ne saurait faire à sa place. Les progrès purement techniques de l'exécution artistique conduisent à une demande beaucoup plus forte du public, du côté du simple talent mais du génie.

* Kurt Koffka in his "Problems in the Psychology of Art": "The term 'tertiary qualities' has been introduced to designate characteristics of experience that seem to belong even less to the real world than do such secondary characters as colour, sound or smell" (*Art: a Bryn Mawr Symposium*, 1940, ~~pp. 211 ff.). Cf Rudolf Arnheim, Art & Visual Perception (extracts in Melvin Rader~~ '60 A Modern Bk of Esthetics, 3rd ed. pp. 270 ff).

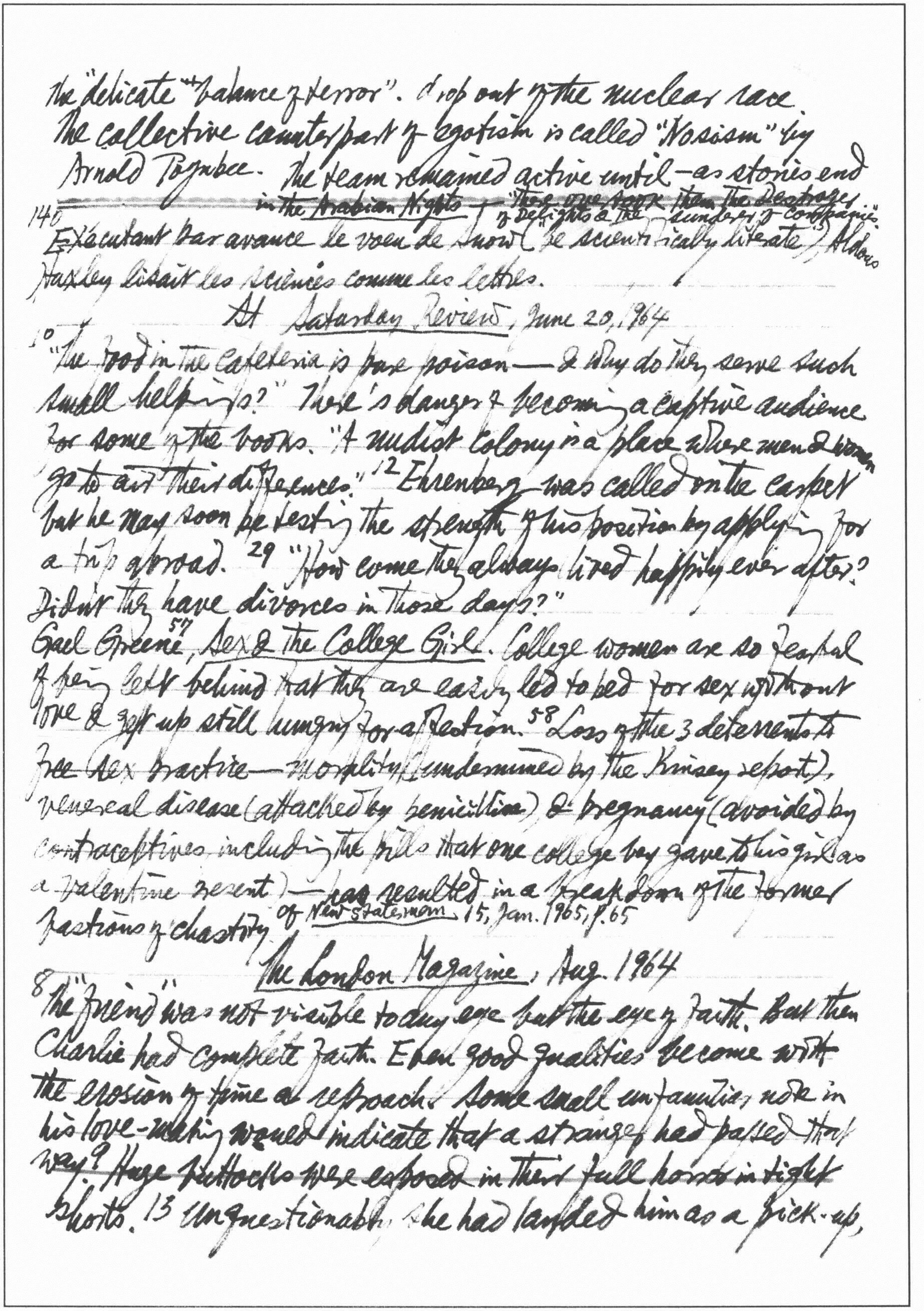
61 The moods of perception (*Scheingefühl*) have been called by the Gestalt psychologists as "tertiary qualities".* The gestures of the speaker are imperative; a room seems to extend a cheerful welcome. i.e. clear but not distinct The friendliness of a face is more likely to be remembered than the width of the nose, the interocular distance, the size of the ears, or even the color of the eyes. The tertiary qualities that make a work of art great are lodged within the perceptual material itself & were put there by the artist himself.

78 Whether an argument is valid or not, whether something is a fact or not — these matters are to be judged without any *ad hominem* considerations, wholly in independence of who has spoken. Art on the other hand preserves the very stigmata of its authors. We are interested in who has created the work. 79 The work of art is more intimately connected with its vehicle than is the statement or argument.

90 Albrecht Dürer: "Die Kunst steckt in der Natur, wer sie heraus kann reißen, der hat sie".

Études Anglaises, Avril-Juin 1964

129 En 1838, Mrs Gaskell aide son mari à préparer une série de conférence qui a pour thème: "The Poets & Poetry of Humble Life." Il est très vraisemblables que les poèmes ou fragments de poèmes qui précèdent les 38 chapitres de *Mary Barton* proviennent en grande partie de l'inventaire dressé en 1838 (sans parler du poème de Samuel Beckford, "God Help the Poor", cité en entier à l'intérieur du ch. 9). 131 Un poème oublié, qui fut publié en mai 1842 dans *The North of England Magazine*, pourrait être attribué à Mrs Gaskell: "Rich & Poor," "by a Lancashire Lady" (cf "Manchester Song" qui précède ch. 6 et "Love Truths" dans ch. 15).



the "delicate "balance of terror". drop out of the nuclear race
The collective counterpart of egotism is called "Nosism" by
Arnold Toynbee. The team remained active until—as stories end
in the *Arabian Nights*—~~"There came to them the Destroyer~~ of Delights & the Sunderer of Companies".
140 Exécutant par avance le voeu de Snow ("be scientifically literate") Aldous
Huxley lisait les sciences comme les lettres.

At *Saturday Review*, June 20, 1964

10 "The food in the cafeteria is pure poison—& why do they serve such
small helpings?" There's danger of becoming a captive audience
for some of the books. "A nudist colony is a place where men & women
go to air their differences." 12 Ehrenburg was called on the carpet
but he may soon be testing the strength of his position by applying for
a trip abroad. 29 "How come they always lived happily ever after?
Didn't they have divorces in those days?"
Gael Greene 57, *Sex & the College Girl*. College women are so fearful
of being left behind that they are easily led to bed for sex without
love & get up still hungry for affection. 58 Loss of the 3 deterrents to
free sex practice—morality (undermined by the Kinsey report),
venereal disease (attacked by penicillin) & pregnancy (avoided by
contraceptives including the pills that one college boy gave to his girl as
a Valentine present)—has resulted in a breakdown of the former
bastions of chastity. cf *New Statesman* 15, Jan. 1965, p. 65

The London Magazine, Aug. 1964

8 the "friend" was not visible to any eye but the eye of faith. But then
Charlie had complete faith. Even good qualities become with
the erosion of time a reproach. Some small unfamiliar note in
his love-making would indicate that a stranger had passed that
way? ~~Huge buttocks were exposed in their full horror in tight~~
shorts. 13 Unquestionably she had landed him as a pick-up,

You've retired? — Well, I have been retired.
This impression needed to be confirmed from the horse's mouth,
with firsthand news from the front.

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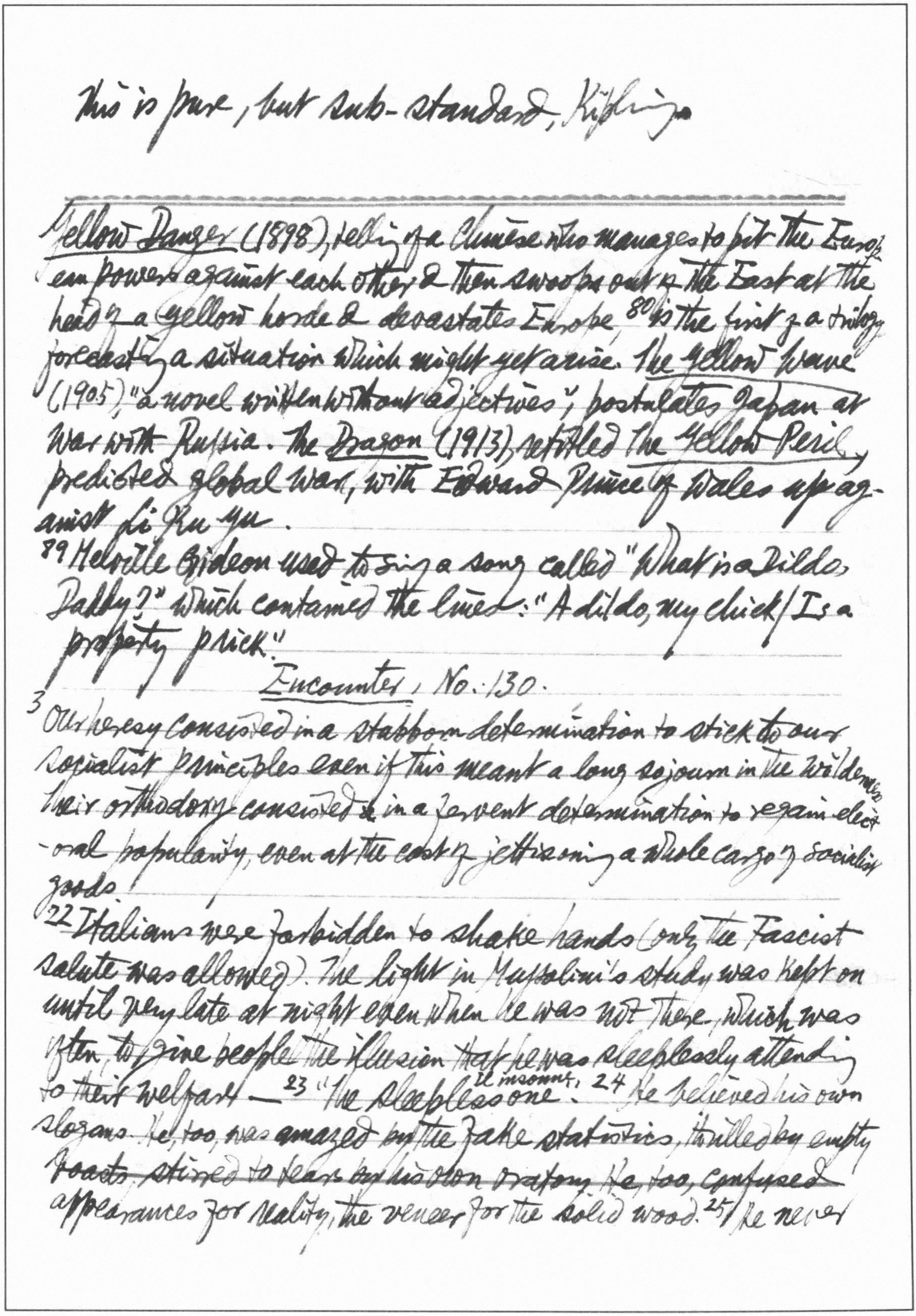
rather as an angler struggling with a heavy catch finds that he has hooked nothing better than an old boot. [14] The chair was too small for him; his thighs overlapped like a double mattress on a single bed [19] 18th-century poetry? So they wrote poetry back in those days, did they?

(translated in Encounter no. 139, Jan 1964)
56 In an interview given to Le Monde, Sartre said that he "admires Beckett, but is 'totally against' him. He seeks no improvement". (of Encounter, Jul. no. 131, pp. 43 ff.) "Over against a dying child La Nausée cannot act as a counterweight... the writer must put himself on the side... of the two billion starving" etc. Claude Simon replied in L'Express: [57] "Roland Barthes makes a distinction between l'écrivain & l'écrivant (someone who just happens to write). The first acts upon the language, the second makes use of the language of the former for political or other ends..." [59] Sartre tells us "that in a world of hunger" we may read Kafka, but that it is impossible to read Robbe-Grillet. It appears that the latter's books are addressed to a privileged class of bourgeois — a curious statement when one compares Robbe-Grillet's modest sales with the handsome royalties of Sartre... A cultural apartheid."

163 Alain Badiou, a 26-yr-old philosophy teacher, has published Almagestes, "ni roman, ni essai, mais oeuvre littéraire", in which "he takes up where Joyce left it."

The London Magazine, Sept. 1964.

78 M. P. Shiel's Prince Zaleski (1895) consists of 3 stories which could be roughly classified as "detective", since each comprises a mystery solved by the powerful intellect of the Prince. The



This is pure, but sub-standard, Kipling.

Yellow Danger (1898), telling of a Chinese who manages to pit the European powers against each other & then swoops out of the East at the head of a yellow horde & devastates Europe,[80] is the first of a trilogy forecasting a situation which might yet arise. *The Yellow Wave* (1905), "a novel written without adjectives", postulates Japan at war with Russia. The *Dragon* (1913), retitled *The Yellow Peril*, predicted global war, with Edward Prince of Wales up against Li Hu-yu.

89 Melville Gideon used to sing a song called "What is a Dildo, Daddy?" which contained the lines: "A dildo, my chick / Is a property prick."

Encounter, No. 130.

3 Our heresy consisted in a stubborn determination to stick to our socialist principles even if this meant a long sojourn in the wilderness. Their orthodoxy consisted in a fervent determination to regain electoral popularity, even at the cost of jettisoning a whole cargo of socialist goods.

22 Italians were forbidden to shake hands (only the Fascist salute was allowed). The light in Mussolini's study was kept on until very late at night even when he was not there, which was often, to give people the illusion that he was sleeplessly attending to their welfare — 23 "the Sleepless one". Il insonne, 24 He believed his own slogans. He, too, was amazed by the fake statistics, thrilled by empty boasts, stirred to tears by his own oratory. He, too, confused appearances for reality, the veneer for the solid wood.[25] He never

knew how really weak, disarmed & demoralized the country was. He was badly informed. But he wanted to be badly informed. As long as his brother Arnaldo was alive (he died in 1931) & as long as he saw some outspoken old friends, he was not yet dangerously detached from reality. In 1923, an old ambassador returned from Geneva, where he had represented Italy at a meeting on the control of poison gases. As he entered Mussolini's office, the latter did not look up but went on writing. Finally, after long minutes, he lifted his eyes from the paper &, jutting his chin forward, asked disdainfully: "What are the most dangerous gases, ambassador?" The venerable gentleman gravely answered: "Incense is the most lethal of all, your excellency." He was soon put on the retired list.

45 R. Etiemble's bombshell paper-back *Parlez-vous Franglais?** "Vous serez relax!" Anglicised French: "Le Drugstore", "Le Snack", etc. A secretary promises "Je vais le checker". "De luxe" is more & more being replaced by "de grand standing", & "arriviste", more or less naturalised into English, is giving way to "carriériste" modelled on "careerist". "Amusorama", "Sexgrama", etc. 46 Pierre Daninos (the creator of that expatriate francophile "Major Thompson") made a smart riposte to Etiemble in *Le Figaro*. "Sprachregelung" neatly expresses "the general line to take in a public statement"; for "labor-saving" & "arbeitsparend" Frenchmen are reduced to "qui économise le travail". 47 Many prefer "le weekend" to "la vacancelle" or "la fin de semaine". "Reliable" in traditional French would mean "rindable". Etiemble's knowledge of English

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* cf "Englench" (*Saturday Review*, July 4, 1964, p. 18). cf R. Quirk, *The Use of English*, pp. 26-7; *Archiv für das Studium der neueren Sprachen und Literaturen*, nov. 1964, pp. 312-3

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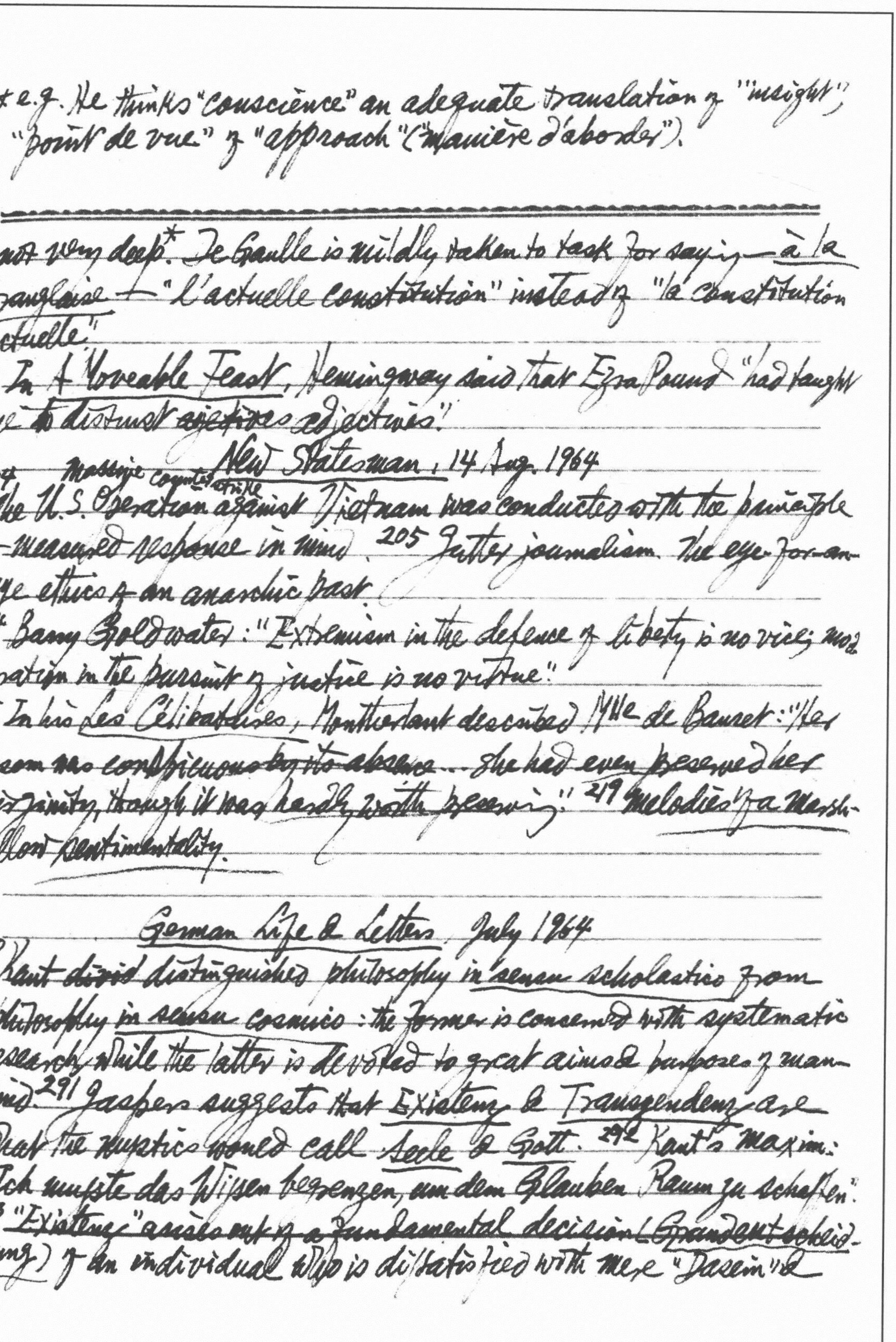

*e.g. He thinks "conscience" an adequate translation of "insight"; "point de vue" of "approach" ("manière d'aborder").

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is not very deep.* De Gaulle is mildly taken to task for saying — à la franglaise — "l'actuelle constitution" instead of "la constitution actuelle".

72 In A Moveable Feast, Hemingway said that Ezra Pound "had taught me to distrust ~~ajectives~~ adjectives".

New Statesman, 14 Aug. 1964

204 massive counterstrike
The U.S. Operation against Vietnam was conducted with the principle of measured response in mind. 205 Gutter journalism. The eye-for-an-eye ethics of an anarchic past.

204 Barry Goldwater: "Extremism in the defence of liberty is no vice; moderation in the pursuit of justice is no virtue."

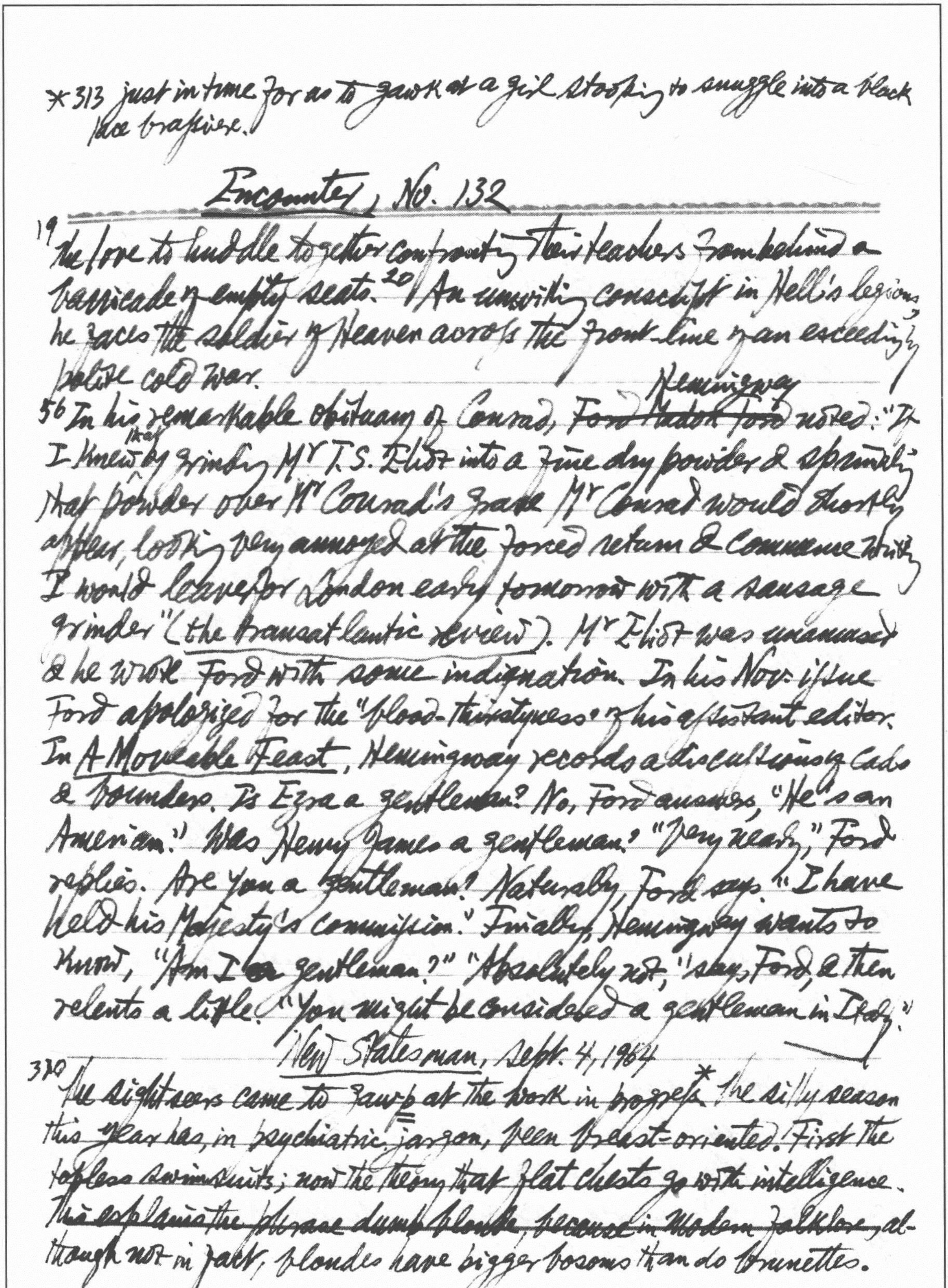
215 In his Les Célibataires, Montherlant described Mlle de Bauret: "Her bosom was conspicuous by its absence... she had even preserved her virginity, though it was hardly worth preserving." 219 "Melodies" of a Marshmallow sentimentality.

German Life & Letters, July 1964

290 Kant ~~divid~~ distinguishes philosophy in sensu scholastico from philosophy in sensu cosmico: the former is concerned with systematic research, while the latter is devoted to great aims & purposes of mankind. 291 Jaspers suggests that Existenz & Transzendenz are what the mystics would call Seele & Gott. 292 Kant's maxim: "Ich muſste das Wiſsen begrenzen, um dem Glauben Raum zu schaffen". 293 "Existenz" arises out of a fundamental decision (Grundentscheidung) of an individual who is dissatisfied with mere "Dasein" &

You [Priestley] may have to stick it out until you are 90-odd like Shaw or Russell. So this brings you my good wishes for another 20 yrs or more. In spite of Cambridge you've kept up a Red Brick personality *ever since.*

strives to realize something nobler & more precious by performing a breakthrough (*Durchbruch*) at the very boundaries of everyday life. 319 Nietzsche's contempt of English utilitarianism. "Man will *nicht* sein Glück"; man muss Engländer sein, um *glauben* zu können, dass der Mensch immer seinen Vorteil profit sucht" (*Werke*, Musarion Ausgabe, XIX, 301). "Glück: will sagen englisches Glück mit comfort und fashion … Wie viel viehische Gemeinheit im Engländer, dass er jetzt noch nötig hat, mit aller Gewalt das *utile* zu predigen!" (XVI, 351). "Es ist eine bescheidene und gründlich mittelmässige Art Mensch, diese utilitarischen Engländer" (XV, 176). "Das ist keine philosophische Rasse — diese Engländer: Bacon bedeutet einen *Angriff* auf den philosophischen Geist überhaupt, Hobbes, Hume und Locke eine Erniedrigung und Wertminderung des Begriffs 'Philosophie' für mehr als ein Jahrhundert" (XV, 210). 321 "Die europäische Noblesse — des Gefühls, des Geschmacks, der Sitte, kurz das Wort in jedem hohen Sinne genommen — ist *Frankreichs* Werk und Erfindung, die europäische Gemeinheit, der Plebejismus der modernen ~~Ende~~ Ideen — Englands" (XV, 213). 322 *Darwin* was attacked: "Die Gattungen wachsen *nicht* in der Vollkommenheit: die Schwachen werden immer wieder über die Starken Herr — das macht sie sind die grosse Zahl, sie sind auch klüger … Darwin hat den Geist vergessen (das ist englisch!) die Schwachen haben mehr Geist" (XVII, 117). 323 "Englands *Kleingeisterei* ist die grosse Gefahr jetzt auf Erden. Ich sehe mehr Hang zur Grösse in den Gefühlen der russischen Nihilisten, als in denen der englischen Utilitarier" (XVI, 370-1)



*313 just in time for us to gawk at a girl stooping to snuggle into a black lace brassiere.

Encounter, No. 132

19 We love to huddle together confronting their teachers from behind a barricade of empty seats. 20 An unwitting conscript in Hell's legions he faces the soldier of Heaven across the front-line of an exceedingly polite cold war.

56 In his remarkable obituary of Conrad, ~~Ford Madox Ford~~ Hemingway noted: "If I knew that by grinding Mr T.S. Eliot into a fine dry powder & sprinkling that powder over Mr Conrad's grave Mr Conrad would shortly appear, looking very annoyed at the forced return & commence writing I would leave for London early tomorrow with a sausage grinder" (the transatlantic review). Mr Eliot was unamused & he wrote Ford with some indignation. In his Nov. issue Ford apologized for the "blood-thirstyness" of his assistant editor. In A Moveable Feast, Hemingway records a discussion concerning cads & bounders. Is Ezra a gentleman? No, Ford answers, "He's an American." Was Henry James a gentleman? "Very nearly," Ford replies. Are you a gentleman? Naturally, Ford says. "I have held his Majesty's commission." Finally, Hemingway wants to know, "Am I a gentleman?" "Absolutely not," says Ford, & then relents a little. "You might be considered a gentleman in Italy."

New Statesman, Sept. 4, 1964

370 The sightseers came to gawp at the work in progress.* The silly season this year has, in psychiatric jargon, been breast-oriented. First the topless swimsuits; now the theory that flat chests go with intelligence. This explains the phrase dumb blonde, because in Modern Folklore, although not in fact, blondes have bigger bosoms than do brunettes.

410 Teenagers will not dig the play much.

One of Goldwater's great triumphs as an enterprising merchandiser, was in making men's underwear figured with red ants, which were sold widely ~~under the catchy label ANTSY PANTS.~~

317 A philistine has been brain-washed into associating the arts with moral corruption. 324 Captain Gronow, *Reminiscences & Recollections* ed. John Raymond: "A jilted lady asks for the return of her lock of hair & her aristocratic lover sends a dozen — grey, red, black, gold — for her to choose from among them her own property."

381 Sir Alec Home dismissed the Labour programme as a "menu without the prices". 388 Goldwater's tongue is like quicksilver, his mind like quicksand. 408 "And what's the point of a revolution without general copulation?" asks De Sade in Peter Weiss's play *Assassination of Marat*. Well-heeled, impassive persons sit nightly through this chapter of atrocities, arguments & incitements to copulation. 426 To publish now ~~now~~ would be to be damned.

Rivista di letterature moderne e comparate, Giugno 1964

100 Arno Holz, *Die Kunst: Ihr Wesen und ihre Gesetze*: "Die Kunst hat die Tendenz, wieder die Natur zu sein. Sie wird sie nach Maßgabe ihrer jedweiligen existing Reproduktionsbedingungen und deren Handhabung manipulation" (*Ges. Werk.*, hrsg. W. Emrich und Anita Holz, 1961-3, Bd. V, p.16). Holz critica la teoria zoliana del romanzo sperimentale: "Ein Experiment, ~~daß~~ dass sich bloß im Hirne des Experimentators abspielt, ist eben einfach gar kein Experiment" (V, p.28). 101 Codificò in una formula matematica: "Kunst = Natur – x". L'immagine della natura è nell'opera d'arte sempre inferiore all'originale: il "– x" sta appunto ad indicare l'insufficienza. Questa concezione rovescia alle basi l'estetica dell'idealismo,

Villiers de l'Isle-Adam to ~~Maar~~ Marras: "Une longue lettre. Encore de la *copie* perdue!" (*Corr. générale*, ed. Joseph Bollery 1962, Vol. I. p. 270) — i.e. writers who discussed art were wasting time better spent on producing it.

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per la quale poteva valere la formula "Arte = Natura + X", dove il "+X" rappresentava ciò che nell'arte lo spirito aggiungeva alla natura di cui aveva preso coscienza. "Der erste, der — vor Jahrhunderten! — auf Sonne Wonne reimte, auf Herz Schmerz und auf Brust Lust, war ein Genie; der tausendste, vorausgesetzt, daß ihn diese Folge nicht bereits embarass genierte, ein Kretin" (V, p. 69).

The London Magazine, Oct. 1964

40 I knew, in a double-thinking way, that I was going to be a writer.

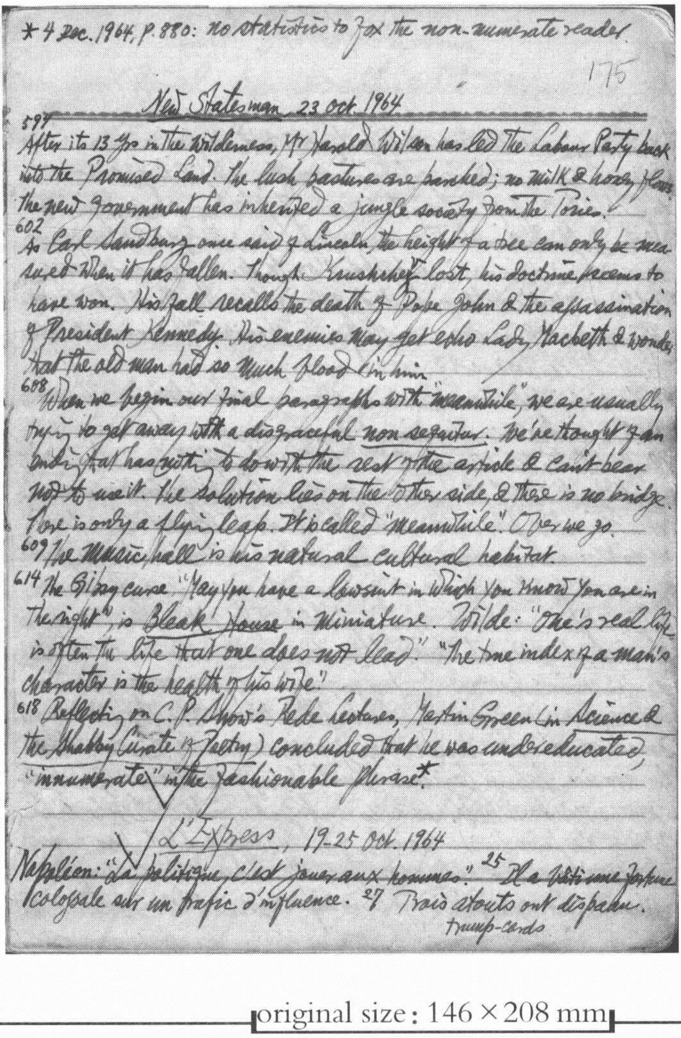
54 The initial battle honours were won by the Bodley Head, who issued the 1st English ed. of *Ulysses*, as a test-case, in 1937. True, the book was published at 18s.; but it was a cause for some surprise to many people that nobody in authority batted an eyelid. *Ulysses* even found its way into the better-class circulating libraries — though the Times Book Club prudently charged an additional "reading fee" of a shilling to its subscribers. No one would have batted an eyelid if Penguin Books had published *Lady Chatterley's Lover* at 2 guineas or so; but to produce it as a paper-back at 3s 6d. was asking for trouble: "servants & factory[55] girls might read it" (People who are rich enough to pay two guineas for a book are presumed to be immune to the corruption allegedly induced by erotic literature.) The judge's summing up seemed to weight the scales heavily in favour of a conviction. Yet the publishers won their case. Since this victory no holds are barred. Every conceivable kind of sexual activity can now be described in precise detail.[59] The French phrase "Il la pénétra" has no English equivalent other than the ludicrous "He fucked her".

*Cf New Statesman, 10 July 1964

Encounter, No. 131

[68]J. A. Symonds* didn't give way fully to his impulses until he was in his mid-thirties, when the serious onset of tuberculosis made him realise that his time was running out. Before that he confined himself to mooning around young men called Alfred & Willie, & working off his erotic daydreams in mediocre "Arcadian" verse about newsboys in Piccadilly Circus.[69] His wife proved unusually accomodating. His daughters humoured his oddities. He became infatuated with a young gondolier Angelo Fusato.[70] He never quite threw off the air of respectability, & he must have struck his more cynical homosexual friends, such as Roden Noel & Lord Ronald Gower as something of a square.

No.196



*4 Dec. 1964, p. 880: no statistics to fox the non-numerate reader

175

New Statesman 23 Oct. 1964

597 After its 13 yrs in the wilderness, Mr Harold Wilson has led the Labour Party back into the Promised Land. The lush pastures are parched; no milk & honey flows. The new government has inherited a jungle society from the Tories.

602 As Carl Sandburg once said of Lincoln, the height of a tree can only be measured when it has fallen. Though Krushchev lost, his doctrine seems to have won. His fall recalls the death of Pope John & the assassination of President Kennedy. His enemies may yet echo Lady Macbeth & wonder that the old man had so much blood in him.

608 When we begin our final paragraphs with "meanwhile", we are usually trying to get away with a disgraceful non sequitur. We've thought of an ending that has nothing to do with the rest of the article & can't bear not to use it. The solution lies on the other side, & there is no bridge. There is only a flying leap. It is called "meanwhile". Over we go.

609 The music hall is his natural cultural habitat.

614 The Gipsy curse "May you have a lawsuit in which you know you are in the right" is Bleak House in miniature. Wilde: "One's real life is often the life that one does not lead." "The true index of a man's character is the health of his wife"

618 Reflecting on C. P. Snow's Rede Lectures, Martin Green (in Science & the Shabby Curate of Poetry) concluded that he was undereducated, "innumerate" in the fashionable phrase*.

L'Express, 19-25 Oct. 1964

Napoléon: "La politique, c'est jouer aux hommes." 25 Il a bâti une fortune colossale sur un trafic d'influence. 27 Trois atouts ont disparu.
trump-cards

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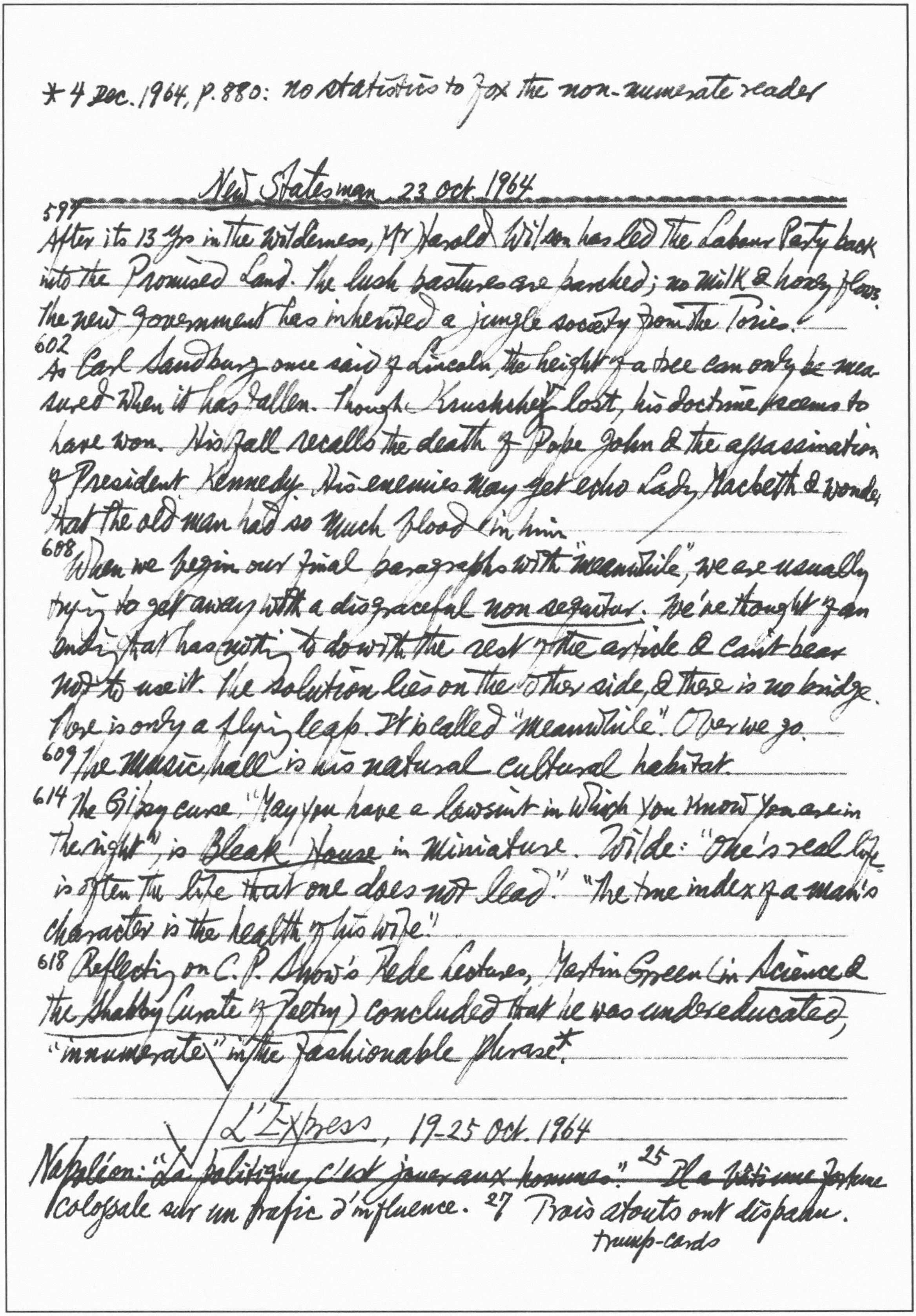

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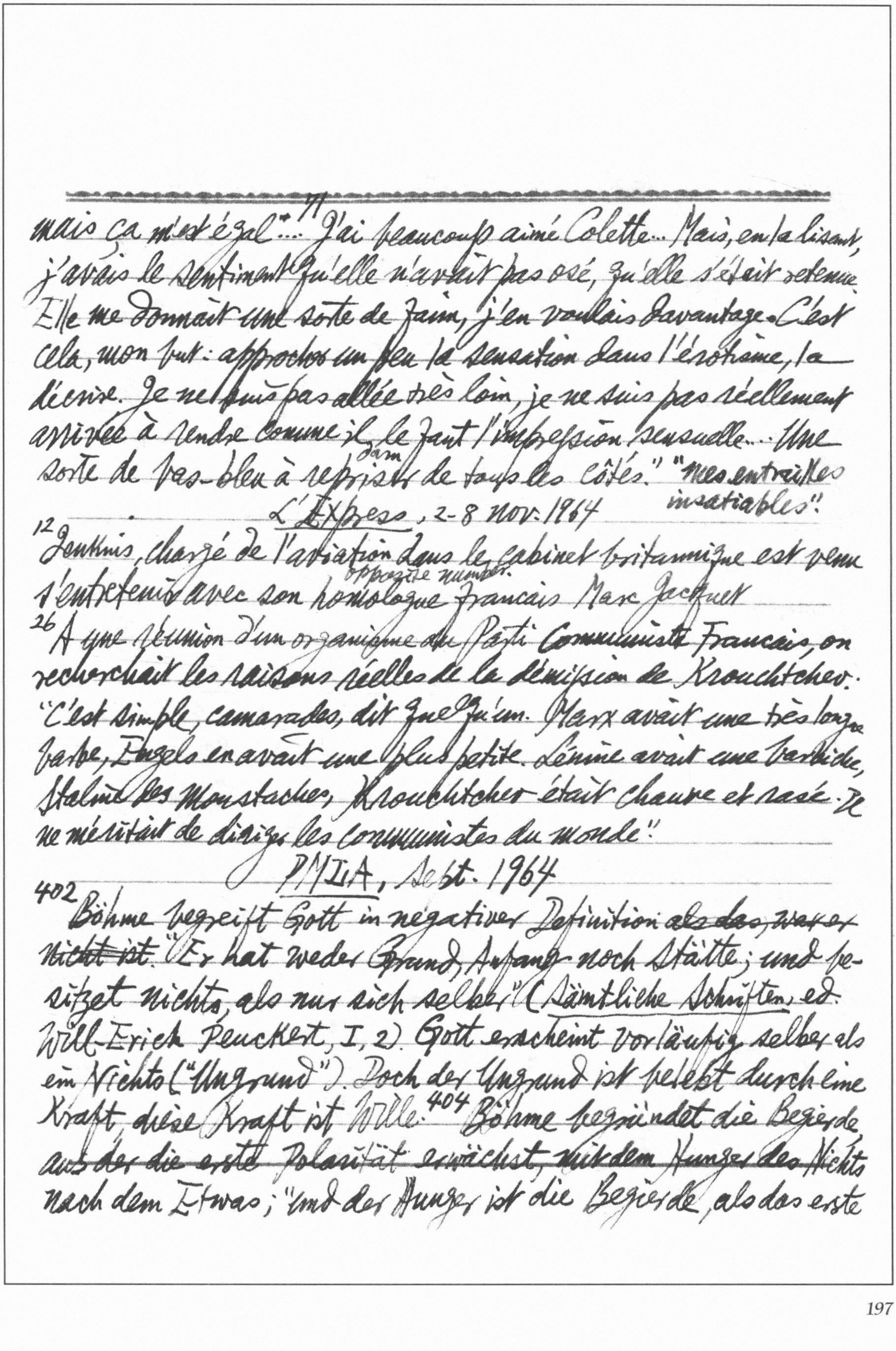
31 Khrouchtchev est démis des deux postes clés qu'il occupait.

45 Douze heures après les relations sexuelles, une pilule peut encore empêcher la grossesse. Il existe 3 moyens de prévenir une grossesse: empêcher la production de l'ovule; empêcher les cellules mâle et femelle de se rencontrer; enfin empêcher l'ovule de se fixer sur la muqueuse utérine. C'est à ce dernier stade qu'agit la nouvelle pilule du Dr Petrov qui utilise une nouvelle famille chimique d'hormones de synthèse — les "claudogènes".

65 D'aussi loin qu'on se souvienne, l'homme a été habité par 3 rêves: voler, connaître l'avenir et ne pas mourir.

70 Violette Leduc, 57 ans, 6 livres publiés chez Gallimard. Le dernier, *La Bâtarde*, confession autobiographique, est préfacé avec amitié et admiration par Simone de Beauvoir. Elle est l'un des très rares écrivains femmes, peut-être le seul actuellement, qui parle vraiment de l'érotisme et qui en parle en son nom. Pourtant, elle n'est pas connue du grand public. Elle vit seule, sans argent. *La Bâtarde* raconte son enfance de fille naturelle, sa découverte de l'érotisme dans les bras d'amies femmes, son amour pour un célèbre homosexuel, Maurice Sachs (l'auteur du *Sabbat*), ses trafics dans le marché noir pendant la guerre, ce qu'elle croit sa laideur, son avarice. Depuis Benjamin Constant jusqu'à Gide et Genet, les hommes nous ont habitués à ces confessions où la recherche de la vérité n'a pour limites que celles que lui impose l'art. Pas les femmes. Le "deuxième sexe" se tait. Violette Leduc tente de rompre ce silence: "Lorsque j'écris, je suis impudique, et même exhibitionniste-



mais ça m'est égal"… 11 J'ai beaucoup aimé Colette… Mais, en la lisant,
j'avais le sentiment qu'elle n'avait pas osé, qu'elle s'était retenue.
Elle me donnait une sorte de faim, j'en voulais davantage. C'est
cela, mon but: approcher un peu la sensation dans l'érotisme, la
décrire. Je ne suis pas allée très loin, je ne suis pas réellement
arrivée à rendre comme il le faut l'impression sensuelle… Une
darn
sorte de bas-bleu à reprises de tous les côtés." "mes entrailles
insatiables".

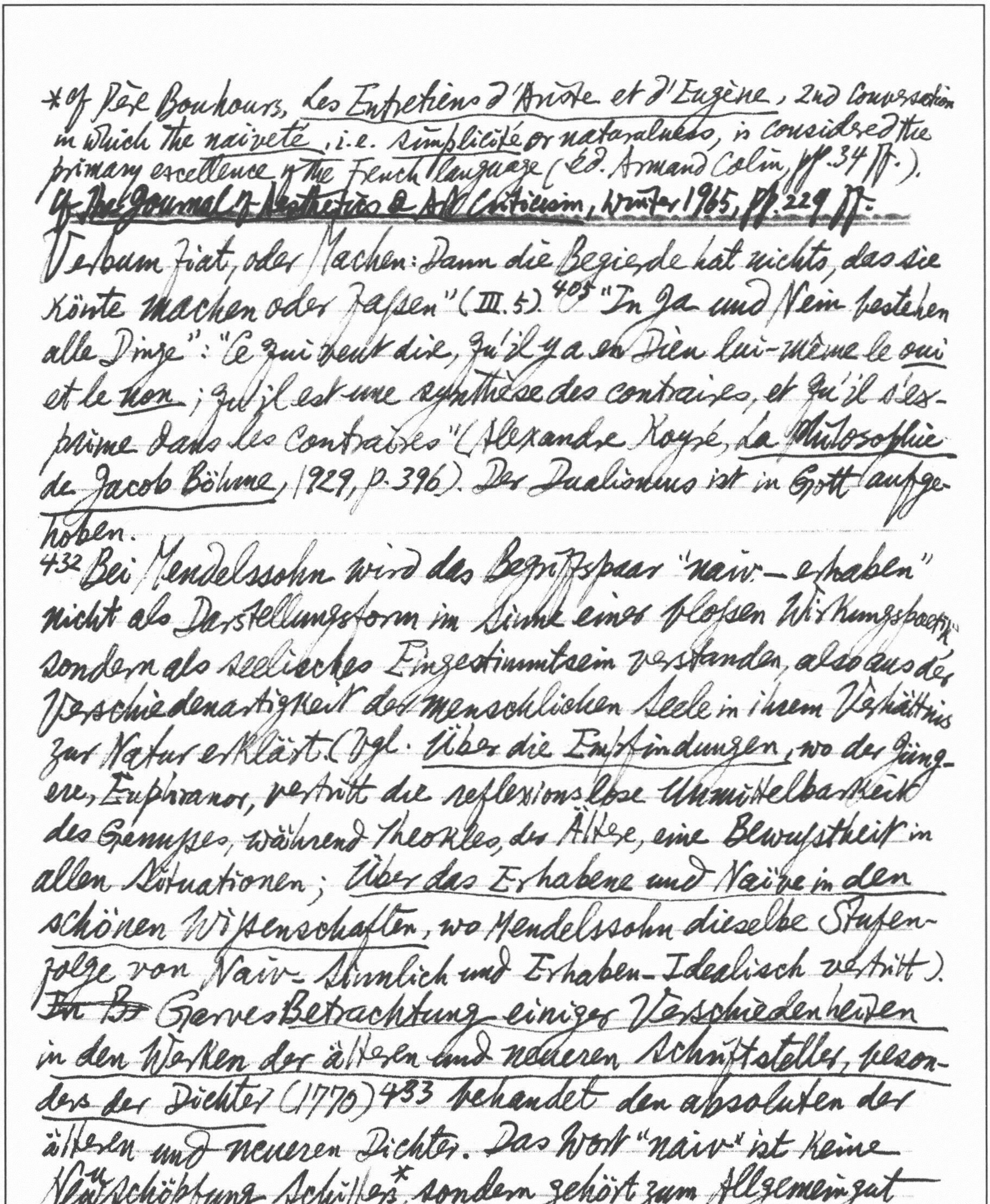
L'Express, 2-8 nov. 1964

12 Jenkins, chargé de l'aviation dans le cabinet britannique est venu
opposite number
s'entretenir avec son homologue français Marc Jacquet

26 A une réunion d'un organisme du Parti Communiste Français, on
recherchait les raisons réelles de la démission de Krouchtchev.
"C'est simple, camarades, dit quelqu'un. Marx avait une très longue
barbe, Engels en avait une plus petite. Lénine avait une barbiche,
Staline des moustaches, Krouchtchev était chauve et rasé. Il
ne méritait de diriger les communistes du monde."

PMLA, Sept. 1964

402 Böhme begreift Gott in negativer Definition ~~als das, was er
nicht ist~~. "Er hat weder Grund, Anfang noch Stätte; und be-
sitzet nichts, als nur sich selber." (Sämtliche Schriften, ed.
Will-Erich Peuckert, I, 2). Gott erscheint vorläufig selber als
ein Nichts ("Ungrund"). Doch der Ungrund ist belebt durch eine
Kraft, diese Kraft ist Wille. 404 Böhme begründet die Begierde,
aus der die erste Polarität erwächst, mit dem Hunger des Nichts
nach dem Etwas; "und der Hunger ist die Begierde, als das erste

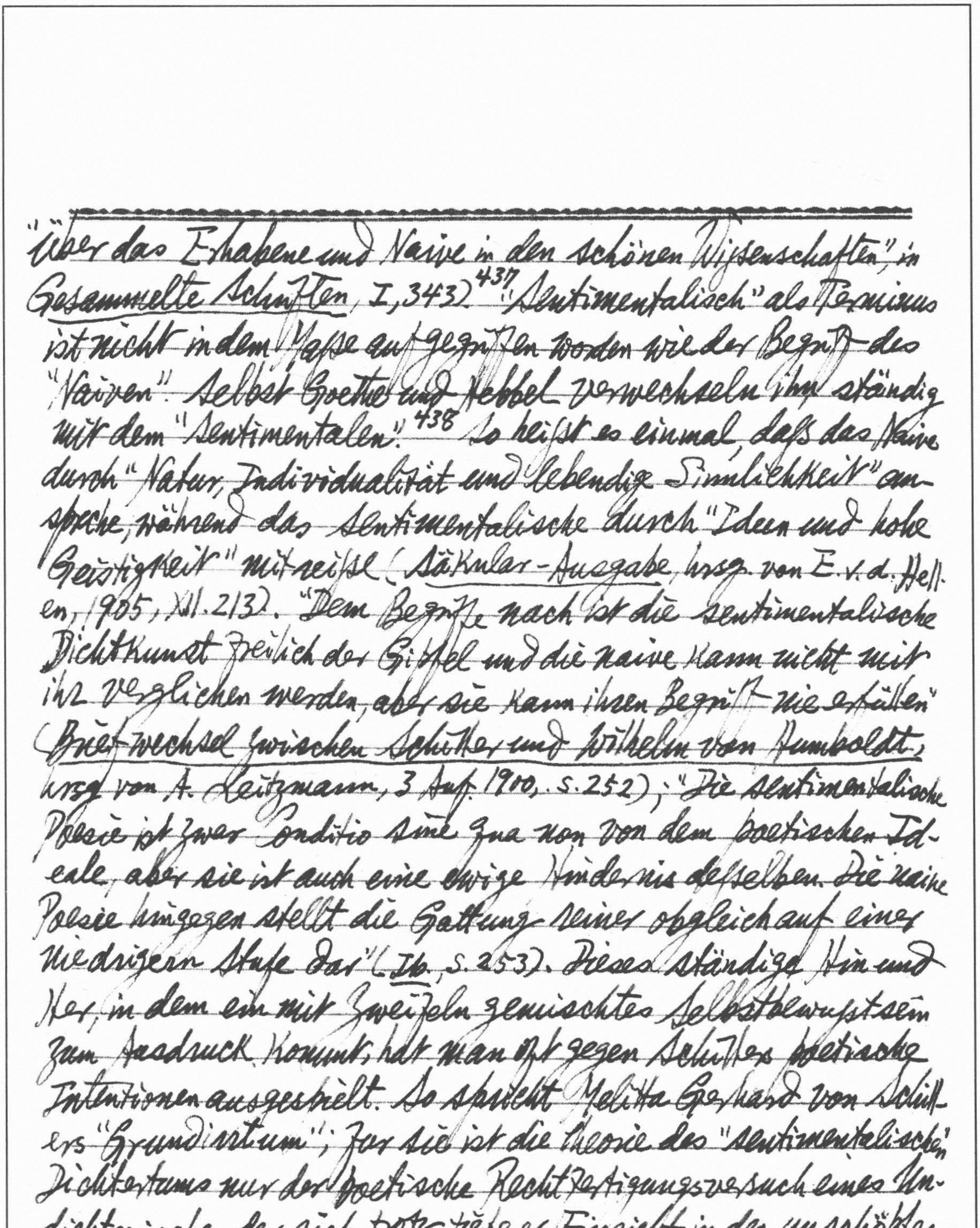


*Cf Père Bouhours, Les Entretiens d'Ariste et d'Eugène, 2nd Conversation in which the naiveté, i.e. simplicité or naturalness, is considered the primary excellence of the French language (Éd. Armand Colin, pp. 34 ff.).

Cf The Journal of Aesthetics & Art Criticism, Winter 1965, pp. 229 ff.

Verbum Fiat, oder Machen: Dann die Begierde hat nichts, das sie könte machen oder fassen" (III. 5).[405] "In Ja und Nein bestehen alle Dinge": "Ce qui veut dire, qu'il y a en Dieu lui-même le oui et le non; qu'il est une synthèse des contraires, et qu'il s'exprime dans les Contraires" (Alexandre Koyré, La Philosophie de Jacob Böhme, 1929, p. 396). Der Dualismus ist in Gott aufgehoben.

432 Bei Mendelssohn wird das Begriffspaar "naiv – erhaben" nicht als Darstellungsform im Sinne einer bloßen Wirkungspoetik, sondern als seelisches Eingestimmtsein verstanden, also aus der Verschiedenartigkeit der menschlichen Seele in ihrem Verhältnis zur Natur erklärt. (Vgl. Über die Empfindungen, wo der Jüngere, Euphranor, vertritt die reflexionslose Unmittelbarkeit des Genusses, während Theokles, der Ältere, eine Bewußtheit in allen Situationen; Über das Erhabene und Naive in den schönen Wissenschaften, wo Mendelssohn dieselbe Stufenfolge von Naiv-Sinnlich und Erhaben-Idealisch vertritt). ~~In B~~ Garves Betrachtung einiger Verschiedenheiten in den Werken der ältesten und neueren Schriftsteller, besonders der Dichter (1770)[433] behandelt den absoluten der ältesten und neueren Dichter. Das Wort "naiv" ist keine Neuschöpfung Schillers*[433], sondern gehört zum Allgemeingut des 18. Jahrhunderts (cf J. G. Sulzer, Allgemeine Theorie der schönen Künste, 2 Aufl. 1792 ff. III, 499-507; Mendelssohn,



"Über das Erhabene und Naive in den schönen Wissenschaften," in *Gesammelte Schriften*, I, 343).[437] "Sentimentalisch" als Terminus ist nicht in dem Maße aufgegriffen worden wie der Begriff des "Naiven". Selbst Goethe und Hebbel verwechseln ihn ständig mit dem "Sentimentalen".[438] So heißt es einmal, daß das Naive durch "Natur, Individualität und lebendige Sinnlichkeit" anspreche, während das Sentimentalische durch "Ideen und hohe Geistigkeit" mitreiße (*Säkular-Ausgabe*, hrsg. von E. v. d. Hellen, 1905, XII. 213). "Dem Begriffe nach ist die sentimentalische Dichtkunst freilich der Gipfel und die naive kann nicht mit ihr verglichen werden, aber sie kann ihren Begriff nie erfüllen" (*Briefwechsel zwischen Schiller und Wilhelm von Humboldt*, hrsg von A. Leitzmann, 3 Aufl. 1900, S. 252); "Die sentimentalische Poesie ist zwar Conditio sine qua non von dem poetischen Ideale, aber sie ist auch eine ewige Hindernis desselben. Die naive Poesie hingegen stellt die Gattung reiner obgleich auf einer niedrigern Stufe dar" (*Ib.*, S. 253). Dieses ständige Hin und Her, in dem ein mit Zweifeln gemischtes Selbstbewußtsein zum Ausdruck kommt, hat man oft gegen Schillers poetische Intentionen ausgespielt. So spricht Melitta Gerhard von Schillers "Grundirrtum"; für sie ist die Theorie des "sentimentalischen" Dichtertums nur der poetische Rechtfertigungsversuch eines Undichterischen, der sich trotz tiefer Einsicht in den unschöpferischen Grundzug seiner Anlage der poetischen Produktion nicht enthalten konnte (*Schiller*, S. 309-10).

abstain from

The American Way of Death, a witty exposé of funeral practices by Jessica Mitford, sister of Nancy Mitford, now a Californian.

Encounter, No. 134

31 David Caute's admirable book *Communism & the French Intellectuals* reminds us that there was a time when the Party carried a real punch & attracted the support of some of the finest minds in France. 32 When the leadership calmly fakes an entire number of the illegal war-time *Humanité*, in order to make it appear that in July 1940 the Party had appealed for resistance to the Germans (in fact no such appeal was ever issued until Hitler invaded Russia a year later), these guardians of the spirit keep mum. Thorez ingloriously sat the whole war out in Moscow. 34 The loss of Henri Lefebvre was a greater blow to the Party than Sartre's refusal to adhere. "Le philosophe collectif qu'est le Parti communiste français" (J. Ibarrola) had no use for the only thinker who could meet non-Marxist philosophers on equal terms; the Church, after all, still had its Jacques Maritain. The Party now has to make do with Roger Garaudy.

54 Simone de Beauvoir: "On ne peut jamais se connaître, mais seulement se raconter."

Saturday Review, Nov. 7, 1964

17 Khrushchev: "*Lenin forgave his enemies, & Stalin killed his friends*"

23 The battle over the 4-letter words or Anglo-Saxon monosyllables has been won. There are more of these words per page in Hubert Selby's collection of stories, *Last Exit to Brooklyn*, than in anything previously published. He writes about hoodlums, bums, whores, & homosexuals. He gets most of his exercise beating his wife.

Saturday Review, Nov. 21, 1964

10 The cow performed a natural act good for fertility but not for beauty.
24 Coexistence or coextermination?

Saturday Review, Nov. 14, 1964

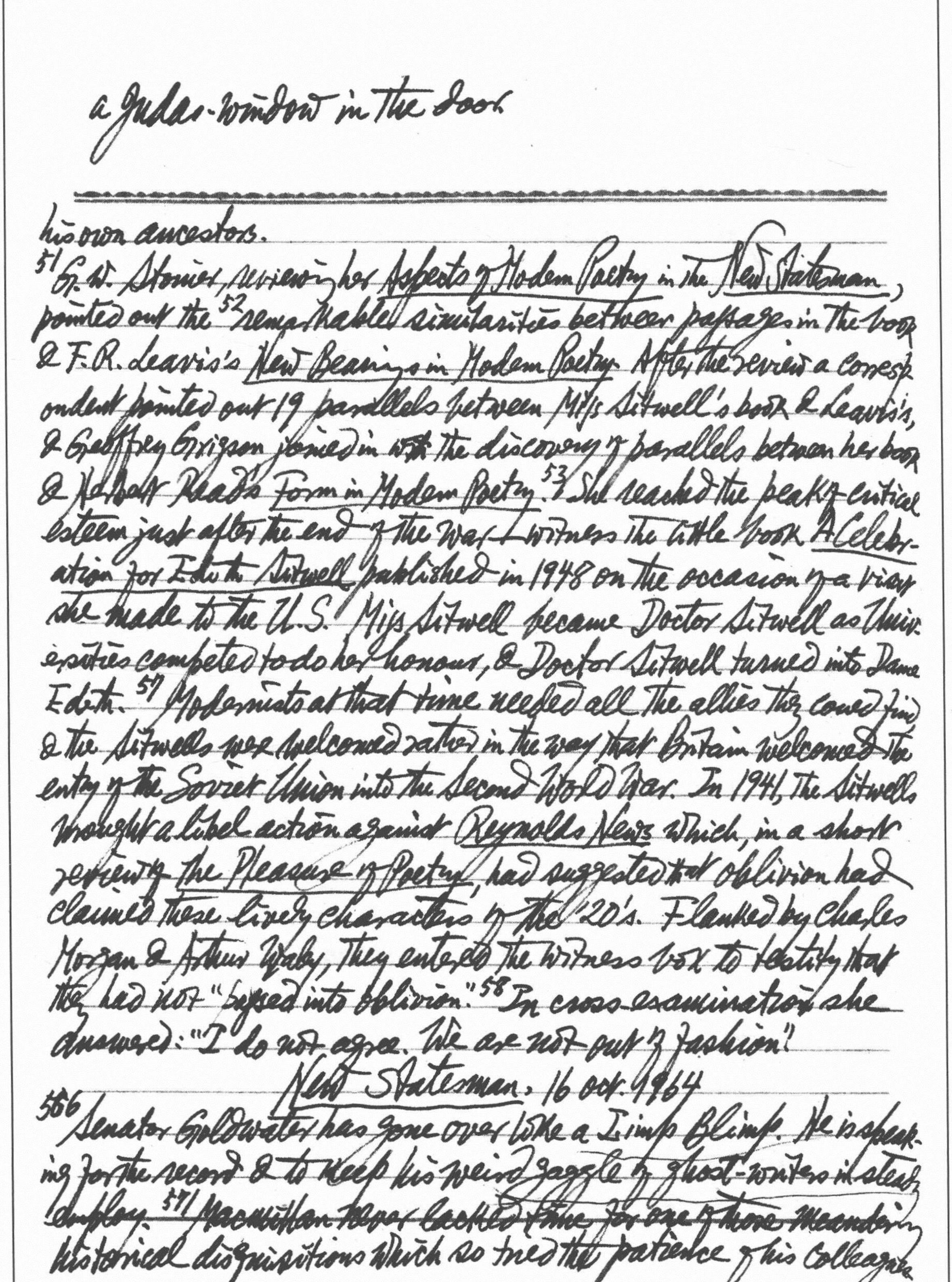
8 "The Arts, These Days": "Painting spreads & music spires, / But poetry
we spurn. / To see, to hear, no skill requires; / To read, a man
must learn" — P. S. Mowrer.
14 Strange Things in Print: "Babies Flooding County Hospital" — Is the
diaper shortage really that severe? "Trying to save Alice, I ran
for the door, dragging her behind." 16 A sign in front of a church: "Be
Square all Week / Come Round on Sunday."
35 Goes over his head or behind his back.
37 Frieda Lawrence, The Memoirs & Correspondence, ed. E. W. Tedlock,
Jr. "When we [Frieda & Ernest Weekley] first were married & I
slithered down those narrow stairs, he came out of his study & said:
'My God, I am married to an earthquake'." These memoirs say little
about Frieda-Paula's years with Andrew (i.e. Lawrence), but her
subsequent husband, Angelo Ravagli, makes frequent appearances
as Dario. 54 After Katherine Mansfield's death in 1923, Murry fell in love
with Frieda. She was willing to be unfaithful to Lawrence but at the
last Murry couldn't betray his friend. They did become lovers, however,
soon after Lawrence's death. All this information is missing in the
present volume.
83 As Webster's Third International aims to be a dictionary of usage,
it should not omit certain words in widespread use on the
ground that schoolchildren would look them up & gloat over them.

* Why tolerate *spaghettis* as a plural, but not *raviolis*?
** Cf Lewis Mumford, *Technics & Civilization* on the "esthetic assimilation of the machine" (Melvin Rader, *A Modern Book of Esthetics*, 3rd rev. ed., pp. 354ff.)
8 "Hypercorrectisme" (*Revue des langues vivantes*, 1965, no. 4, p. 363).

It gives "Febuary" as legitimate. At what point does a vulgarism, or "error," or misspelling, or misuse become too vulgar or erroneous for inclusion?* Labelling a form "substandard" is not making a value judgment but merely stating a fact. "Usage" sounds good, but whose is the usage? We don't allow reckless driving. Why must we allow reckless language, *à Webster ne déplaise*? Bergen Evans, apostle of usage, deplores what he calls "Intimidated English", which linguists call "over-correction"[8] or, resorting to a German term, *umgekehrte Schreibung*. Thus "Whom shall I say is calling?" overcorrects "Who did you see?" Webster has not reported the elliptical form "So far as..." which omits the concern (J. F. Kennedy: "So far as the next program, it will be developed later").

The London Magazine, nov. 1964

28 Hart Crane: "Unless poetry can absorb the machine — i.e. acclimatise it as naturally & casually as trees, galleons, cattle, castles & all other human associations of the past — then poetry has failed of its full contemporary function."** 29 To ask if I favour Cummingsesque or Betjemanesque poetry is the wrong question, of the type, "do you drink water or wine?" I drink good water & good wine: I don't drink piss or vinegar. 33 Large chunks of *The Waste Land* & *Cantos* strike me like the fat lady's anatomy — unnecessary avoirdupois. The Milquetoasts suffer not anyway except perhaps from tennis elbow or Mildred's frown, & have their own pedlars of unguents & bromides. 34 A *man* can't climb down from his genealogical tree & swarm up another one, but an artist can choose



a Judas-window in the door.

his own ancestors.

51 G. W. Stonier, reviewing her Aspects of Modern Poetry in the New Statesman, pointed out the 52 remarkable similarities between passages in the book & F. R. Leavis's New Bearings in Modern Poetry. After the review a correspondent pointed out 19 parallels between Miss Sitwell's book & Leavis's, & Geoffrey Grigson joined in with the discovery of parallels between her book & Herbert Read's Form in Modern Poetry. 53 She reached the peak of critical esteem just after the end of the War – witness the little book A Celebration for Edith Sitwell published in 1948 on the occasion of a visit she made to the U.S. Miss Sitwell became Doctor Sitwell as Universities competed to do her honour, & Doctor Sitwell turned into Dame Edith. 57 Modernists at that time needed all the allies they could find & the Sitwells were welcomed rather in the way that Britain welcomed the entry of the Soviet Union into the Second World War. In 1941, the Sitwells brought a libel action against Reynolds News which, in a short review of the Pleasure of Poetry, had suggested that oblivion had claimed these lively characters of the '20's. Flanked by Charles Morgan & Arthur Waley, they entered the witness box to testify that they had not "lapsed into oblivion." 58 In cross-examination she answered: "I do not agree. We are not out of fashion."

New Statesman. 16 oct. 1964

566 Senator Goldwater has gone over like a Limp Blimp. He is speaking for the record & to keep his weird gaggle of ghost-writers in steady display. 571 ~~Macmillan never lacked time for one of those meandering~~ historical disquisitions which so tried the patience of his colleagues

* Cf Heine's terrible poem *Affrontenburg*.

Churchill forgot faces & muddled up names. For the Conservatives, getting Churchill out once he had formed his postwar government was a major operation. Eden, then in possession of his faculties such as they were, was referred to Churchill with his in disarray.

580 At 90 Sir Sydney Cockerell could still write letters enough to provoke a mild complaint from T. H. White: "After all, we are not Héloïse & Abelard, & a gentlemanly correspondence at about fortnightly intervals ought to keep up the right level of decent affection."

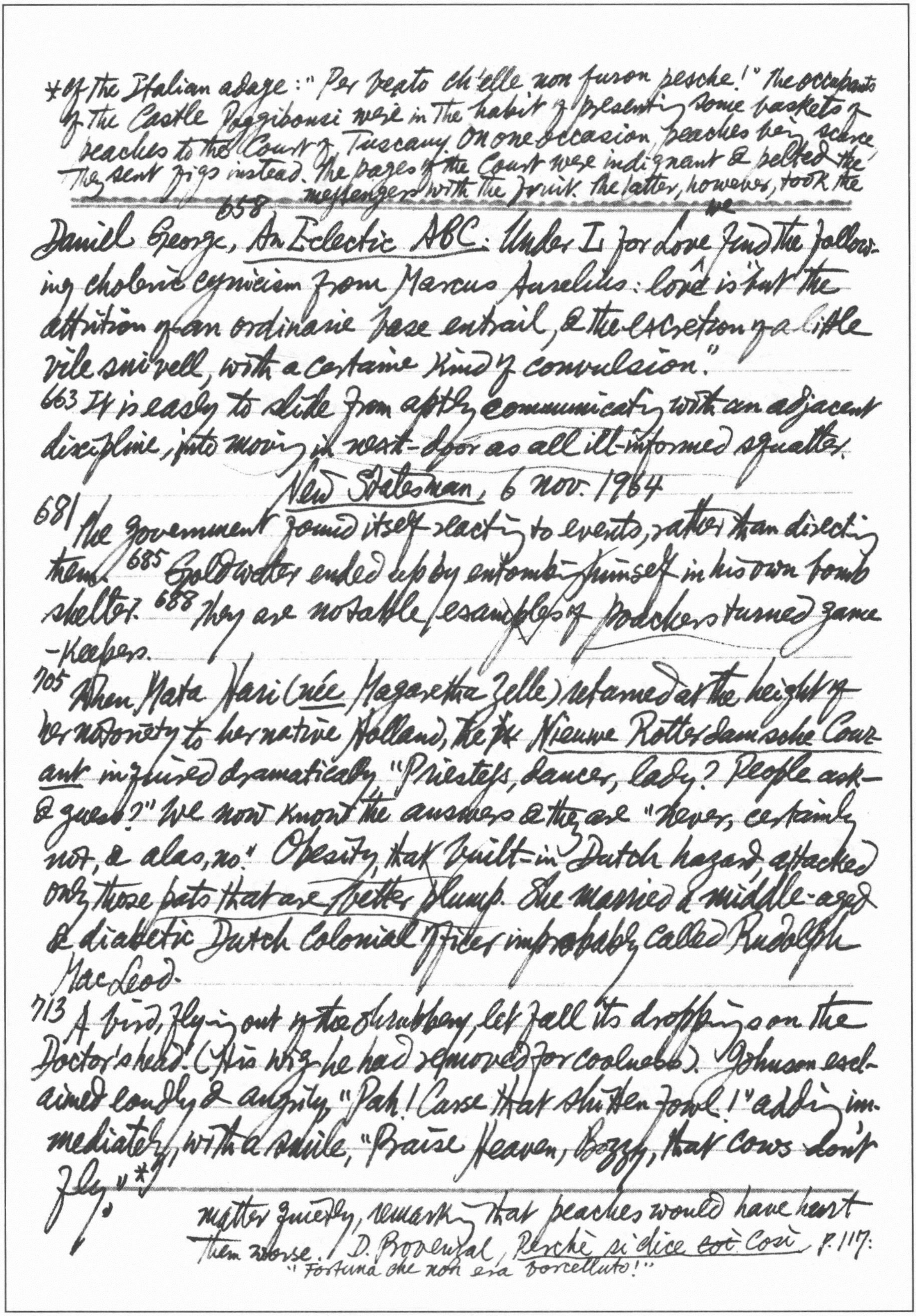
584 In *the Naked Society* Vance Packard shows the "garrison state mentality" of American society. Public & private snoopers, an atmosphere of secrecy & distrust. The citizen is living under constant "electronic surveillance." Miniature transmitters are installed inside the toilet-paper rollers in company washrooms. Ardent couples kissing in elevators might be embarrassed to find out that apartment dwellers in the building are watching them on closed-circuit T. V.*

New Statesman, 30 oct. 1964

637 Mr Wilson went a stage further by spelling the consequences out, in stark & chilling language, to the White Minority.

642 The claws of cancer take about 2.75 million people a year & grip a further 5 million sufferers.

651 James Reeves: "Yeats commented on my early poems: 'Too reasonable, too truthful. We poets should be good liars, remembering always that the Muses are women & prefer the embraces of gay warty lads.'"



658 Daniel George, An Eclectic ABC. Under L for Love we find the following choleric cynicism from Marcus Aurelius: "love is but the attrition of an ordinarie base entrail, & the excretion of a little vile snivell, with a certaine kind of convulsion."

663 It is easy to slide from aptly communicating with an adjacent discipline, into moving in next-door as all ill-informed squatter.

New Statesman, 6 nov. 1964

681 The government found itself reacting to events, rather than directing them. 685 Goldwater ended up by entombing himself in his own bomb shelter. 688 They are notable examples of poachers turned game-keepers.

705 When Mata Hari (née Magaretha Zelle) returned at the height of her notoriety to her native Holland, the Nieuwe Rotterdamsche Courant inquired dramatically "Priestess, dancer, lady? People ask & guess?" We now know the answers & they are "Never, certainly not, & alas, no." Obesity, that built-in Dutch hazard, attacked only those parts that are better plump. She married a middle-aged & diabetic Dutch Colonial officer improbably called Rudolph MacLeod.

713 A bird, flying out of the shrubbery, let fall its droppings on the Doctor's head. (His wig he had removed for coolness). Johnson exclaimed loudly & angrily, "Pah! Curse that shitten fowl!" adding immediately, with a smile, "Praise Heaven, Bozzy, that cows don't fly."*

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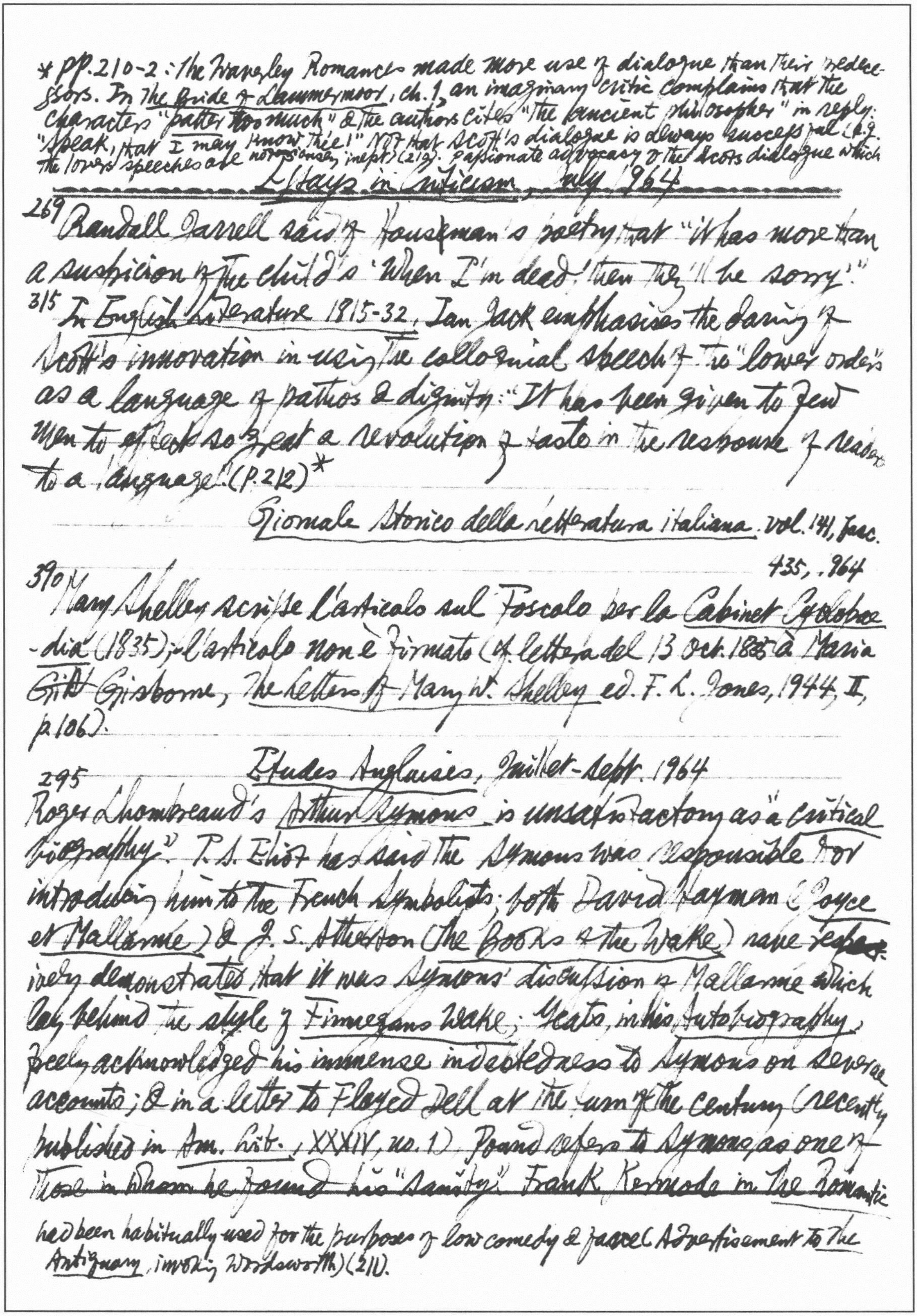
* Of the Italian adage: "Per beato ch'elle non furon pesche!" The occupants of the Castle Poggibonsi were in the habit of presenting some baskets of peaches to the Court of Tuscany. On one occasion, peaches being scarce, they sent figs instead. The pages of the Court were indignant & pelted the messengers with the fruit. The latter, however, took the matter quietly, remarking that peaches would have hurt them worse. / D. Provenzal, Perchè si dice ~~cot~~ così p. 117: "Fortuna che non era porcelluto!"



* pp. 210-2: The Waverley Romances made more use of dialogue than their predecessors. In *The Bride of Lammermoor*, ch. 1, an imaginary critic complains that the characters "*patter too much*" & the author cites "the ancient philosopher" in reply: "Speak, that I may know thee!" Not that Scott's dialogue is always successful (e.g. the lovers' speeches are nonsensical, inept) (212). Passionate advocacy of the Scots dialogue which

Essays in Criticism, July 1964

269 Randall Jarrell said of Housman's poetry that "it has more than a suspicion of the child's 'When I'm dead, then they'll be sorry'."

315 In *English Literature 1815-32*, Ian Jack emphasises the daring of Scott's innovation in using the colloquial speech of the "lower orders" as a language of pathos & dignity: "It has been given to few men to effect so great a revolution of taste in the response of readers to a language" (p. 212)*

Giornale Storico della Letteratura italiana. vol. 141, fasc. 435, 1964

390 Mary Shelley scrisse l'articolo sul Foscolo per la *Cabinet Cyclopaedia* (1835); l'articolo non è firmato (cf. lettera del 13 Oct. 1835 a Maria ~~Gill~~ Gisborne, *The Letters of Mary W. Shelley* ed. F. L. Jones, 1944, II, p. 106).

Études Anglaises, Juillet-Sept. 1964

295 Roger Lhombreaud's *Arthur Symons* is unsatisfactory as a "critical biography". T. S. Eliot has said that Symons was responsible for introducing him to the French Symbolists; both David Hayman (*Joyce et Mallarmé*) & J. S. Atherton (*The Books at the Wake*) have respectively demonstrated that it was Symons' discussion of Mallarmé which lay behind the style of *Finnegans Wake*; Yeats, in his *Autobiography*, freely acknowledged his immense indebtedness to Symons on several accounts; & in a letter to Floyd Dell at the turn of the century (recently published in *Am. Lit.*, XXXIV, no. 1) Pound refers to Symons as one of those in whom he found his "sanity". Frank Kermode in *The Romantic*

had been habitually used for the purposes of low comedy & farce (Advertisement to *The Antiquary*, invoking Wordsworth) (211).

Image accords Symons a "crucial" position in the development of the modern aesthetic. Yet Prof. L. pays little attention to Symons' role as a literary influence, or even as a writer with a coherent theory of art.

Michael Holroyd, *Hugh Kingsmill*.[298] Kingsmill n'était apprécié des universitaires, nous dit-on; après s'être gaussé de lui — quand il déclara par exemple que la "Marguerite" des poèmes de Matthew Arnold était une personne réelle — on le pilla sans vergogne. Il se peut, encore que Garrod ait, dès 1931, dans *Poetry & the Criticism of Life*, loyalement renié l'interprétation présentée antérieurement dans *The Profession of Poetry*, et que cela ressemble fort à une reconnaissance de dette. Ce qui est sûr, c'est que, de ce côté-ci de la Manche, un article du professeur L. Bonnerot sur "La Jeunesse de M.A.", paru dans le numéro d'août 1930 (pp. 520-37) de la *Revue Anglo-Américaine*, expose, concurremment avec ses propres arguments et inductions, l'hypothèse de Kingsmill, les deux chercheurs ayant par ailleurs échangé une amicale correspondance. En 1947, dans sa thèse sur M.A., Bonnerot mentionne explicitement (p. 40) que le mérite d'avoir proclamé "l'existence" de Marguerite revient à Kingsmill

H. R. Hayes, The Dangerous Sex: The Myth of Feminine Evil marshalls a horrendous catalogue of beliefs & attitudes from the legend of the vagina dentata to the femme fatale & the cocktail-party commonplace of "the castrating woman".

Saturday Review

Nov. 28, 1964: [10] "Lawyers are "debarred", priests "unfrocked". On the same principle, musicians should be "denoted", electricians "delighted", models "deposed" etc. "Shut up" = "pipe down", "upbraid" = "dress down", "lay down one's life" = "give up the ghost"; "downcast" = "upset"; "close down" = "fold up"; "turn one's nose up at" = "look down one's nose at". A policy based on deferred danger. [13] Heywood Broun on an actor: "He was not up to his usual standard as the worst actor in Broadway." [18] The fact that we may have more than enough nuclear explosives to shatter our enemy several times over may be more impressive to us than it is to the Chinese, whose reckoning is based on the the number of bombs required to destroy their enemy just once rather than 10 or 50 times over. Overkill capacity has a practical limitation. The arms race will end the human race. [26] The Diaries of Paul Klee: "In art, vision is not as essential as making visible."

Dec. 5, 1964: [11] "An anecdote from Senator Stephen M. Young's Tales out of Congress: Bill Moorhead made a speech before the Daughters of the American Revolution; afterward a young lady rushed up to him & said, "Oh, Congressman, your speech was superfluous, simply superfluous!" "Why, thank you," replied Moorhead. "I'm thinking of having it printed posthumously." "Oh, that's wonderful," she replied, "& the sooner the better!"

Dec. 12, 1964: [14] A student on America's early frontiersmen: "Courageous, strong, & full of wandering lust." [43] No nation should be allowed to shoot its way into the U.N. But China can now bomb its way into it.

*cf. Mark Lemon, ed., *the Jest Book*, no. 508, Canning on the French language: "What can be expected of a language which has but one word for loving & loving, & puts a fine woman & a leg of mutton on a par: J'aime Julie; J'aime un gigot."

German Life & Letters, oct. 1964

24 Th. Mann, *Gesam. Werk*. (S. Fischer Verlag, 1960, XI, 616): "Was ist denn der deutsche Bildungsroman anderes als die Sublimierung und Vergeistigung des Abenteuerromans."

28 Robert Musil, *Der Mann ohne Eigenschaften* (Hamburg: Rowohlt, 1952, p. 1321): "Was in der Beziehung 'Etwas lieben' so ungeheure Unterschiede trägt wie den zwischen Gottesliebe und Liebe zum Fischen, ist nicht die Liebe, sondern das 'Etwas'. Das Gefühl selbst — das catch, attach Hangen, fear Bangen, Begehren, hurt Sehren, eat Zehren: mit einem Wort, das Lieben — läßt einen Unterschied nicht erkennen."*

64 Kafka: "Das Schreiben ... ist Spaß und Verzweiflung".

L'Express

26 Oct.–1er Nov. 1964: St Augustin: "Dieu entend mieux un sanglot qu'un appel." 25 Pour la première fois de son histoire, le P.C. français dit: oui, mais... Les nouveaux dirigeants de Moscou sont disabled désemparés. Ils amorcent une campagne contre M. Krouchtchev, puis ils la stoppent, puis ils reviennent à la charge. 26 M. Brejnev a porté lui-même en terre le cercueil de Togliatti. Mais la plus lourde pierre ne pourra plus sceller les lèvres de l'homme qui advocate préconisait à la fois le dialogue permanent avec Pékin et l'existence, dans les pays occidentaux, d'un communisme "ouvert". Le soir même où fut annoncée l'élimination de M. Krouchtchev, le poète Eugen Evtouchenko, surexcité, téléphonait de Moscou à un ami parisien pour lui dire: "Enfin, on a eu sa peau, à ce cochon..." 92 Selon M. André Maurois dans "Paris-Jour", M. Sartre refusait le Prix Nobel par coquetterie. C'était aussi "pour

Ménager Simone" (de Beauvoir, bien entendu). Le grand expert des passions humaines s'interrogeait: "Serait-elle jalouse?" 75 Roger Blondel, *Bradfer et l'éternel*: "Ce qui jaillit vient d'un conduit, ce qui serpente vient d'une pente slope, ce qui fleurit vient d'un pourrit, ce qui enchante vient d'une fente."

30 Nov.–6 Déc. 1964: 21 "Au siège du Parti se décidait le sabordage scuttling de l'hebdomadaire culturel que dirigeait M. Louis Aragon." 74 "Au mois de janvier, le nom de Ian Fleming était inconnu des Français. Entre le 1er fév. et le 12 nov., l'imprimerie Bussière a fait de ses romans ("the James Bond series") un tirage total de 1.262.000 exemplaires, répartis sur 8 titres — un succès foudroyant sans exemple dans l'histoire de la librairie française.*"

7–13 Déc. 1964: 23 M. Pompidou eut beau presser comme un citron le texte du Général, il n'en tira rien de précis. 29 L'aide de camp est le ~~gro~~ gorille qui prend à bras-le-corps, dans la foule, le Général. 36 Le mur du silence commençait à craquer. 83 *Les Diables amoureux* ont attendu 50 ans pour sortir de leur boîte. Apollinaire s'était contenté de réunir dans ce livre des textes non inédits (des préfaces, des biographies, etc. qu'il avait dû écrire pour la collection des "Maîtres de l'Amour" et pour "Le Coffret du Bibliophile"). 83 Il fait l'éloge de la "grivoiserie" de l'Arétin: "Elle est toute la santé et la sauvegarde du mariage"; car "la variété est bien la seule arme que l'on possède contre la satiété. Et l'homme [l'Arétin] qui, directement ou indirectement, a fourni à l'amour un prétexte pour ne point lasser devait être honoré par tous les gens mariés'."

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* cf *New Statesman*, 4 June 1965: "Gentlemen Prefer Bonds", a review of Kingsley Amis's *The James Bond Dossier*: "It's considered intellectually respectable to know about them. Amis shows that the Spy, that ubiquitous figure in contemporary dreams, is probably the aptest role for any Walter Mitty. Serious French critics, hot as ever on the trail of any ghost of a Zeitgeist, have lengthily analysed Bond as the Machine-man in terms which recall the spoof 'Bond as the Hero of Myth' by David Ormerod & David Ward in the current issue of the

London Magazine. The expertise on games, the Braine-like attention to branded products, etc." (883) John Le Carré is now the most distinguished practitioner of the genre of spy fiction: *Call for the Dead*, *A Murder of Quality*, *The Spy Who Came in from the Cold*, & *The Looking-Glass* ~~War (cf 25 June 1965, pp. 1013-4)~~

21-7 Déc. 1964: Napoléon Ier: "La bravoure procède du sang, le courage vient de la pensée." 18 Le pardon, oui; l'oubli, pas encore. Le pardon, c'est la grâce. L'oubli, c'est l'amnistie, qui efface tout, jusqu'à la trace de la condamnation.

New Statesman

13 Nov. 1964: 722 It is useless trying to sweep immigration under the carpet by claiming that need not be the subject of contention. Consummation should at last be achieved for this chronic victim of political *coitus interruptus*. 733 "If you can't do the time / Don't commit the crime!" 738 Trying to bang the big drum also drags Arthur Schlesinger Jr. far, far below his own level. He should leave such people alone & take on somebody his own size. Girls start off by kissing, & like it, but before they know where they are they find themselves on the gynaecologist's stirruped couch, at the mercy of his rubber gloves, one damned mauling after another. 742 The book, short as it is, carries a lot of surplus fat.

20 Nov. 1964: 769 "We sat at the table reserved for the superpowers. Britain's posture in the world was dignified but increasingly illusory. Cuts will have to be made but the surgery will be kept to a minimum." 770 Lloyd George accused Churchill of loving war as a blue-bottle loves carrion. Winston led the generals an impossible life. "Attlee is a very decent, modest little man. Of course he has a great deal to be modest about." "[on Attlee] Feed a grub on royal jelly & it may become a queen." 771 "The traditions of the navy! What are they? Rum, sodomy, & the lash."

27 Nov. 1964:

201. Bd., 4. Heft. Nov. 1964

Archiv für das Studium der neueren Sprachen und Literaturen,

241 In drei Artikeln betitelt Il caso Wagner ("La Tribuna", Sommer 1892) nimmt D'Annunzio ~~zum~~ zu den beiden "barbari enormi", die damals die lebendige deutsche Kultur repräsentierten: zu Nietzsche und Wagner. 242 Er nennt, außer dem fraglichen Fall Wagner, Nietzsches wichtigste Schriften, erklärt diesen als "uno dei più originali spiriti che sieno comparsi in questa fine di secolo" und definiert seine Werke als "libri bizzarri, scritti con uno stile aspro ed efficace"; dann resümiert er ihren Inhalt: Nietzsches Kampf gegen die "dottrina evangelica predicata dagli slavi", seine Verkündung proclamation der Aristokratie der "uomini superiori", seine "glorificazione superba della vita". Die Artikel leiten eine neue Phase in D'A.'s Schaffen ein: Das Ethos des Mitleids (e.g. die Romane Giovanni Episcopo und L'innocente, ein Teil des Poema paradisiaco) verflüchtigt evaporate sich über Nacht. D'A. widmet im Lauf der folgenden Jahre dem neuen Thema 3 Romane: Trionfo della morte, Le vergini delle rocce und Il fuoco, in denen er den sinnlichen, den politischen und den künstlerischen Aspekt des "Superuomo" beleuchtet. Dem gleichen Idealbild sind eine Reihe von Dramen verpflichtet engages: La città morta, La Gioconda, La gloria und Più che l'amore, dazu nicht wenige Gedichte, besonders in den Zyklen Maia und Elettra. In der Ode Alla morte di un distruttore Nietzsche er bezeichnete sich nicht als Nachfolger Nietzsches, sondern als "il pari del barbaro pellegrino". Unter der Sonne Italiens habe dieser seine "fröhlichen Gedanken konzipiert, 243 dort seine "saggezza forte" herangereift und "illuminato dagli ori di San Marco" habe er das neue Evangelium

erdacht. Bedenkt man, dass die Wiederentdeckung der italienischen Renaissance im 19. Jahrhundert, die in Jacob Burckhardts genialen "Versuch" von 1860 gipfelte, einen unbezweifelbaren Einfluss auf die Entwicklung der Konzeption vom Übermenschen bei Nietzsche hatte, so wird man sagen dürfen, dass D'A. in gewisser Weise über Nietzsche italienische Geistesgut nach Italien zurückgeholt hat. Aber er läßt sich keineswegs durch Nietzsches Polemik gegen Wagner beeindrucken;[244] das Nietzsche-Wort "Wagner resümiert die Modernität" wendet er ins durchaus Positive. Der Komponist Wagner ist für D'A. ein bewundernswerter Vertreter der Moderne. "Soltanto alla musica è oggi dato esprimere i sogni che nascono nelle profondità della malinconia moderna, i pensieri indefiniti, i desiderii senza limiti, le ansie senza causa, le disperazioni inconsolabili..."[245] Über dem Roman *Trionfo della morte* steht als Motto ein Aphorismus aus *Jenseits von Gut und Böse*. Der "Tapfere" valiant, an den in D'A.'s Roman Zarathustras Anruf ergeht is issued, ist ein willenloser *Décadent*: "Egli, il fiacco, l'oppresso, il titubante, l'infermiccio, aveva teso l'orecchio con un profondo turbamento a quella voce nuova che schermiva con sì aspri sarcasmi la debilità, l'irritabilità, la sensibilità morbosa, il culto della pietà, il vangelo della rinunzia..., tutta la ridevole e miserevole effeminazione della vecchia anima europea, tutte le mostruose rifioriture della lue cristiana nelle razze decrepite.... quella voce che affermava la vita, che considerava il dolore come[246] la disciplina dei forti, che ripudiava ogni fede e in ispecie la fede nella morale, che proclamava la giustizia della ineguaglianza, che esaltava le energie terribili, *Vgl. R. Kohr: "Zu den englischen Wörtern in einem französischen Gebrauchswörterbuch", in *Festschrift für Walter Hübner* (Berlin: Erich Schmidt, 1964) S. 61-76. B.M. Charleston: "The English Linguistic Invasion of Switzerland" (*English Studies*, 1959); R.W. Zandvoort, *English in the Netherlands. A Study in Linguistic Infiltration* (1964) (cf. *Revue des langues vivantes*, 1965, No. 3 pp. 302 ff.)

il sentimento della potenza, l'istinto della lotta e del predominio, l'eccesso delle forze generatrici e fecondanti; tutte le virtù dell'uomo dionisiaco del vincitore, del distruttore, del creatore..." 247 Am Ende des Geleitbriefs an den Freund Michetti D'A. schreibt: "Noi prepariamo con sicura fede l'avvento dell'Uebermensch, del superuomo".

271 Vittorio Santoli: "...una delle costanti della mia ... opera di germanista è stato lo sforzo di togliere i fatti tedeschi e nordici dalle strettezze dei letti nazionali e procrustei, far circolare intorno a loro un'aria europea... Nulla, infatti, di più squallido e inutile che l'imitazione (necessariamente inferiore) di occhiali tedeschi ... per guardare le cose tedesche" (*Fra Germania e Italia*).

Etiemble, *Parlez-vous franglais?* (Collection Idées, Gallimard).

312 Als die Italomanie der französischen Medici-Anhänger adherents der Nationalsprache bedrohlich in Frage stellte, erhoben ehrenhafte Patrioten ihre warnende Stimme (e.g. Henri Estienne, *Deux Dialogues du nouveau langue françois italianizé et autrement desguizé*. Fast vierhundert Jahre später sieht sich das inzwischen zur "langue de l'homme blanc cultivé" (Etiemble, S. 301) herangereifte Französisch einer nicht weniger ernsthaften Gefahr ausgesetzt exposed: le *Cancer yanqui* (S. 333). "J'entends un Molière, un Chaplin de la radio, de la télévision, de la publicité pour en finir avec cette nouvelle et ridicule préciosité" (S. 296-7). Der Titel ist von Maurice Rat inspiriert (in *France-Soir* vom 26. Sept. 1959; vgl. S. 34, 43, 331). 313 Etiemble-Schülerin Nelly Shklar, *L'américanisation de la publicité, 1945-61*.* Actuell' et *prospectiv grammair' digest du sabir atlantyck* (129, 226)

New Statesman

25 Dec. 1964: [982] The power of the Lords to reject socialist legislation must, like a bee's sting, be reserved for use on a unique occasion. [985] Anythg royal turns these people into sycophantic jelly. [986] The Red Lantern contains moments of such melodrama that Wilde's remark about Dickens seems the only comment: a man must have a heart of stone to read of the death of Little Nell without bursting into laughter. [988] Gina Lollobrigida has been asked by the president of the West German Nature Protection Society to stop wearing her leopard skin coat, on the grounds that the fashion threatens the extinction of these "beautiful & noble creatures." [994] These things date quickly & are already receding down Memory Lane.

4 Dec. 1964: [861] The sterling crisis, now effectively surmounted, has punctured the euphoria of the early, glad days of Labour government. [863] A crisp attitude imparts an air of authority to what ultimately is only air. It brakes the stampede. [866] Ministers unmuddled themselves. [870] Churchill has become a totem-pole worshipped hysterically by the mob. [881] The standard "consumer package" plus embellishments. The "Other America" of the submerged poverty-stricken rejects. [882] "How to reconcile the requirement that an ambassador has to make speeches with the fact that he has little to say"? (J. K. Galbraith). [884] Bismarck subordinated everything to expediency & recognized no higher law than sacro egoismo. [886] Frank Harris's mendacious & lewd My Life & Loves (W. H. Allen, 63s.) represented a last desperate effort to raise wind. The first vol. was printed in Germany, & some photographs of nude women were included by way of illustration to drum up sales. Actually, his profits from the autobiography were meagre & difficult to collect. His wife Nelly's

heirs (hers!) have benefited financially from it on an infinitely greater scale than ever he did (£25 000 for the paper-back rights alone). Both Harris & Mussolini had a taste for white spats. The dyed black moustache was pegged up at night. Even when he tells the truth (as Max Beerbohm remarked, even Harris's inventiveness about himself sometimes ran dry), he can scarcely be believed. 888 "Christ went deeper than I, but I have had a wider range of experience", he boomed to Hugh Kingsmill. A slice of Ruffian life. 890 Major Craufurd-Stuart's bon mot on the Washington widow Edith Bolling Galt with a jeweller's shop who became the 2nd Mrs Woodrow Wilson wrecked his career & was one of the most expensive cocktail-party jokes: "When the President proposed to her, she was so surprised she fell out of bed." For 17 months this woman literally ruled the U.S. 891 Through paralysis & loss of speech Wilson was totally unable to discharge the normal functions of the presidency except driving around the streets of Washington propped up in the back seat of a car. 893 Shaw: "I think the most ridiculous sight in the world is a man on a bicycle, working away with his feet as hard as he possibly can, & believing that his horse is carrying him, instead of, as anyone can see, he carrying the horse."

11 Dec. 916 The President looked stoically blue with cold, shuffling discreetly to restore his circulation. At the dramatic confrontation hard bargains will be struck. 918 She came to recognize the error of her ways. The boys from the Congo insist on being supplied with girls. The demand hurts Chinese pride & their new puritanism, but it is met. 924 The attitude, all too common, of turning all accepted reputations into rat dung. The sub-

*4 Dec. 1964, p. 872: The post-war supersession of "that" by "this". Before the war, if you asked a man "What do you think of prohibition?" he would say, "Ah, that's a problem which..." Today he tends to say: "Ah, this is a problem which..." It's probably due to the immigrant intelligentsia from Central Europe; "I don't understand this man" conveys the impression of having him under close & eminent scrutiny on some Viennese couch".

stitution of "this" for "that" has long been standard usage in America "this" brings one closer to the object, makes it cosier. It's the lingo of parvenus (another embarrassing example is the current expression "with it"). Some say the substitution is simply an Oxford affectation.*

18 Dec.: 949 A firm ceiling must now be placed on defence spending. 950 A cabinet minister was observed desperately pulling rank in a frantic effort to obtain service at the big hotel. 953 He is reporting a rumour or backing a hunch, not stating a hard fact. 959 In the Borneo war the British army practices psychological warfare, the so-called "Hearts & Minds" operation. 960 The Commonwealth soldiery are supposed to behave as an integral part of the country, not merely a more or less friendly occup. force. As well as fight, they build bridges, run clinics, kill rats, help with the harvest.

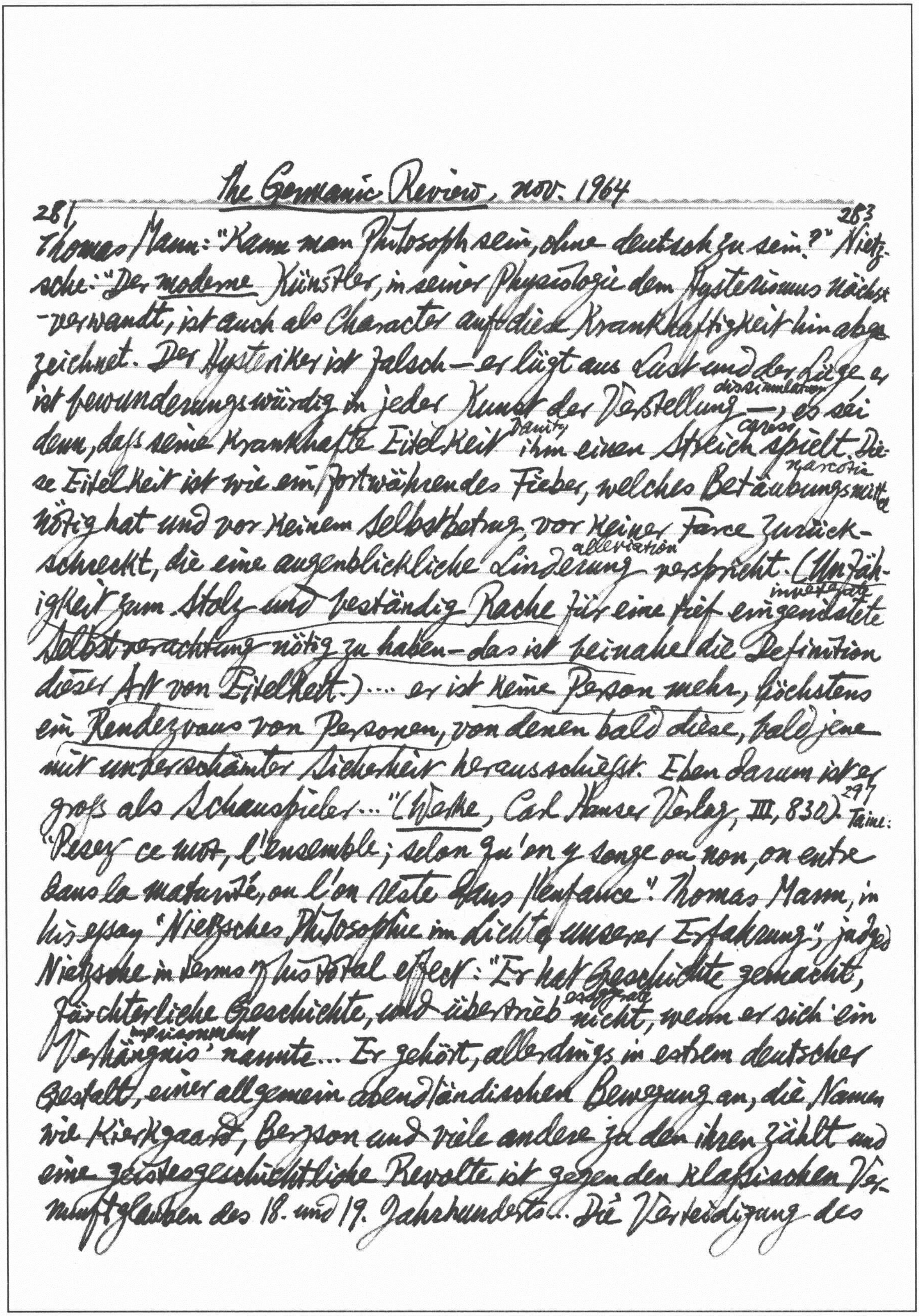
RES. Nov. 1964

353 In the Arcadia, Bk I, Pyrocles, having fallen in love with a portrait of Philoclea, puts on the dress of an Amazon woman to gain access to the girl. He adopts a feminine name (Cleophila in the Old Arcadia, Zelmane in the New Arcadia). This instance of transvestism has often embarrassed Sidney's critics, according to whom, it is only the modern mind which finds female impersonation unseemly (e.g. F. S. Boas, Sir Philip Sidney, p. 65). The examples produced to substantiate the Elizabethans' acceptance of transvestism are unconvincing, because they consist only of women dressing as men (J. J. Jusserand's example of Felismena disguised as a page in Sidney's model Montemayor is also a case in point, see

Musidorus: "...if reason direct it, we must doo it, & if we must doo, we will doo it; for to say I cannot is childish, & I will not, womanish" (*The Prose Works of Sir Philip Sidney*, ed. A. Feuillerat, I, 77).

The English Novel in The Time of Shakespeare, tr. E. Lee, p.238, n.1). Instances of men dressing as women are much more rare. Spenser explicitly condemns "that lothly uncouth sight, / Of men disguiz'd in womanishe attire" (*The Faerie Queene* V.vii.37).[354] Barnaby Rich in *My Ladies' Looking Glasse* (1616) cites the Bible (Deut. xxii.5) as his authority against the practice: "abomination to the Lord thy God." And this familiar text was also frequently cited by the Puritans in their attacks on the theatre where female roles were played by boys (cf *Bartholmew Fayre*, V.v, in *Works*, ed. C.H. Herford & P. & E. Simpson, VI. 135-6). Sidney really intended his readers to find Pyrocles's disguise offensive.[356] His womanish attire is a symbolism of his subjection to passionate love, what Musidorus calls "this effeminate love of a woman" (I, 78). The word "effeminate" had a special colouring implying devotion to women (see *O.E.D.*). Robert Burton states that passionate love "turns a man into a woman" (*The Anatomy of Melancholy*, ed. A.R. Shilleto, III, 163).[357] In the *Orlando Furioso* (VII. 46-7) Rogero is made womanish by passionate love for Alcyna.[361] Sidney himself expresses contempt for distaff Hercules in the *Defence of Poesie* (III. 40). Burton uses "Herculean Love" as an uncomplimentary epithet for passionate love (III, 8).

453 Posterity will wonder how the school of *Scrutiny* ever acquired a reputation for critical rigour. Rigorous, never; closely analytical, hardly ever; dull, rather often. The journal, ponderous & cotton-woolly, was decidedly *a part of the staid old Cambridge establishment that insisted on drawing* the curtains & complaining of living in the Dark Ages, that believed English literature had all but died with Lawrence in 1930.



The Germanic Review, nov. 1964

281 283
Thomas Mann: "Kann man Philosoph sein, ohne deutsch zu sein?" Nietz-
sche: "Der moderne Künstler, in seiner Physiologie dem Hysterismus nächst-
verwandt, ist auch als Character auf diese Krankhaftigkeit hin abge-
zeichnet. Der Hysteriker ist falsch — er lügt aus Lust und der Lüge a
dissimulation
ist bewunderungswürdig in jeder Kunst der Verstellung —, es sei
vanity caress
denn, daß seine krankhafte Eitelkeit ihm einen Streich spielt. Die-
narcotic
se Eitelkeit ist wie ein fortwährendes Fieber, welches Betäubungsmittel
nötig hat und vor keinem Selbstbetrug, vor keiner Farce zurück-
alleviation
schreckt, die eine augenblickliche Linderung verspricht. (Unfäh-
inveterate
igkeit zum Stolz und beständig Rache für eine tief eingewurzelte
Selbstverachtung nötig zu haben — das ist beinahe die Definition
dieser Art von Eitelkeit.) ... er ist keine Person mehr, höchstens
ein Rendezvous von Personen, von denen bald diese, bald jene
mit unverschämter Sicherheit herausschießt. Eben darum ist er
groß als Schauspieler ..." (Werke, Carl Hanser Verlag, III, 830). 297 Taine:
"Pesez ce mot, l'ensemble; selon qu'on y songe ou non, on entre
dans la maturité, ou l'on reste dans l'enfance". Thomas Mann, in
his essay "Nietzsches Philosophie im Lichte unserer Erfahrung", judged
Nietzsche in terms of his total effect: "Er hat Geschichte gemacht,
exaggerate
fürchterliche Geschichte, und übertrieb nicht, wenn er sich 'ein
imprisonment
Verhängnis' nannte ... Er gehört, allerdings in extrem deutscher
Gestalt, einer allgemein abendländischen Bewegung an, die Namen
wie Kierkgaard, Bergson und viele andere zu den ihren zählt und
eine geistesgeschichtliche Revolte ist gegen den klassischen Ver-
nunftglauben des 18. und 19. Jahrhunderts ... Die Verteidigung des

Instinkts gegen Vernunft und Bewußtheit war eine zeitliche Korrektur. Die dauernde, ewig notwendige Korrektur bleibt die des Lebens durch den Geist — oder die Moral, wenn man will. Wie zeitgebunden, wie Theoretisch auch, wie unerfahren mutet uns Nietzsches Romantisierung des Bösen heute an! ..." (Neue Studien, Bermann-Fischer Verlag, 1948, p. 156-77.

The Journal Aesthetics & Art Criticism, Winter 1964

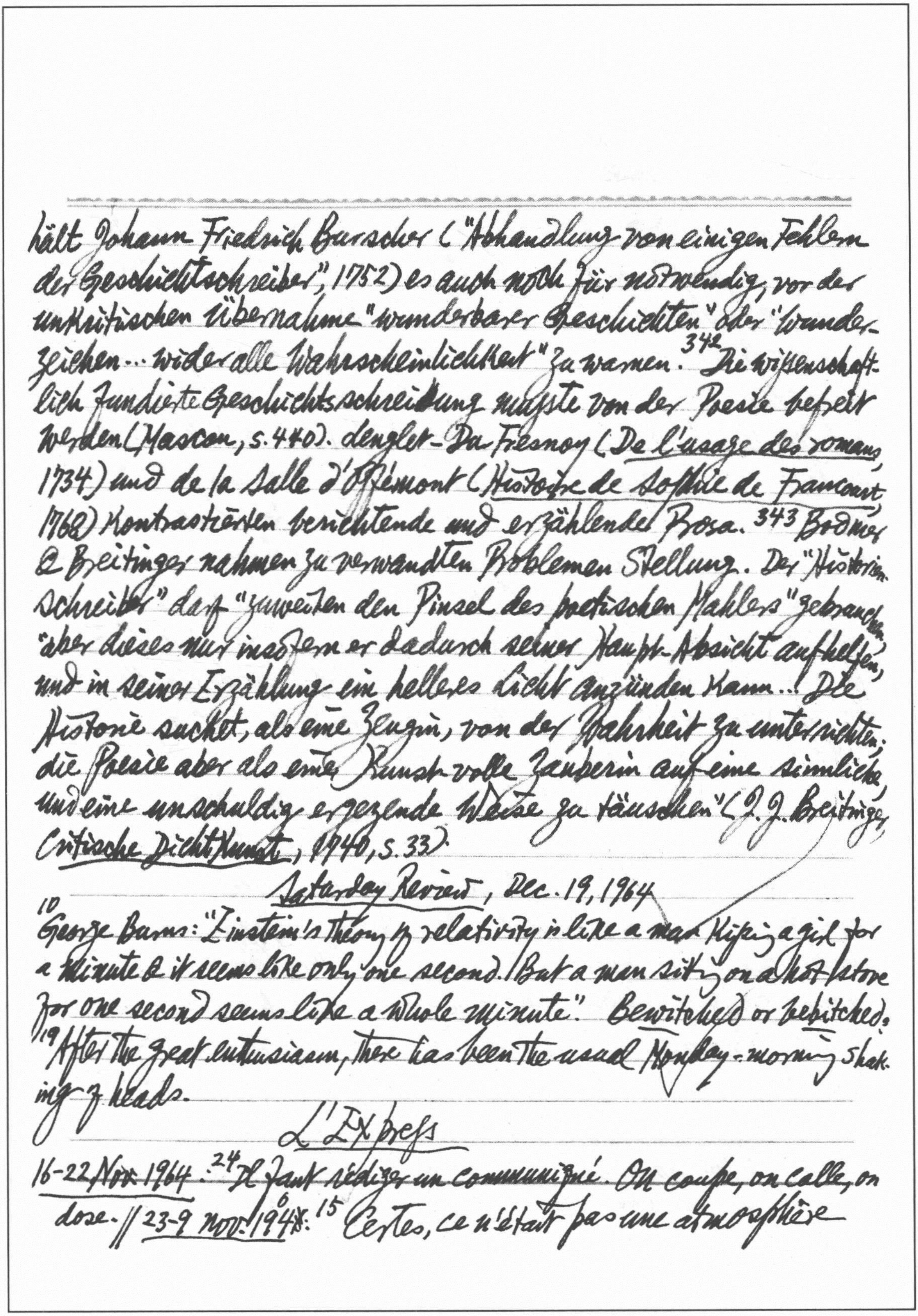
187 The enjoyment of beauty has been regarded as possible only through the intervention of distance. The sensuous is admissible only when perceived through the senses of sight & hearing, while the senses of taste, smell & touch suggest the sensual: Characterizing art media on the basis of the sense through which they are perceived leads to gross distortion of aesthetic experience. Sculpture, nominally a visual art, is tactile in appeal (cf Frances W. Herring: "Touch—the Neglected Sense" in JAAC, 1949, pp. 206-7); the literary arts are inexplicable in terms of sensory perception.

The London Magazine, Dec. 1964

56 A small house, the kind called a Bijou house. Graham Greene's favorite Conrad was The Secret Agent. 57 Jowett: "Never explain never apologize." 59 She gets a lech on the boy & wants him to have a fuck.

MLN. Oct. 1964

338 Anfänge des modernen historischen Romans sind schon Mitte des 18. Jahrhunderts zu erkennen. 340 Es ist nicht die Aufgabe eines gewissenhaften Historikers, „aus der Historie einen Roman zu machen" (Johann Jacob Mascou, Geschichte der Teutschen, 1726, S. 443). 341 Wie Mascou



hält Johann Friedrich Burscher ("Abhandlung von einigen Fehlern der Geschichtschreiber", 1752) es auch noch für notwendig, vor der unkritischen Übernahme "wunderbarer Geschichten" oder "Wunderzeichen... wider alle Wahrscheinlichkeit" zu warnen.[342] Die wissenschaftlich fundierte Geschichtsschreibung mußte von der Poesie befreit werden (Mascon, s. 440). Lenglet-Du Fresnoy (*De l'usage des romans*, 1734) und de la Salle d'Offémont (*Histoire de Sophie de Francourt* 1768) kontrastierten berichtende und erzählende Prosa.[343] Bodmer & Breitinger nahmen zu verwandten Problemen Stellung. Der "Historienschreiber" darf "zuweilen den Pinsel des poetischen Mahlers" gebrauchen, "aber dieses nur insofern er dadurch seiner Haupt-Absicht aufhelfen, und in seiner Erzählung ein helleres Licht anzünden kann... Die Historie suchet, als eine Zeugin, von der Wahrheit zu unterrichten; die Poesie aber als eine kunst-volle Zauberin auf eine sinnliche und eine unschuldig ergezende Weise zu täuschen" (J. J. Breitinger, *Critische Dichtkunst*, 1740, s. 33).

Saturday Review, Dec. 19, 1964

[10] George Burns: "Einstein's theory of relativity is like a man kissing a girl for a minute & it seems like only one second. But a man sitting on a hot stove for one second seems like a whole minute". Bewitched or bebitched. [19] After the great enthusiasm, there has been the usual Monday-morning shaking of heads.

L'Express

16-22 Nov. 1964: [24] Il faut rédiger un communiqué. On coupe, on colle, on dose. // *23-9 Nov. 1964*: [15] Certes, ce n'était pas une atmosphère

*cf ~~"snake-pit"~~ *The Hudson Review*, Summer 1962, p. 243: "The College as a snake-pit"; German: "Spinne-feind" (Heinz Küpper, *Wörterbuch der deutschen Umgangssprache*, Bd. I, S. 453).

limpide, mais de là à représenter Vichy comme un panier de crabes....!*
20 Il y a un peu plus de 30 mois, quand M. Michel Debré qui était alors Premier ministre entrait dans ce bureau, le Général crispait la lèvre et fronçait le sourcil. Avec un peu d'amertume, parlant de M. Georges Pompidou, qui était à l'époque reçu avec faveur à l'Élysée, M. Debré disait: "Il est plus facile d'être la favorite qu'on voit de temps en temps que l'épouse qu'on doit supporter tous les jours." // *28 Dec.–3 Jan. 1965*: 41 "Le Général de Gaulle a un peu oublié les jugement qu'il portait sur le Maréchal Pétain: "*La vieillesse est un naufrage. Il ne faut pas se laisser vieillir au pouvoir. La grande affaire, en politique, c'est de savoir se retirer à temps*... Le Maréchal est mort en 1925" (J.-R. Tournoux, *Pétain et de Gaulle*). 1925: Philippe Pétain avait 70 ans. Charles de Gaulle en a 75 aujourd'hui.
16 "*Je suis leur chef, donc je les suis.*"

New Statesman, 1 Jan. 1965

2 James Reston in the *N.Y. Times*: "We are at war ~~with~~ in Vietnam, but we have killed more people on the highways this Xmas week than we have lost in Vietnam in the last 5 yrs". The war is bogging down a substantial share of the American officer corps. Weak ambassadors who became captive apologists of the regime or tough ones who were virtual proconsuls. 6 Chairman Mao waved his magic wand, but water did not spring from the bare rock. 8 £500,000 spent on the Don't-Drink-&-Drive campaign. 11 The perennial whiff of the over-flowing cesspit. 29 The Communist Party hopes to be the ultimate beneficiary whatever the outcome. 45 Few people straddle the 2 cultures as J. Robert Oppenheimer does. G. K. Chesterton's comforting paradox that "whatever is worth doing is worth doing badly".

642, as the school-child neatly put it, "When you compare them there's no comparison". 643 The up-grading of Peacock & Clare in recent years hardly seems justified.

X cf Petronius, *Satiricon*, 115.

The Modern Language Review, Oct 1964

1966 F[édération] I[nternationale for des] L[angues et] L[ittératures] M[odernes] Congress will take place at the University of Strasbourg; the general theme will be "Le réel dans la litt. et dans la langue". *The Year's Work in Modern Language Studies*, current vol. (Vol. 24, 1962), ed. Graham Orton.

511 The sea was the type of all earthly instability. Lucretius warns us to avoid the "infidi maris insidias virisque dolumque" (*De Rerum Natura*, II, 557), cf Propertius, III.vii.31 & 32; I.xvii.13; Statius, *Sylvae*, III.ii.61. The first launching of ships is often numbered among the causes for the decline of the Golden Age (Lucretius, V.1002; Ovid, *Metam.*, I.94; Horace *Carmina*, I.iii.9; Propertius, III.v.11). Ovid, in what is possibly the greatest storm description in Latin makes the sea the instrument of fate to which even the gods themselves are subject. In Senecan imagery, the sea is almost always described in storm & is often used as an example of life itself lived under the sway of the passions (*Epist.* IV.7; LXXXV.33; *ad Polyb.* IX.6; *de Brevit.*, VII.10). 512 Thus even antiquity, the sea was associated with a topic which later came to be known as *de contemptu mundi*. cf Boethius, *De Cons. Phil.*, II.m.3. Petrarch, *Rime*, II. Canz. iii; Spenser, *Minor Poems* (Oxford, 1910), p. 485. Donne, *Storm & Calm*; cf Lucan *Pharsalia*, V.434-46, 634-42 X

human sacrifice everywhere
617 Brecht's outburst against "tragedy": "Menschenopfer, allerwege! Bar-
amusement
barische Belustigungen! Wir wissen, daſs die Barbaren eine Kunst
haben. Machen wir eine andere" (*Kleines Organon*, para. 33).

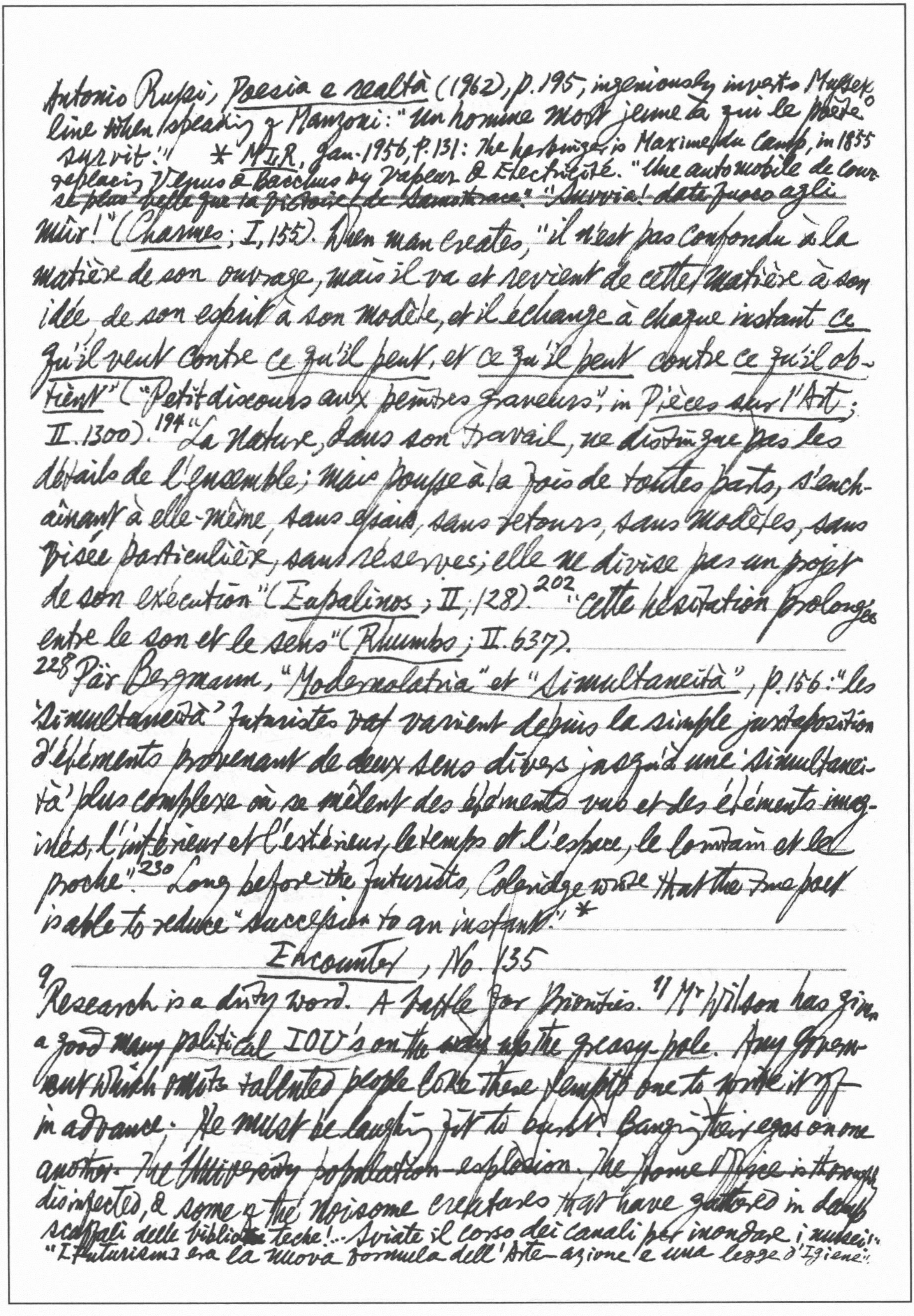
Abraham Cowley, *The Preface to the Poems* 1656: "'Tis, I confess, but seldom seen that the poet dies before the man" (*The Essays & other Prose Writings*, ed. A. B. Gough, p. 4).

Sainte-Beuve, *Portraits littéraires*, I, p. 415 "Millevoye": "Il se trouve dans les trois quarts dans hommes, comme un poète qui meurt jeune, tandis que l'homme survit. Millevoye est au dehors comme le type personnifié de ce poète jeune qui ne devait pas vivre, et qui meurt, à 30 ans plus ou moins, en chacun de nous."

The Romanic Review, oct. 1964

173 The moral & intellectual development of the *Essais* is reflected by the succession of Montaigne's favorite heroes in the 20 yrs of his essay writing. "Chaque homme porte la forme entière de l'humaine condition" (III.ii; ed. A. Thibaudet, Bib. de la Pléiade, 900). 175 Though Homer is chosen as one "des plus excellens hommes" in an essay on that subject (II.vi), Montaigne could not read him in the original & disclaimed any ability to evaluate him critically (II.xxxvi; 840). But Virgil is quoted no less than 160 times (Pierre Villey, *Les Sources et l'évolution des Essais de Montaigne*, 1908, I, 237).

190 Gide in the preface to his *Anthologie de la poésie française* (Bib. de la Pléiade, p. ~~x~~ xi): "La Poésie est comparable à ce génie des *Nuits Arabes* qui, traqué, prend tour à tour les apparences les plus diverses afin d'éluder la prise, tantôt flamme et tantôt murmure; tantôt poisson, tantôt oiseau; et qui se réfugie enfin dans l'insaisissable grain de grenade que voudrait picorer le coq"; "La Poésie, grain de grenade où se ~~soft~~ resserre le génie". Cf Valéry: "Les Grenades" (in *Charmes*; *Oeuv.*, Bib. de la Pléiade, I. 146): "Dures grenades entr'ouvertes / Cédant à l'excès de vos grains / Je crois voir des fronts souverains / Éclatés de leurs découvertes! // Si les soleils par vous subis, / Ô grenades entre-bâillées, / Vous ont fait d'orgueil travaillées / Craquer les cloisons de rubis, // Et que si l'or sec de l'écorce / À la demande d'une force / Crève en gemmes rouges de jus, // Cette lumineuse rupture / Fait rêver une âme que j'eus once had / De sa secrète architecture." 193 "Palme": "Patience, patience, / Patience dans l'azur! / Chaque atome de silence / Est la chance d'un fruit



Antonio Russi, *Poesia e realtà* (1962), p.195, ingeniously inverts Musset's line when speaking of Manzoni: "Un homme mort jeune à qui le poète survit." * *NIR*, Jan. 1956, p.131: The harbinger is Maxime du Camp, in 1855 replacing Venus & Bacchus by Vapeur & Electricité. "Une automobile de course plus belle que la Victoire de Samothrace." "Suvvia! date fuoco agli muri!" (*Charmes*; I, 155). When man creates, "il n'est pas confondu à la matière de son ouvrage, mais il va et revient de cette matière à son idée de son esprit à son modèle, et il échange à chaque instant *ce qu'il veut* contre *ce qu'il peut*, et *ce qu'il peut* contre *ce qu'il obtient*" ("Petit discours aux peintres graveurs", in *Pièces sur l'Art*; II.1300). 194 "La Nature, dans son travail, ne distingue pas les détails de l'ensemble; mais pousse à la fois de toutes parts, s'enchaînant à elle-même, sans essais, sans retours, sans modèles, sans visée particulière, sans réserves; elle ne divise pas un projet de son exécution" (*Eupalinos*; II, 128). 202 "cette hésitation prolongée entre le son et le sens" (*Rhumbs*; II.637).

228 Pär Bergman, *"Modernolatria" et "Simultaneità"*, p.156: "les 'simultaneità' futuristes ~~vat~~ varient depuis la simple juxtaposition d'éléments provenant de deux sens divers jusqu'à une 'simultaneità' plus complexe où se mêlent des éléments vus et des éléments imaginés, l'intérieur et l'extérieur, le temps et l'espace, le lointain et le proche." 230 Long before the futurists, Coleridge wrote that the true poet is able to reduce "succession to an instant." *

Encounter, No. 135

9 "Research is a dirty word. A battle for priorities." 11 Mr Wilson has given a good many political IOU's on the way up the greasy pole. Any Government which omits talented people like these tempts one to write it off in advance. He must be laughing fit to burst. Banging their egos on one another. The University population explosion. The Home Office is thoroughly disinfected, & some of the noisome creatures that have gathered in damp scaffali delle biblioteche!... Sviate il corso dei canali per inondare i musei!" "I Futurismo era la nuova formula dell'Arte-azione e una legge d'Igiene".

"La guerra attuale [war of 1914] è il più bel poema futurista apparso finora".
"Pour la guerre, seule hygiène du monde et seule morale éducatrice".
D'Annunzio called Marinetti "cretino fosforescente".

Corners were sprayed with political Flit. The Government runs away from its own sword for fear of cutting its fingers."12. The legalisation of private buggery & the nationalisation of steel.

21 General Sheridan: "If I owned Texas & Hell, I'd rent Texas & live in Hell". Goldwater: "All bullies are cowards. Khrushchev would back down if faced down".

47 A brilliant conversationalist, he never hogged the floor. In art, he bit off more than could be chewed.

53 S. Spender: "With Lukács in Budapest": The general impression he gives is of a Jewish Bertrand Russell,54 spirited, but not spiritual, a bit worn but quite ageless. His manner was that of a most courteous & considerate millionaire of learning.55 He greatly admired Alexander Solzhenitsyn's *A Day in the Life of Ivan Denisovich*. He found *Ulysses* boring & tedious, & had read it only out of a sense of obligation. Tschernischewski had first noted the use of interior monologue in the youthful writing of Tolstoy.56 Of course there are many examples of it in his later work (Prince Andrey's thoughts after Austerlitz) & in Dostoevsky. In Proust's novel there is a real picture of the world, not a naturalistic — & pretentious & grotesque — photomontage of associations. Lukács likened himself to the street urchin in the Hans Andersen story. All the critics praised Joyce. Lukács looked & saw that the Emperor has no clothes. He looked & saw that there was nothing to Samuel Beckett, nothing to the *Alexandria Quartet* of Lawrence Durell, nothing to the semanticist school of criticism.

* Answered in 22 Jan. p. 112 by G. R. Taylor: "Since it should be relatively easy to live on a professor's salary, I presume the wife's sense of vocation made her unwilling to forfeit a career at which she must have been most proficient..."

59

V. S. Naipaul, An Area of Darkness. A Trinidad Indian who has spent much of his time in England. 60 "Indians defecate everywhere. They defecate, mostly beside the railway tracks... They defecate on the beaches, on the hills, on the streets; they never look for cover... A starved child defecates at the roadside while a mangy dog waits to eat the excrement." Naipaul agrees with Malcolm Muggeridge that almost the last true Englishman are Indians. 61 Public defecation rears its ugly bottom, & God bless the proprietor of Liward Hotel for "Flush System." "I was faceless. I might sink without a trace into that Indian crowd."

Evelyn Waugh: 64 "Nobody cares for me in the least / Everyone thinks I'm a horrible beast." 66 With the indulgence appropriate to the Violons d'Ingres, we have admired Mr Waugh's illustrations to his own novels.

New Statesman, 15 Jan. 1965

61 Statement of Intent. The heart as well as the head must play its part in shaping society. 62 While Bowles chooses the swish hotel, Cousins is roughing it at a public house. 65 In an article in Look magazine, an aging Polonius Mr Samuel Grafton recorded with horror that "a young man approached a girl in a friend's house & asked, out of the blue, 'Would you care for a little sexual intercourse?'" The University of California is a "multiversity." 75 Correspondence: It is one of the hardships of the life of a common prostitute that it is almost impossible for her in private life to live with one man as husband & wife. Her profession is hard. The man adopts the role of housekeeper & cook; the woman is the bread-winner. A university professor I knew lived very happily in this role but there always hung over the home the fear that any day he might get 6 months for "living on her earnings", as his income was so much less.*

*Lately reprinted in West Germany (Berlin-Spandau: Hermann Luchterland Verlag, 1963, 169 pp.), prefaced by a nihil obstat from Lukács which is both an apologia & an autocritique.
8 cf "Les limites de la notion de structure en ethnologie" in Sens et usages du terme structure
80 (1962); Le Cru et le cuit (1964)

Insiders & Outsiders, U & non-U, hedgehog & fox. the Sunday savants. Dissatisfaction with Oxbridge philosophy found its voice in Ernest Gellner's Words & Things.*° 82 Why should anyone bother to write about the fairly virgin subject of people who pick their noses & eat their pickings if all he can say about it is—as Richard Chopping does in The Fly—an implied "ugh"? To make our flesh creep & mine wine to sleep.84 Brigid Brophy was matched against Mary McCarthy in an interminable prize-fight.

Journal of the History of Ideas: Jan.-Mar. 1965

148 the recent number of the Revue de l'Institut de Sociologie of the Université Libre de Bruxelles, is consecrated to Problèmes d'une Sociologie de Roman (1963), under the direction of Lucien Goldmann,149 who describes his own peculiar combination of an Existentialist stance with a Marxist ideology as paramarxiste. The adjective in the title of his long article "Introduction à une Étude Structurale des Romans de Malraux" has become something of an interdisciplinary catchword, with its presumptive model in Lévi-Strauss's Structural Anthropology & its untranslatable Germanic equivalent Gestalt. Yet Goldmann shows little interest in the elements of novelistic construction & surveys only the ideological content of Malraux's novels;150 his unarticulated premise is an equation between Malraux's creative period & his ci-devant Marxism. Goldmann also revives the unduly neglected theory of Georg Lukács by translating 2 chapters from his penetrating essay Die Theorie des Romans (1920), written shortly before his conversion to Marxism & hence not included in his canon.* 151 Lukács's conceptual scheme,

*° cf the interview with Gellner in Ved Mehta, Fly & the Flybottle for his attack on linguistic philosophers.

*Lucien Goldmann, *Pour une sociologie du roman*, Gallimard, 1964.

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however, is best suited to the *Bildungsroman* & best satisfied by *Wilhelm Meister*; he was writing, as he now reminds us, before the innovations of Prou Joyce & Mann*. René Girard, author of the paradoxical & provocative *Mensonge Romantique et Vérité Romanesque*, contributes 7 pages which project a breath-taking span, "De 'La Divine comédie' à la sociologie du Roman": the episode of Paolo & Francesca, whose genuine emotion was brought about by the romance of Galeotto, is treated as an example of "le désir dérivé", & one is reminded of La Rochefoucauld's maxim that many people would never fall in love if they had not read about it somewhere (cf Quixotry & *Bovarysme*).

Aut Aut, Gennaio 1965

7 Un fatto che potrebbe sembrare esaurito da un'unica prospettiva invece si rivela polisenso e tanto più concreto quanto più è polisenso.

67 Sartre, pur avendo ammesso che l'identità vita-letteratura è una "lunga, e dolce follia", aff., ma tuttavia che egli non potrà far altro: "J'ai désinvesti mais je n'ai pas défroqué: j'écris toujours. Que faire d'autre? *Nulla dies sine linea*" (*Les Mots*, p. 211).

New Statesman, 22 Jan. 1965

97 Our value as a partner has fallen. Acheson: "Britain has lost an empire & has not yet found a role." Is it possible, or desirable to put the "Great" back in Britain? Can the spirit of Kipling be exorcised from Downing Street? 98 The civil servants are stringing the new Ministers patronisingly along. Fraternal pats on the back are often transmuted into buffets. The attempt to thrust

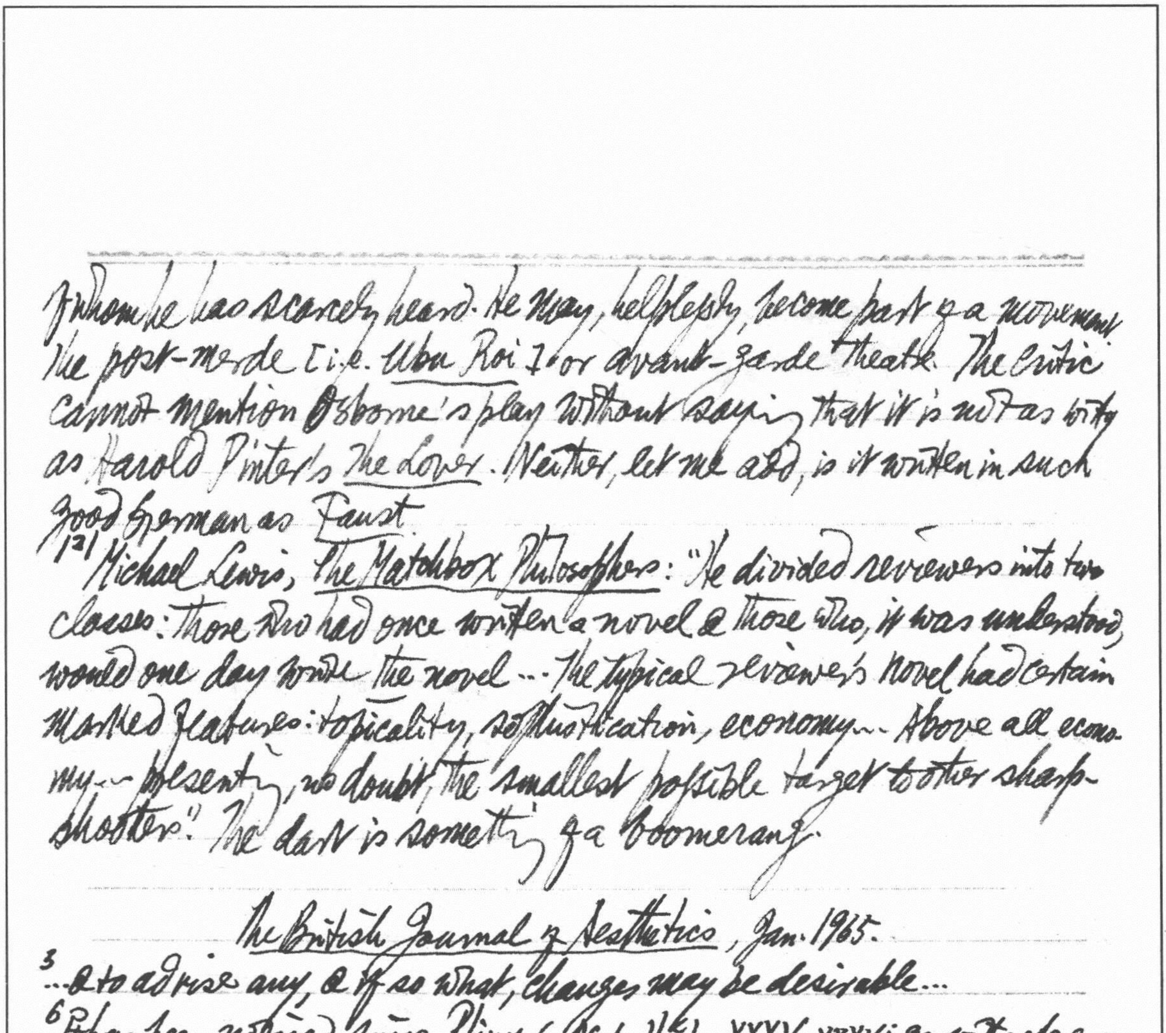
an inquisitive thumb into no less than 4 ministerial pies has led to demarcation difficulties. They used to "go blind watching each other". To blast joyfully through any barriers of protocol that stand in his way.

99 He had caught the housing officer giving flats to his friends out of turn & taking bribes from others, so that they could jump the queue.

101 Such hyperbole is a national curse. The star system has a fatal fascination for Americans. It is not enough for a writer to be deemed good; he must be the greatest. 104 A step back from the dangerous brinkmanship on both sides of the Straits of Malacca. Sukarno & the Tunku are both prima donnas. They play the tune & we foot the bill. A feudal society underpinned by Britain's financial & military strength. 106 His withdrawal from the UN had only muted blessing from the Soviet Union, with all-out praise only from Peking & the ventriloquist dolls in countries which repeat Chinese propaganda. 108 When I said smile at the Chairman, I didn't mean wink.

114 Lenin never did a day's work, in the conventional sense, in his life: until his mother's death in 1916, he subsisted on her pension from the Tsar. He wrote 10 million words — a notable physical achievement but hardly an intellectual one. Intended for publication in Tsarist Russia, his *Imperialism*, largely lifted from Hobhouse, made no mention of Russian imperialism in Asia. 118 The linguistically underprivileged

120 No serious writer today can escape two unnerving experiences. One is to be faced with ingenious, subtle & totally unexpected meanings for his writings. The other is to be found influenced by writers



of whom he has scarcely heard. He may, helplessly, become part of a movement: the post-merde [i.e. *Ubu Roi*] or avant-garde theatre. The critic cannot mention Osborne's play without saying that it is not as witty as Harold Pinter's *The Lover*. Neither, let me add, is it written in such good German as *Faust*.

[2] Michael Lewis, *The Matchbox Philosophers*: "He divided reviewers into two classes: those who had once written a novel & those who, it was understood, would one day write *the* novel ... The typical reviewer's novel had certain marked features: topicality, sophistication, economy ... Above all economy ... presenting, no doubt, the smallest possible target to other sharp-shooters." The dart is something of a boomerang.

The British Journal of Aesthetics, Jan. 1965.

3 ...& to advise any, & if so what, changes may be desirable...

6 It has been noticed since Pliny (*Nat. Hist.*, XXXV. xxxvi. 90 with reference to Apelles's painting of Antigonos; cf. Quintilian, *Inst. Orat.*, II. xiii. 12) that the two sides of faces are physically asymmetrical. Portraitists, the most acute observers of the face, have often accentuated this physical asymmetry. 20th Century theorists have discovered that often faces have "spiritual asymmetry"—that one side of the face is more the window into the inner life, expressing introverted tendencies, whereas the other side is more the mirror of the social life & the soul's struggle with the outer world, the extroverted side. Pierre *Abraham* noted, furthermore, that generally the right side of the face is the introverted side, & the left the extroverted side ("Une figure, deux visages", in *Nouvelle Revue Française*, Mars & Avril, 1934, pp. 409-29, 585-614). He used the device of dividing exactly frontal

photographs of real faces along the vertical axis through the forehead, nose, mouth, & chin. A separate print of each half was made, & each of these was completed by turning the negative over in reverse to add to its own mirror image. Thus the two left halves form one face & the two right halves form another. When these two constructed faces are placed side by side, the physical asymmetry becomes instantly apparent.

51 Art is at once the most persuasive propaganda-tool & the most elusive enemy; cf Hildegard Brenner, *Die Kunstpolitik des Nationalsozialismus* (1963) & J. Wulf, *Die bildenden Künste im Dritten Reich* (1963).

MLN, Dec. 1964

546 The crucial word in *Also sprach Zarathustra* is *untergehen*, along with its cognate *Untergang*. "Oh meine Brüder, was ich lieben kann am Menschen, das ist, daß er ein Übergang ist und ein Untergang" (*Werke*, Leipzig 1919, VI. 418). Phoenix-like, both Zarathustra & humanity at large must fall before they can rise; man is only an ephemeral stage in a teleological plan: "Der Mensch ist ein Seil rope, geknüpft zwischen Thier und Übermensch,—ein Seil über einem Abgrunde" (16). 549 Life is a continual process of destroying & begetting; the very destruction of yesterday's values is a creative act: "Wandel der Werthe,—das ist Wandel der Schaffenden. Immer vernichtet, wer ein Schöpfer muß" (86).

565 Wolfgang Stammler is the great organizational spirit of Germanic Studies & the prime mover behind the only modern reference tools this discipline posses. His initials belong to the

bibliographic algebra of Germanic Philology: M-S or Merker-Stammler for the *Reallexikon der deutschen Literaturgeschichte* (now in its ~~ed~~ 2nd ed.), VL or Stammler-Langosch for *Die deutsche Literatur des Mittelalters: Verfasserlexikon* (now complete in 5 vols). He is the editor of the indispensable handbook in 3 vols, *Deutsche Philologie im Aufriss* sketch (2nd revised ed., 1957-62, Berlin, Munich, Bielefeld: Erich Schmidt Verlag; in 5 major sections: *Methodenlehre*, *Sprachwissenschaft*, *Literaturwissenschaft*, ancillary disciplines & Folk-lore) & the editor of the great journal *Zeitschrift für deutsche Philologie*

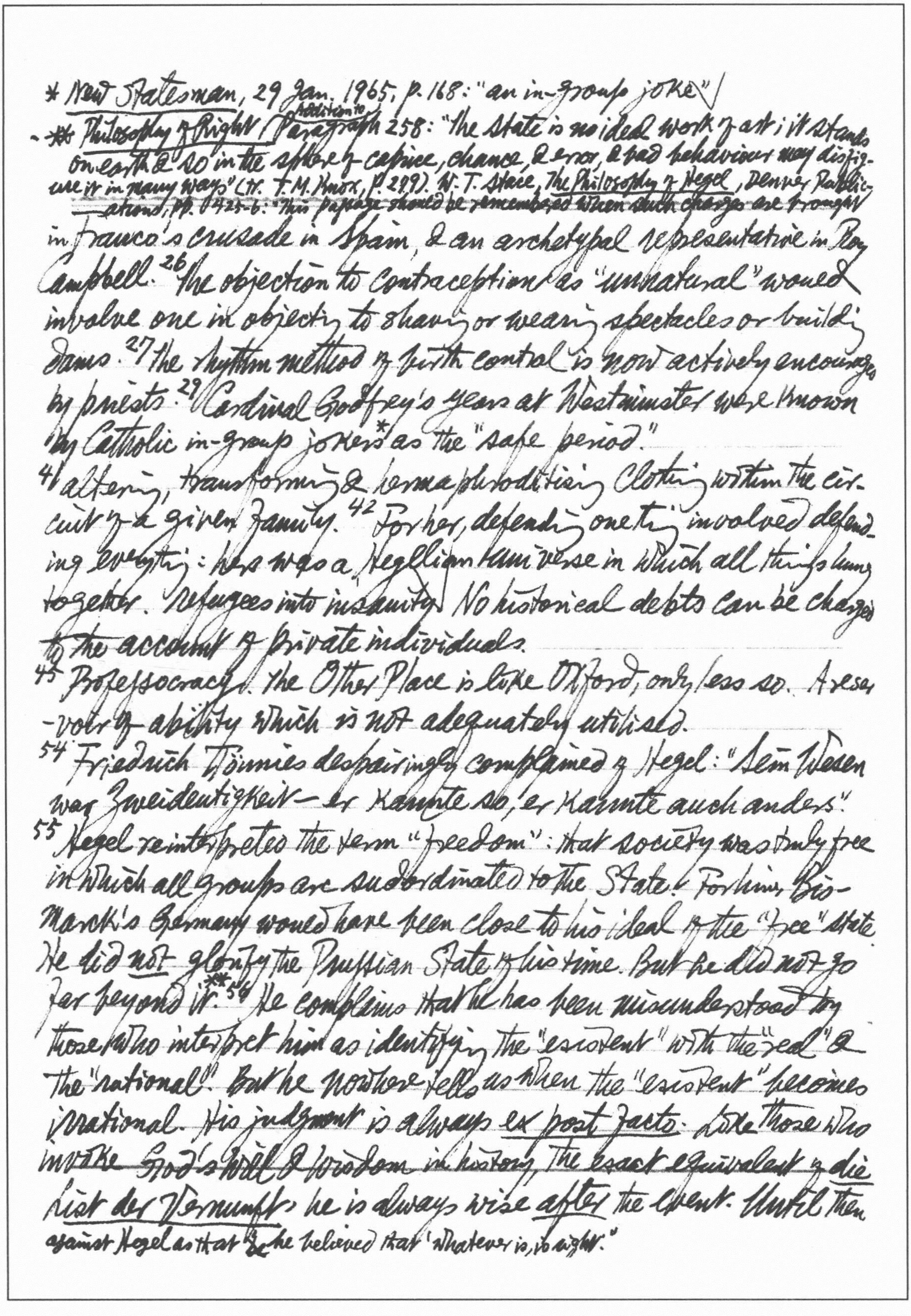
Encounter, ~~No. 136~~ Jan. 1965

4 In any Communist régime, the rulers must justify their rule in doctrinal terms; for the subjects, loyalty to the faith & obedience to the state coincide. Setting out to destroy the myth of Stalin, Khruschev destroyed for ever the belief in the infallibility of the Soviet Communist Party. 6 He renounced mass terrorism & increased the role of material incentives for the ordinary worker & peasant. 7 Mao is convinced that ideological militancy can be kept up only in an atmosphere of the besieged fortress. 8 He is intransigent against all dangers of *embourgeoisement*. 9 He revives Stalin's notorious thesis—developed in his 1937 speech to the Central Committee as a justification for his blood purge & specifically denounced ~~by~~ in Khruschev's secret speech 19 yrs later—that the class struggle must become more acute with the progress of socialist construction. 10 The alliance between Russia & China had been eroded to vanishing point. 13 For Marx,

Encounter, Nov. 1965, p. 65: Prior to 1870, nobody ever identified Hegel with German nationalism. On the contrary, the most influential image of Hegel was the one represented in Rudolf Haym's *Hegel und seine Zeit* (1857) where he is impeached as a traitor to German nationalism & unification. It was not until Karl Rosenkranz's rambling, [illegible] *Hegel als deutscher Nationalphilosoph* (1870) that Hegel was

It was axiomatic that the victory of socialism would be brought about by the industrial proletariat of the most advanced capitalist countries. Lenin broke with this concept by seizing power in backward Russia. The new Chinese doctrine treats the working class of the advanced countries as mere auxiliaries of the peoples of the underdeveloped countries, & unreliable auxiliaries at that; it is in the underdeveloped countries that huge masses of people can be said to have "nothing to lose but their chains". The view is similar to those held by Sultan Galiev & the Indian M.N. Roy in the early years of the Comintern, which were explicitly criticised by Lenin & Stalin.

19 English Catholicism is predominantly a working-class & lower-middle-class religion.[20] An inward-looking & defensive "ghetto mentality." Converts are regarded as second-class citizens by "cradle-Catholics", but almost all the figures of any intellectual stature that the Catholic Church in England has produced[21] since Newman's time have been converts: the only notable exceptions were Lord Acton & Hilaire Belloc. The principal image-makers of English Catholicism were Chesterton & Belloc—that familiar compound beast Chesterbelloc.[22] Belloc's notorious phrase, "Europe is the Faith, & the Faith is Europe," makes one wonder what this could mean to an African or Asian Christian. The Bellocian mythology led directly to the kind of Catholic writing which stresses the "Latinity" of the Church & rhapsodises about the quality of life in Mediterranean countries. It is (or was) anti-Protestant & quite often anti-Semitic. In its more extreme forms it was pro-Fascist & had a Maurrassian tinge. It found a perfect cause recalled from the political wilderness.



* *New Statesman*, 29 Jan. 1965, p. 168: "an in-group joke" ✓

** *Philosophy of Right*, Addition to Paragraph 258: "The State is no ideal work of art; it stands on earth & so in the sphere of caprice, chance, & error, & bad behaviour may disfigure it in many ways" (tr. T.M. Knox, p. 279). W.T. Stace, *The Philosophy of Hegel*, Dover Publi~~cations, pp. 425-6: "This passage should be remembered when such charges are brought~~

in Franco's crusade in Spain, & an archetypal representative in Roy Campbell.[26] The objection to contraception as "unnatural" would involve one in objecting to shaving or wearing spectacles or building dams.[27] The rhythm method of birth control is now actively encouraged by priests.[29] Cardinal Godfrey's years at Westminster were known by Catholic in-group jokers* as the "safe period."

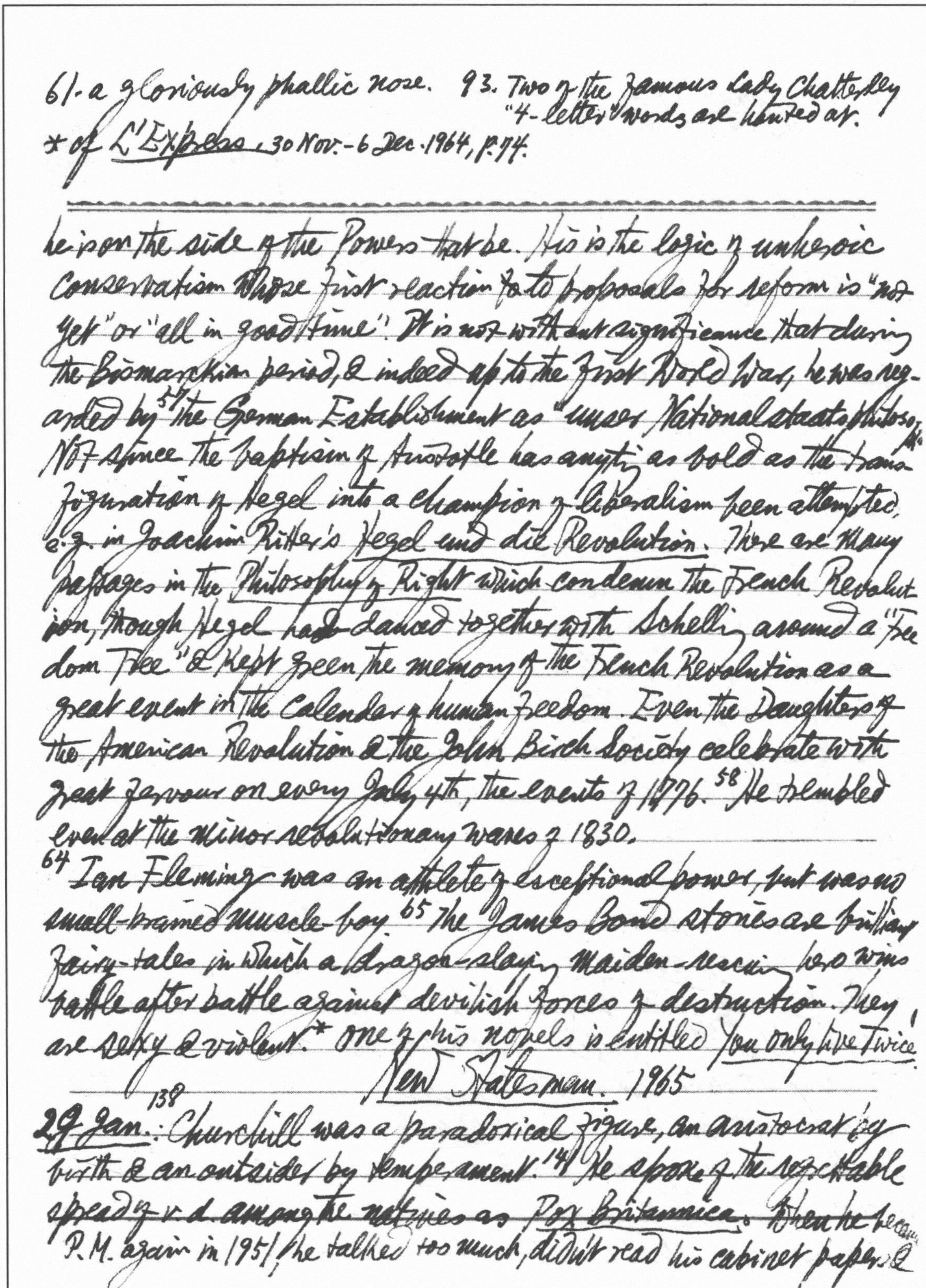
41 altering, transforming & hermaphroditising clothing within the circuit of a given family.[42] For her, defending one thing involved defending everything: hers was a Hegelian universe in which all things hung together. Refugees into insanity. No historical debts can be charged to the account of private individuals.

45 Professocracy. The Other Place is like Oxford, only less so. A reservoir of ability which is not adequately utilised.

54 Friedrich Tönnies despairingly complained of Hegel: "Sein Wesen war Zweideutigkeit — er konnte so, er konnte auch anders."

55 Hegel reinterpreted the term "freedom": that society was truly free in which all groups are subordinated to the State. For him, Bismarck's Germany would have been close to his ideal of the "free" state. He did *not* glorify the Prussian State of his time. But he did not go far beyond it.**[56] He complains that he has been misunderstood by those who interpret him as identifying the "existent" with the "real" & the "rational". But he nowhere tells us when the "existent" becomes irrational. His judgment is always *ex post facto*. Like those who invoke God's Will & Wisdom in history, the exact equivalent of *die List der Vernunft*, he is always wise *after* the event. Until then

against Hegel as that he believed that 'whatever is, is right.'"



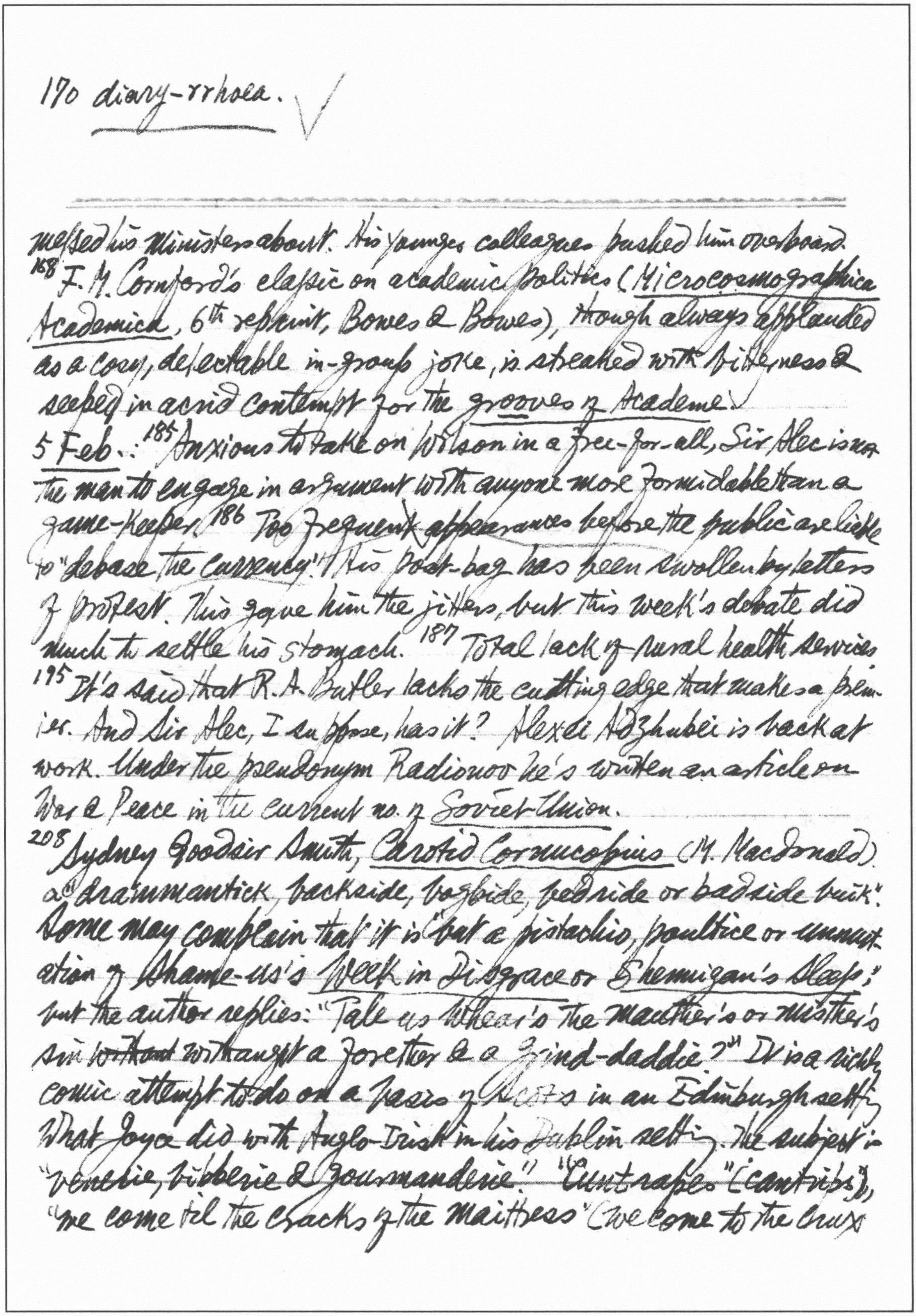
61. a gloriously phallic nose. 93. Two of the famous Lady Chatterley "4-letter" words are hinted at.
* cf L'Express, 30 Nov.-6 Dec. 1964, p.74.

he is on the side of the Powers that be. His is the logic of unheroic Conservatism whose first reaction to to proposals for reform is "not yet" or "all in good time". It is not without significance that during the Bismarckian period, & indeed up to the First World War, he was regarded by[57] the German Establishment as "unser Nationalstaatsphilosoph". Not since the baptism of Aristotle has anything as bold as the transfiguration of Hegel into a champion of liberalism been attempted, e.g. in Joachim Ritter's Hegel und die Revolution. There are many passages in the Philosophy of Right which condemn the French Revolution, though Hegel had danced together with Schelling around a "Freedom Tree" & kept green the memory of the French Revolution as a great event in the calendar of human freedom. Even the Daughters of the American Revolution & the John Birch Society celebrate with great fervour on every July 4th, the events of 1776.[58] He trembled even at the minor revolutionary waves of 1830.

64 Ian Fleming was an athlete of exceptional power, but was no small-brained muscle-boy.[65] The James Bond stories are brilliant fairy-tales in which a dragon-slaying maiden-rescuing hero wins battle after battle against devilish forces of destruction. They are sexy & violent.* One of his novels is entitled You only live Twice.

New Statesman. 1965

29 Jan.:[138] Churchill was a paradoxical figure, an aristocrat by birth & an outsider by temperament.[141] He spoke of the regrettable spread of v.d. among the natives as Pox Britannica. When he became P.M. again in 1951, he talked too much, didn't read his cabinet papers &



170 diary-rrhoea. ✓

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messed his Ministers about. His younger colleagues pushed him overboard.

168 F. M. Cornford's classic on academic politics (Microcosmographica Academica, 6th reprint, Bowes & Bowes), though always applauded as a cosy, delectable in-group joke, is streaked with bitterness & steeped in acrid contempt for the grooves of Academe. ✓

5 Feb.: 185 Anxious to take on Wilson in a free-for-all, Sir Alec is not the man to engage in argument with anyone more formidable than a game-keeper. 186 Too frequent appearances before the public are liable to "debase the currency". His post-bag has been swollen by letters of protest. This gave him the jitters, but this week's debate did much to settle his stomach. 187 Total lack of rural health services

195 It's said that R. A. Butler lacks the cutting edge that makes a premier. And Sir Alec, I suppose, has it? Alexei Adzhubei is back at work. Under the pseudonym Radionov he's written an article on War & Peace in the current no. of Soviet Union.

208 Sydney Goodsir Smith, Carotid Cornucopius (M. Macdonald) a "drammantick, backside, bogside, bedside or badside buik". Some may complain that it is "but a pistachio, poultice or immitation of Shame-us's Week in Disgrace or Shemigan's Sleep"; but the author replies: "Tale us whear's the maither's or mither's sin ~~without~~ withaught a forether & a grind-daddie?" It is a richly comic attempt to do on a basis of Scots in an Edinburgh setting what Joyce did with Anglo-Irish in his Dublin setting. The subject is "venerie, bibberie & gourmanderie". "Cuntrapes" [cantrips], "we come til the cracks of the maittress" (we come to the crux

231. Mother supplied for donkey work.
282 Yeats wrote: "Love has pitched his mansion in the place of excrement". Burns simply agreed with God: that was the right place for it.

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of the matter), "sexcellence", "sex seas over", "shitizens", "the Sottish Daily Excess".

12 *Feb.*: 221 the attempt to quarantine China. Vietnam ties down 25% of the U.S. regular army. 230 If you pretend that ~~bag~~ banning cigarette ads is going to stop smoking, then to judge from the television ads it's also going to stop copulation among the young. 232 I'm a great bug for tradition. People throw books & facts at you here & shoot you down in flames. 236 R. Palme Dutt claims to have coined the term "the new colonialism" in 1957 (tr. as "le neo-colonialisme" or "das Neokolonialismus"). 244 Court love for the ladies, bed with the wenches.

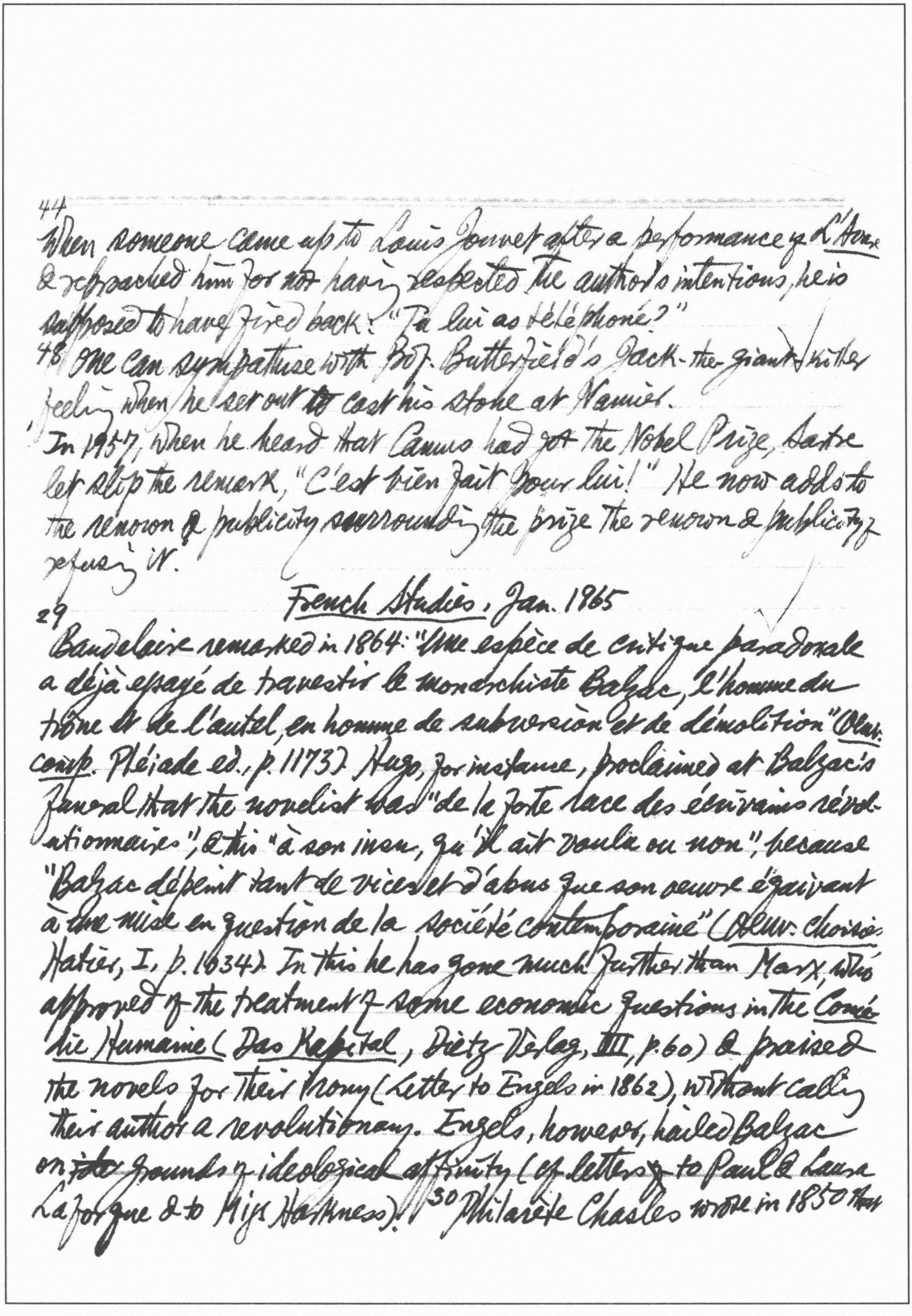
19 *Feb.* 267 popular demonstrations guided by the *service d'ordre*. 269 Is President Johnson playing poker or blind man's buff? 277 There was as much domino talk then as now. But the domino theory doesn't work out in practice.

Encounter, Feb. 1965

17 Lenin contemptuously called the 2nd International "a letter-box".

30 Cobbett: "I can truly say, that I have never known a man 'fond of good eating & drinking', as it is called; that I have never known such a man (and hundreds I have known) who was worthy of respect." If he can't eat more, then at least, he thinks, he can eat better.

31 "Eating better" means eating more *recherché* dishes in surroundings of greater *chic*. It corresponds in the field of eating to what D. H. Lawrence called "sex in the head".



44
When someone came up to Louis Jouvet after a performance of *L'École* & reproached him for not having respected the author's intentions, he is supposed to have fired back: "Tu lui as téléphoné?"

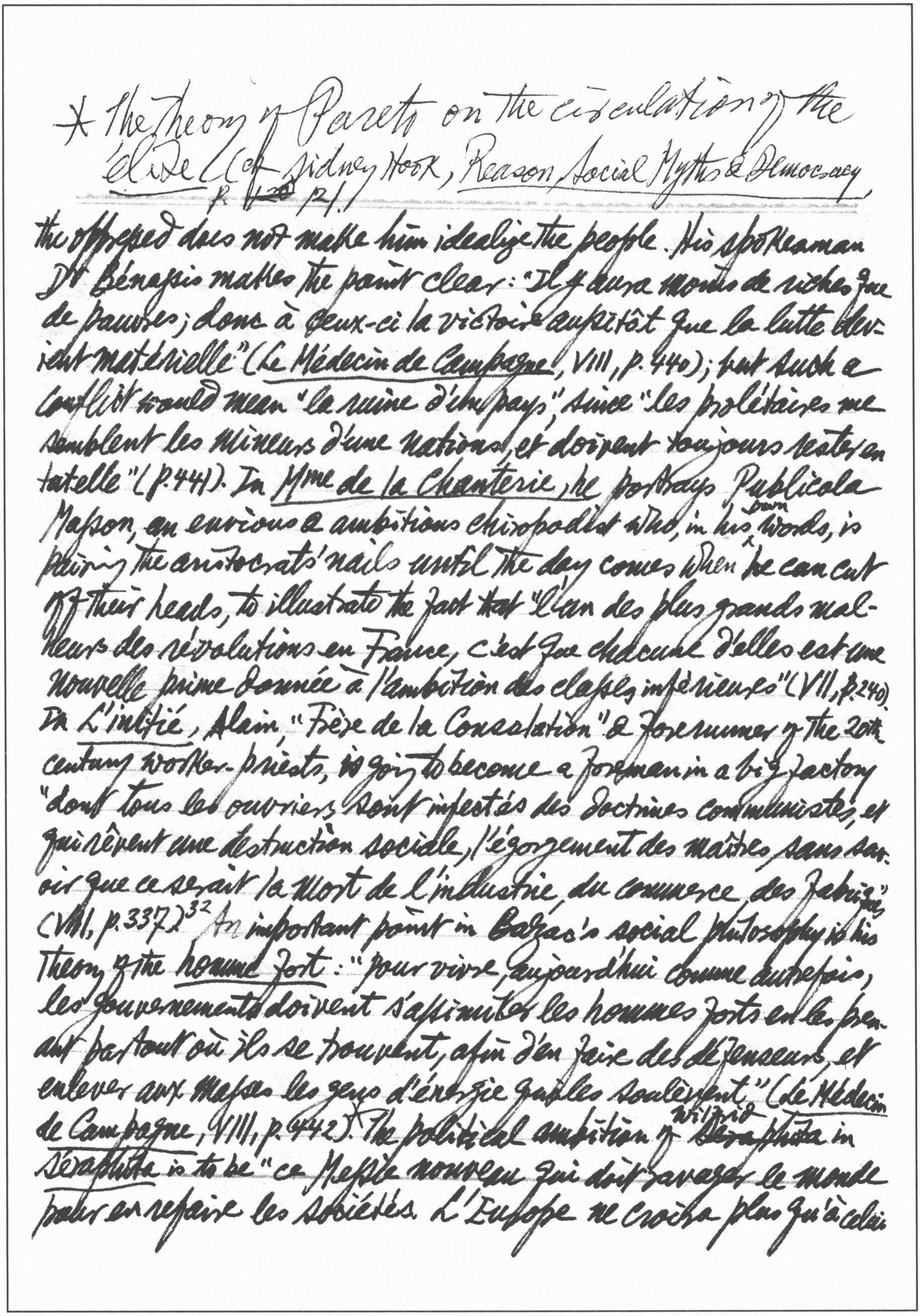
48 One can sympathise with Prof. Butterfield's Jack-the-giant-killer feeling when he set out to cast his stone at Namier.

In 1957, when he heard that Camus had got the Nobel Prize, Sartre let slip the remark, "C'est bien fait pour lui!" He now adds to the renown & publicity surrounding the prize the renown & publicity of refusing it.

French Studies, Jan. 1965

29
Baudelaire remarked in 1864: "Une espèce de critique paradoxale a déjà essayé de travestir le monarchiste Balzac, l'homme du trône et de l'autel, en homme de subversion et de démolition" (*Œuv. comp.* Pléiade ed., p. 1173). Hugo, for instance, proclaimed at Balzac's funeral that the novelist was "de la forte race des écrivains révolutionnaires", & this "à son insu, qu'il ait voulu ou non", because "Balzac dépeint tant de vices et d'abus que son oeuvre équivaut à une mise en question de la société contemporaine" (*Œuv. choisies* Hatier, I, p. 1634). In this he has gone much further than Marx, who approved of the treatment of some economic questions in the *Comédie Humaine* (*Das Kapital*, Dietz Verlag, III, p. 60) & praised the novels for their irony (Letter to Engels in 1862), without calling their author a revolutionary. Engels, however, hailed Balzac on ~~the~~ grounds of ideological affinity (cf letters of to Paul & Laura Lafargue & to Miss Harkness). 30 Philarète Chasles wrote in 1850 that

the *iniquité lâche* of society had aroused in George Sand & in Balzac "cette vive colère et cette ardente amertume qui, devenues populaires, n'ont pas peu contribué à renverser l'établissement de 1830" (*Oeuv.* Amyot, 1850, VIII, p.334). The *Comédie Humaine* does show a certain understanding of revolutionary (in the sentiments) full sense. In *Les Chouans* the author speaks of "la lutte des monarchies contre l'esprit du siècle" (*Comédie Humaine*, Pléiade, VII, p.805). In *Le Médecin de Campagne*, Dr Bénassis states that if a government is overthrown by insurrection, it is a case where "le peuple solde ses comptes à sa manière" (VIII, p.392). In *Les Paysans* Balzac wonders whether God has blinded the rich in order to "déchaîner les pauvres comme un torrent pour transformer la société" (VIII, p.185; cf *Z. Marcas*, VII, p.754: "La jeunesse éclatera comme la chaudière d'une machine à vapeur"). On the other hand, whereas Balzac does portray virtuous republicans, e.g. Niseron (in *Les Paysans*, VIII, p.186: "le sublime républicain, qui rendrait la république acceptable s'il pouvait faire école"; his attitude is nevertheless that the latter possibility is very faint. Niseron is an exception. Although Engels is right in declaring that Balzac expressed admiration for the insurgents at the Cloître-Saint-Merri, it should also be pointed out that Michel Chrestien, the character supposed to have participated in this real event, 31 was not in full agreement with the revolutionaries & was in love with a class-enemy the Princesse de Cadignan. Balzac's dislike certain aspects of Revolution can be seen, e.g. in *Un Épisode sous la Terreur* & *Le Réquisitionnaire*. His sympathy for the poor &



* The Theory of Pareto on the circulation of the *élite* (cf Sidney Hook, *Reason, Social Myths & Democracy*, p. ~~120~~ 121.)

the oppressed does not make him idealize the people. His spokesman Dr Bénassis makes the point clear: "Il y aura moins de riches que de pauvres; donc à ceux-ci la victoire aussitôt que la lutte devient matérielle" (*Le Médecin de Campagne*, VIII, p. 440); but such a conflict would mean "la ruine d'un pays," since "les prolétaires me semblent les mineurs d'une nation, et doivent toujours rester en tutelle" (p. 441). In *Mme de la Chanterie*, he portrays Publicola Masson, an envious & ambitious chiropodist who, in his own words, is pairing the aristocrats' nails until the day comes when he can cut off their heads, to illustrate the fact ~~that~~ "l'un des plus grands malheurs des révolutions en France, c'est que chacune d'elles est une *nouvelle* prime donnée à l'ambition des classes inférieures" (VII, p. 240). In *L'initié*, Alain, "Frère de la Consolation" & forerunner of the 20th century worker-priests, is going to become a foreman in a big factory "dont tous les ouvriers sont infectés des doctrines communistes, et qui rêvent une destruction sociale, l'égorgement des maîtres, sans savoir que ce serait la mort de l'industrie, du commerce, des fabriques" (VIII, p. 337).[32] An important point in Balzac's social philosophy is his theory of the *homme fort*: "Pour vivre, aujourd'hui comme autrefois, les gouvernements doivent s'assimiler les hommes forts en les prenant partout où ils se trouvent, afin d'en faire des défenseurs, et enlever aux masses les gens d'énergie qui les soulèvent" (*Le Médecin de Campagne*, VIII, p. 442).* The political ambition of Wilfrid ~~Séraphîta~~ in *Séraphîta* is to be "ce Messie nouveau qui doit ravager le monde pour en refaire les sociétés. L'Europe ne croit plus qu'à celui

qui la broiera sous ses pieds." & Vautrin, "cette figure du peuple en révolte contre les lois", is such a strong individual. He is one of those "lions dangereux" descended from Caïn & "Caïn, dans le grand drame de l'humanité, c'est l'opposition" (*Splendeurs et Misères*, V, p.1006) "Quand Dieu le veut, ces êtres mystérieux sont Moïse, Attila, Charlemagne, Robespierre ou Napoléon" (p.1007). "Il y a si peu de gens en position de livrer de tels combats que les moutons n'ont rien à y voir. Ces grandes choses se passent entre bergers" (p.1147).

Giornale Storico della Letteratura Italiana, Vol. CXLI, Fasc. 436, 1964

478 Ferdinando Neri raccoglieva l'eredità della scuola storica torinese. 483 Fu uno dei primi a recensire l'*Estetica* del Croce, nel 1903: il critico attivo ringrazia il teorico per la chiarezza e l'ordine che gli permette di introdurre nel suo lavoro e nelle sue meditazioni; e loda il Croce sopratutto perché "non vuole rinchiudersi nella pallida e sola speculazione astratta: sente e ricorda la necessità dello studio vivo, ad immediato contatto con l'opera d'arte, e di letteratura critica che sia rigorosamente congiunta con l'Estetica." 487 Si legga, nel saggio sul *De Sanctis e la critica francese* (1922), quel passo in cui il Neri parla del Sainte-Beuve e di quel tipo di critica che si sforza di penetrare a fondo nell'anima del poeta — in quanto uomo più che in quanto poeta: "Vogliamo dire che tale studio non ci interessi? Sì, ma riconoscete che a questo punto voi non pensate più all'opera d'arte; il vostro interesse si è trasferito alla curiosità di un uomo..." "Si rinnova il dissidio consueto: Sainte-Beuve e De

Sanctis" — scriveva nel 1929 a proposito dei critici del Baudelaire, e aggiungeva: "il dissidio che perdura nella critica baudelairiana non può essere vinto se non dirigendo lo studio[488] della vita spirituale del poeta verso l'altezza dei suoi canti più belli." *Chi è Racine?* (1928): "Il nesso fra l'uomo, ch'è un artista, e l'opera sua ci appare tanto più segreto e difficile; la vita e l'arte ci sembrano talvolta come luci lontane, di cui l'una potrà venire incontro ed aggiungersi all'altra, a guisa di sussidio: ma è necessario che l'una e l'altra stia al centro, risolutamente."

[492] Generalmente ammesso è che il Foscolo abbia conosciuto la trattatistica italiana sulle tombe e sugli usi funebri nella loro evoluzione storica, e.g.[493] G. G. Giraldi, *De Sepultura ac vario sepeliendi ritu*, F. Perrucci, *Pompe funebri*, S. Piattoli, *Saggio intorno al luogo del seppellire*[494] Il libro *De Sepulchris Hebraeorum* (1706) di Johann Nicolai ci appare molto più importante.[495] Il Foscolo possedeva l'opera.[501] Ecco i versi tormentati sulla speranza: "Anche la Speme, / Ultima Dea, fugge i sepolcri; e involve / Tutte cose l'obblio nella sua notte; / E una forza operosa le affatica / Di moto in moto;..." Questi versi, come è noto, sono stati interpretati in maniere diverse.[502] Nella prefazione al trattato del Nicolai — prefazione scritta da Johann Christoph Pfaff — è ricordato che i Gentili preferivano distruggere col fuoco il cadavere, che i Massageti e i Derbici divoravano gli vecchi ritenendo che fosse meglio che lasciarli mangiare dai vermi, e così si conclude: "Tanto vero tot Gentium stultia indicio est, ipsas spem non habuisse, quae praecipuum sepulturae fundamentum...." Questa

* Imitated from the proverb: "Für den Tod ist kein Kraut gewachsen" there's no remedy against death.

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speranza, fondamento primo delle sepolture, di cui furono privi molti popoli antichi, è la speranza della resurrezione in spirito e in carne così come è stata cantata da Aurelio Prudenzio Clemente nel celebre *Hymnus ad exequias defuncti* citato dal Pfaff.

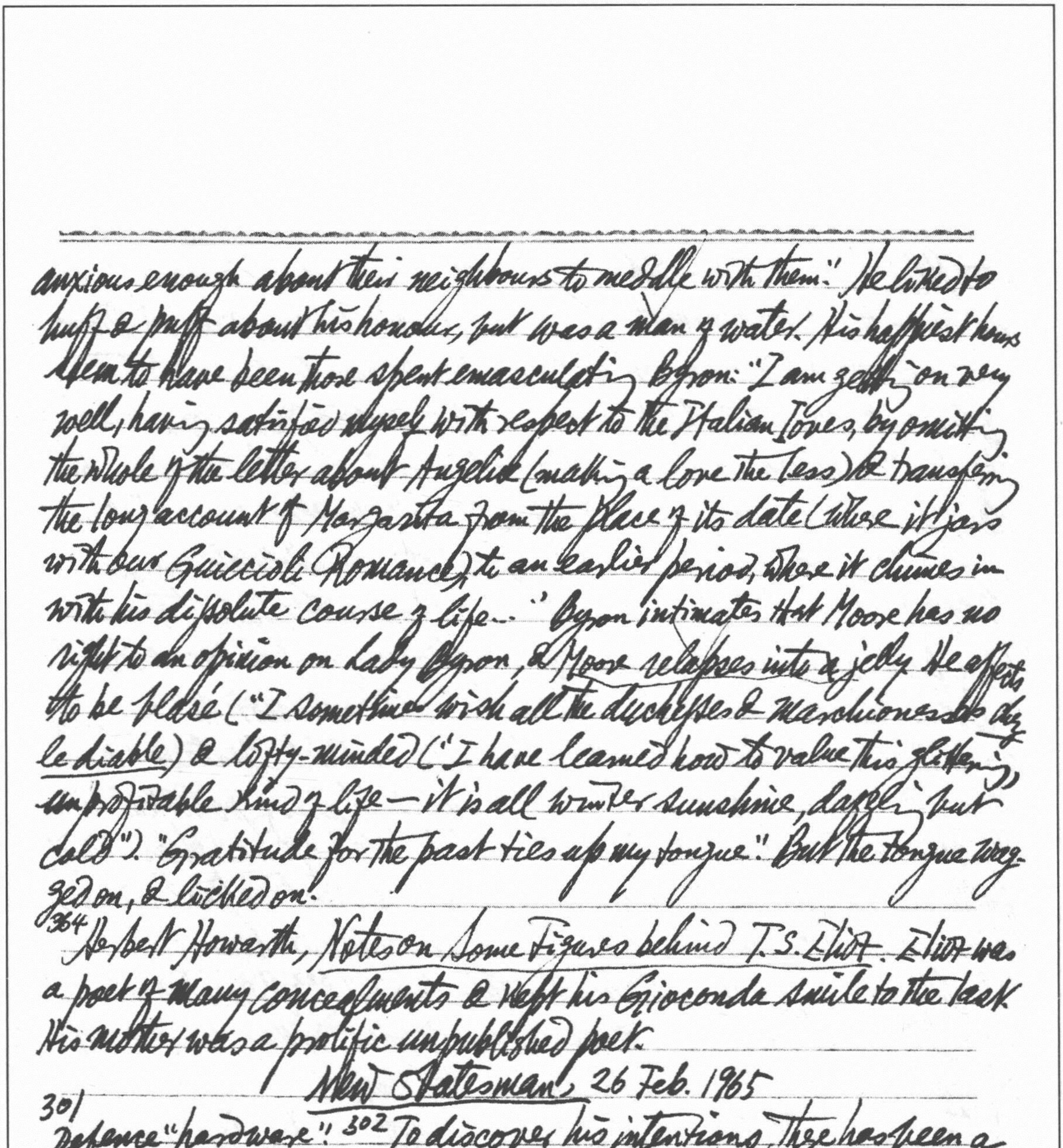
Maas: "Gegen die Kontamination ist kein Kraut gewachsen."*

Sergio Landucci si richiama nel suo libro *Cultura e ideologia in Francesco De Sanctis* (1964, p. 1) a un aforismo paradossale di Giustino Fortunato: "Il vero De Sanctis è lo storico e l'educatore politico, non quello 'estetico' oggi di moda."

New Statesman, 5 March 1965

345 More & more middle-class catholic couples are using "forbidden" methods of birth control, having learnt through bitter experience that the officially-approved "rhythm" method is often useless. the seal of the confessional. 346 His conversation was a brocade of ideas & anecdotes. Even we politicians who practise a trade based on insincerity have moments of genuine folly. 347 The art of government is arbitrary rule from behind a constitutional façade. 352 A dazzling display of memorymanship. The Prime Minister ought to be a conductor of an orchestra. He must not try to play each instrument. But he must know the score. 355 It is a boat as full of holes as a Gruyère cheese.

Wilfried Dowden, ed. *The Letters of Thomas Moore* (Oxford, 2 vols). 363 Some of the satires may bare their teeth, but look again & the teeth are of rubber. Soft eye, soft mind, soft soap. Totally unidea'd, Moore really conceived of poetry as the supreme way of letting sleeping people lie. He spoke of people who argue about religion as "those who are



anxious enough about their neighbours to meddle with them." He liked to huff & puff about his honour, but was a man of water. His happiest hours seem to have been those spent emasculating Byron: "I am getting on very well, having satisfied myself with respect to the Italian Loves, by omitting the whole of the letter about Angelina (making a love the less) & transferring the long account of Margarita from the place of its date (where it jars with our Guiccioli Romance) to an earlier period, where it chimes in with his dissolute course of life..." Byron intimates that Moore has no right to an opinion on Lady Byron, & Moore relapses into a jelly. He affects to be blasé ("I sometimes wish all the duchesses & marchionesses à la le diable") & lofty-minded ("I have learned how to value this glittering, unprofitable kind of life—it is all winter sunshine, dazzling but cold"). "Gratitude for the past ties up my tongue." But the tongue wagged on, & licked on.

364 Herbert Howarth, Notes on Some Figures behind T. S. Eliot. Eliot was a poet of many concealments & kept his Gioconda smile to the last. His mother was a prolific unpublished poet.

New Statesman, 26 Feb. 1965

301 Defence "hardware". 302 To discover his intentions, there has been a nervous plucking at the entrails of his prose. 316 the thin red line of teachers guarding our minority culture. ✓

319 In the spring & summer of 1933, the fascism of the Irish Blueshirts looked to many people like a possible winner & in this phase Yeats was with the Blueshirts. But De Valera was no Von Papen, & O'Duffy revealed himself as no Hitler. Yeats's interest

in the Blueshirts faded, though in April 1934 he was still advocating "force, marching men" to "break the reign of the mob." I cannot see on what grounds we are to regard the Yeats who began to sneer at the Blueshirts when they ~~flop~~ proved a flop as being more "real" than the Yeats who was excited. The critic or biographer has been bedevilled by the assumption that a great poet must be, even in politics, "a nice guy", & is therefore led to postulate a "true" Yeats, so that Yeats's recorded words & actions of fascist character must have been perpetrated by some bogus person. Just as one school is led to claim that the pro-Fascist Yeats was not the "true" Yeats, so another tries to believe that the Fascism to which Yeats was drawn was not a "true" Fascism.[320] His "manic" phases of political activity were no less real or important than the "depressive" phases which followed them.[321] The two main currents in his active politics were his Anglophobe Irish nationalism & his authoritarianism. Tone: "England's difficulty is Ireland's Opportunity."[322] Presented to the world by the British Council as one of England's glories, he would have taken considerable pleasure in seeing England occupied by the Nazis.

[324] The virtuous Richardson wrote in a letter: "Amelia, even to her noselessness... is his [Fielding's] first wife," the suggestion being that she had v.d.

[326] He refers to Lord Lonsdale chummily as "Hugh." We may or may not all have a novel inside us but we have all got an autobiography. Those dreadful, vain urgings to spill the personal beans should be instantly ~~stifled~~ repressed unless one is a Sitwell.

*Shakespeare notre contemporain, traduit du polonais, 1963

Études Anglaises, Oct-Déc. 1964

HENRI FLUCHÈRE:[334] Ce n'est pas le lecteur spécialisé, c'est quelqu'un qui estime devoir faire à Shakespeare une place dans sa conscience de civilisé.[335] Le but, avoué ou inavoué, c'est de faire de Shakespeare un auteur de notre temps, "notre contemporain". Ne croyez pas que je veuille attaquer le livre de Jan Kott,* un livre excellent que l'Université ne saurait ignorer.[337] Trouvera-t-il chez Camus un vertige d'incertitude aussi fascinant, une interrogation aussi pathétique sur le sens de l'amour, du hasard, de la mort que cette crise de conscience et de foi qui fait tourbillonner Hamlet sur les abîmes de son être? Chez Sartre, une angoisse existentielle de l'homme telle qu'on la trouve exprimée par Troïlus, par Macbeth ou par Othello? — Chez Samuel Becket une néantisation de l'homme et de ses fins ultimes aussi parfaite que celle que l'on peut (je ne dis pas que l'on doit) trouver dans le dénouement sacrificiel du Roi Lear?

YVES BONNEFOY:[349] Que le vers directeur de la traduction en rythmes divers ne soit surtout pas l'alexandrin, qui répond si mal aux qualités propres du pentamètre! Autant que celui-ci est serré, rapide, capable de l'action, de la pensée qui déduit, de la louange précise, autant il peut battre sans cesser sa marche, — autant l'alexandrin, cette structure majestueuse où tend à s'imposer la forte symétrie des hémistiches égaux, n'est vrai qu'aux plus hauts moments de l'expérience lyrique.[356] Le vers qui me paraît le plus proche du pentamètre élizabéthain n'a pas de nom et guère d'histoire; c'est le mètre de onze pieds.

Leontes: "No barricado to a belly" (*Winter's Tale*, I.ii.103-4).

G. LAMBRECHTS: 364 Dryden s'est déjà plaint de Shakespeare que "his whole style is so pestered with figurative expressions, that it is as affected as it is obscure... To say nothing without a metaphor, a simile, an image, or description is, I doubt, to smell a little too strongly of the buskin" ("The Grounds of Criticism in Tragedy"). 367 "the morning of youth" serait banal, "the liquid dew of youth" peut-être insuffisamment clair: dans "the morn & liquid dew of youth" (*Hamlet* I.iii.41) "morn" en ménageant l'introduction de "liquid dew" retrouve sa fraîcheur.

C. B. WATSON: 504 Mr T. S. Eliot's influence on Shakespeare Studies has been pervasive & his biggest contribution has been the stress which recent critics, following in his path, have placed on Shakespeare as poet & on Shakespeare as dramatist. 506 His position as stated in his essay "Shakespeare & the Stoicism of Seneca" is in complete accord with that of Santayana to whose essay on "Tragic Philosophy" he alludes. Santayana informs us that Shakespeare has no philosophy & "feels no inner loyalty to the convictions he rehearses" (Santayana, *Essays in Literary Criticism*, Charles Scribner & Sons, 1956, p.269). According to Eliot, 507 "while Dante has behind him the philosophy of Thomas Aquinas, Shakespeare has behind him the "rag-bag" philosophy of Montaigne's scepticism, Machiavelli's cynicism & Seneca's Stoicism: "It is a part of his special eminence to have expressed an inferior philosophy in the greatest poetry" (*Selected Essays*, Harcourt, Brace & Co., 1932, p. 80). 509 Eliot has created not 'a straw man to demolish'—but a straw Renaissance. Paul

Fr. Gundolf, *Caesar: Geschichte seines Ruhms* (1924), p.51: "Ueber das Mittelalter hin..., lebte Cäsar als Amt und als Name!
Edwin Wilson ed., *Shaw on Shakespeare*, Cassell, 1961.

Benichou: "Si l'orgueil est pour le christianisme la racine même du péché, le propre de Morale noble of the aristocratic class est au contraire que l'orgueil et le sublime y soient presque indiscernables. Un mouvement constant porte l'homme noble du désir à l'orgueil, de l'orgueil qui se contemple à l'orgueil qui se donne en spectacle, autrement dit à la gloire. L'Église procédait, au moins en principe, à une condamnation radicale de l'orgueil, du moi, auquel elle opposait l'humilité chrétienne... L'humilité n'était ni en fait ni en droit la vertu des grands. Aussi le héros cornélien n'est-il jamais humble" (*Morale du Grand Siècle*, 1948, p.33).[519] The Renaissance was a secular age. If one thing is certain about Shakespeare, it is that he did not, like Dante or Spenser, think in allegorical terms. Yet [520] Wilson Knight, Robert Heilman, Irving Ribner & others have tried to make Desdemona into a symbol of Mercy, Iago of Evil, etc. Roland M. Frye has shown up the "blatant abuses" of the medieval Christian allegorizing of Shakespeare's plays in his remarkable book *S. & Christian Doctrine* (1963).

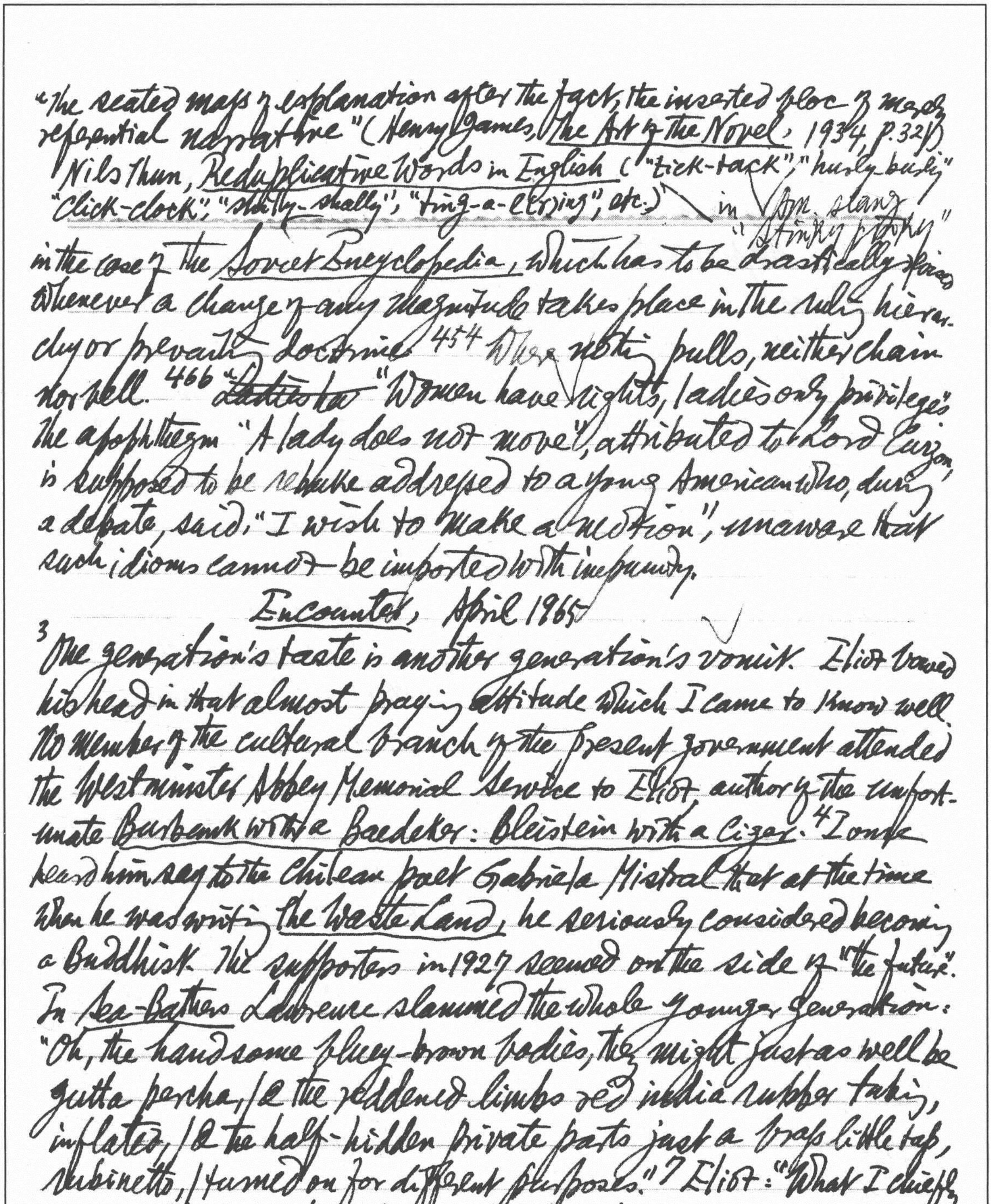
MICHEL GRIVELET:[628] Max Jacob, *Art poétique* (1922): "La guerre de 1914 a déshamlétisé la littérature d'avant-garde."[631] Proust, vers la 20e année, citait Hamlet comme son "héros préféré dans la fiction" (A. Maurois, *A la recherche de Marcel Proust*, p.47).[635] Dans *Le Mythe de Sisyphe*, l'homme absurde revendique Hamlet comme ancêtre.

New Statesman, 12 March 1965.

381 The P.M. has turned a somersault on Vietnam. U.S. pilots were given permiss-
ion to violate Chinese air-space. The sterling is now largely underwritten
by the US government; the pound & the dollar hang together or hang separately.
380 The Tories were heatedly against such *dirigiste* interference with
the laws of supply & demand. 395 The supermarkets up wipe the "little
man" out of existence. Side by side with the determination to clean
up the Tory mess, went an almost salivating interest in power &
jobs. 396 The erosions of idealism in the corridors of Government.
407 Time brought back various physical faculties, the rest was a
matter of coming to terms. 409 He breaks the law wholesale but insists
on doing so on the side of the angels. Lukacs lives on the other side
of the fence, on the side where the grass is greener.

New Statesman, 19 March 1965

425 The present government is far from being a one-man band. But
shows a tendency to treat pressure groups with more respect than they
deserve. The country wants the smack of a firm government, not a
moist handshake. 428 Here is a scandal on their doorstep. Mr
X. lost none of his former bounce.
432 "*Desk-murderers*" who had ordered the killing of thousands fared
better than actual killers. 434 They are both old men & will soon have
to account to God for their acts. 437 Power accrues to those who
give the least offence to the greatest number for the longest period
of time. 452 A constant, & probably largely unconscious, process of
revision is at work, relating past experiences & enthusiasms to
present exigencies. It is not, of course, as dramatic a process as

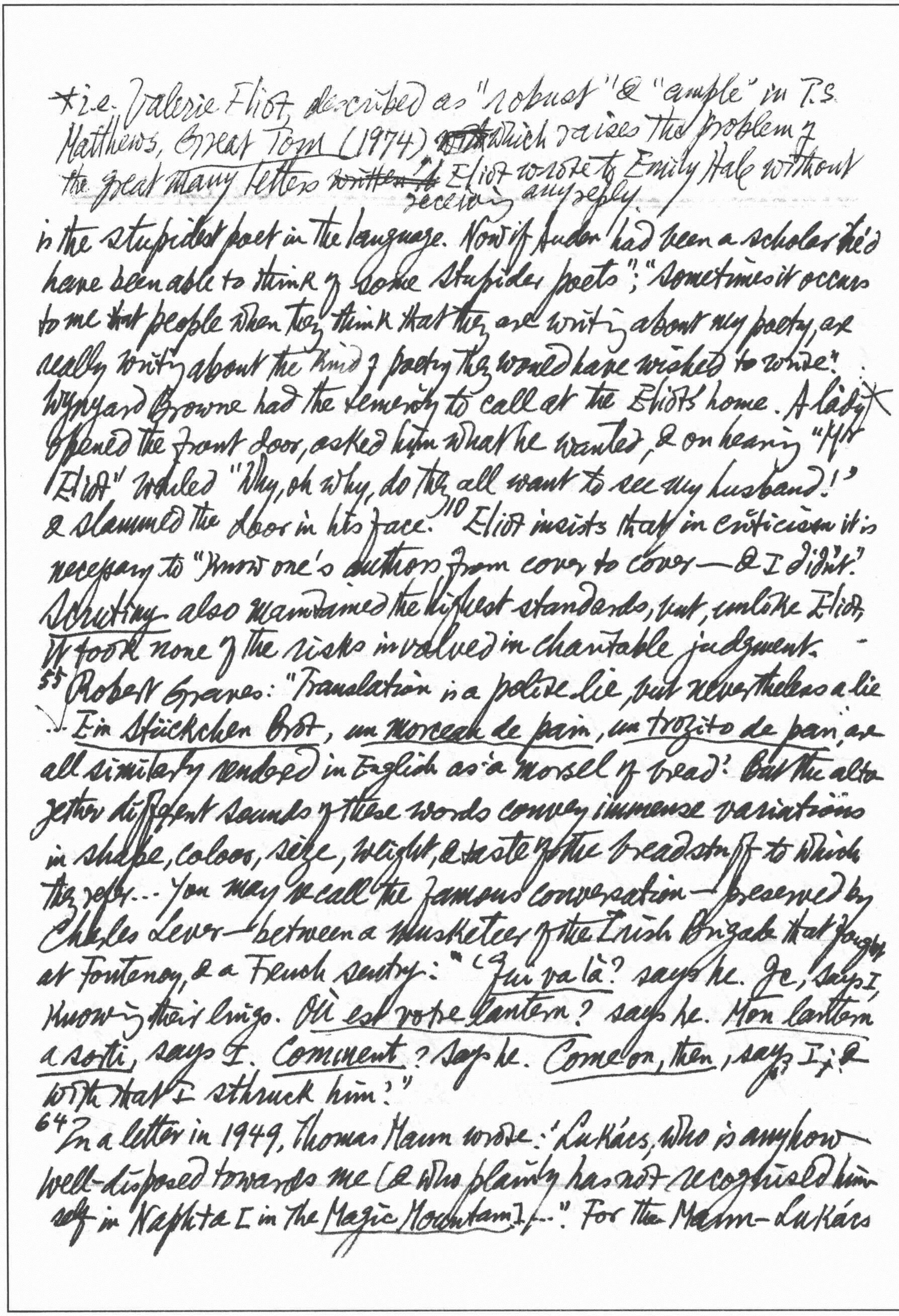


"the seated mass of explanation after the fact, the inserted bloc of merely referential narrative" (Henry James, The Art of the Novel, 1934, p.32) Nils Thun, Reduplicative Words in English ("tick-tack", "hurly-burly" "click-clock", "shilly-shally", "ting-a-ling", etc.) in Am. slang "Stinky pinky"

in the case of the Soviet Encyclopedia, which has to be drastically revised whenever a change of any magnitude takes place in the ruling hierarchy or prevailing doctrine. 454 Where nothing pulls, neither chain nor bell. 466 ~~"Ladies hav~~ "Women have rights, ladies only privileges" the apophthegm "A lady does not move", attributed to Lord Curzon is supposed to be rebuke addressed to a young American who, during a debate, said: "I wish to make a motion", unaware that such idioms cannot be imported with impunity.

Encounter, April 1965

3 One generation's taste is another generation's vomit. Eliot bowed his head in that almost praying attitude which I came to know well. No member of the cultural branch of the present government attended the Westminster Abbey Memorial Service to Eliot, author of the unfortunate Burbank with a Baedeker: Bleistein with a Cigar. 4 I once heard him say to the Chilean poet Gabriela Mistral that at the time when he was writing the Waste Land, he seriously considered becoming a Buddhist. The supporters in 1927 seemed on the side of "the future". In Sea-Bathers Lawrence slammed the whole younger generation: "Oh, the handsome bluey-brown bodies, they might just as well be gutta percha, / & the reddened limbs red india rubber tubing, inflated, / & the half-hidden private parts just a brass little tap, rubinetto, / turned on for different purposes." 7 Eliot: "What I chiefly dislike about Goethe is the fact that he is having a centenary. & I always dislike everybody at the centenary moment."; 8 "I daren't take cake, & jam's too much trouble"; "It isn't what is said in a review that matters, but the length of the review"; "Auden says that Tennyson

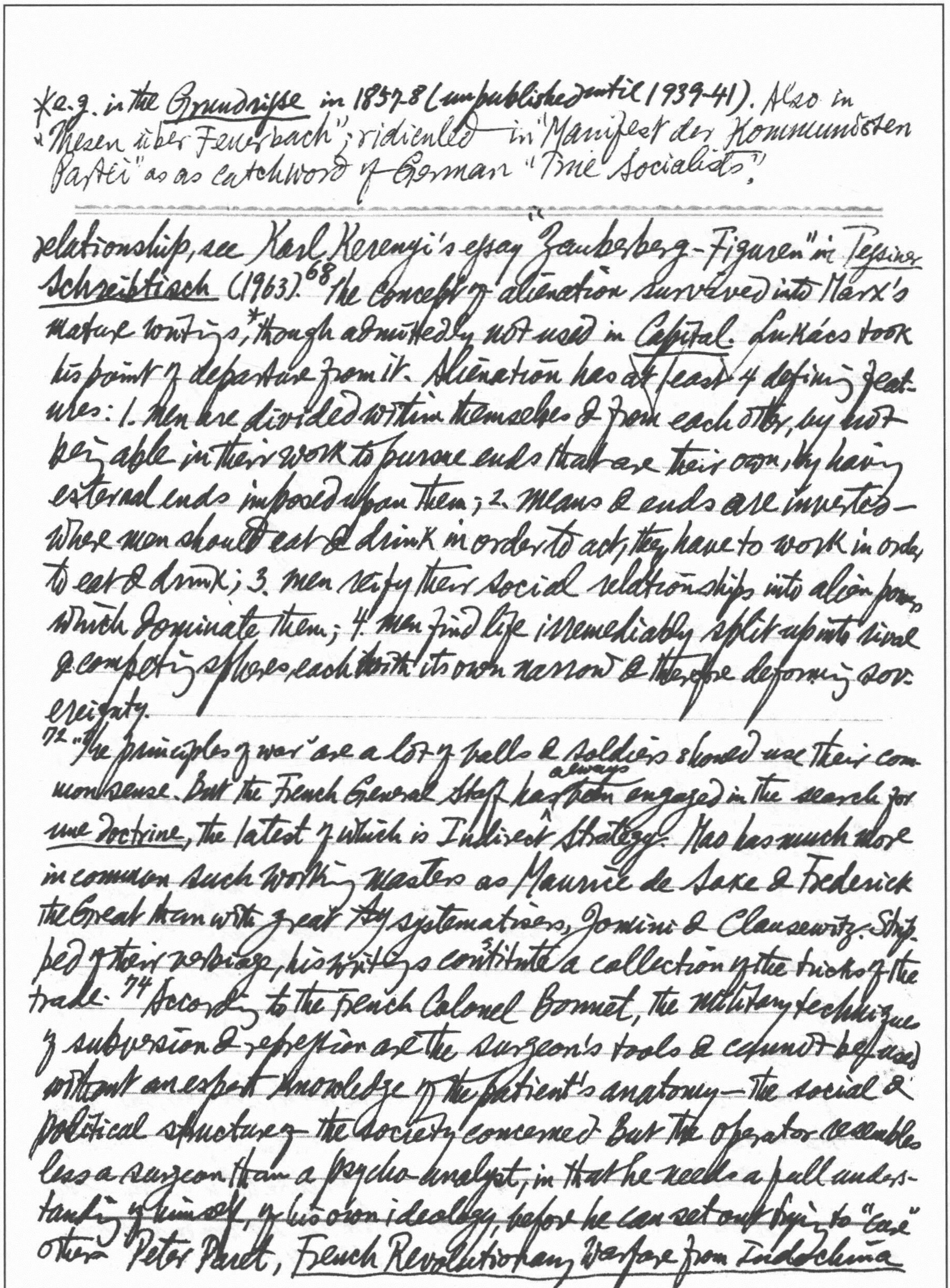


*i.e. Valerie Eliot, described as "robust" & "ample" in T.S. Matthews, *Great Tom* (1974) ~~wh~~ which raises the problem of the great many letters ~~written to~~ Eliot wrote to Emily Hale without receiving any reply.

is the stupidest poet in the language. Now if Auden had been a scholar he'd have been able to think of some stupider poets"; "Sometimes it occurs to me that people when they think that they are writing about my poetry, are really writing about the kind of poetry they would have wished to write". Wynyard Browne had the temerity to call at the Eliots' home. A lady* opened the front door, asked him what he wanted, & on hearing "Mr Eliot" wailed "Why, oh why, do they all want to see my husband!" & slammed the door in his face. 110 Eliot insists that in criticism it is necessary to "know one's authors from cover to cover — & I didn't". *Scrutiny* also maintained the highest standards, but, unlike Eliot, it took none of the risks involved in charitable judgment. –

55 Robert Graves: "Translation is a polite lie, but nevertheless a lie". *Ein Stückchen Brot*, un *morceau de pain*, un *trozito de pan*, are all similarly rendered in English as 'a morsel of bread'. But the altogether different sounds of these words convey immense variations in shape, colour, size, weight, & taste of the breadstuff to which they refer... You may recall the famous conversation — preserved by Charles Lever — between a musketeer of the Irish Brigade that fought at Fontenoy, & a French sentry: "'*Qui va là?* says he. *Je*, says I, knowing their lingo. *Où est votre lantern?* says he. *Mon lantern a sorti*, says I. *Comment?* says he. *Come on, then*, says I; & with that I sthruck him.'"

64 In a letter in 1949, Thomas Mann wrote: "Lukács, who is anyhow well-disposed towards me (& who plainly has not recognised himself in Naphta [in *The Magic Mountain*]) ...". For the Mann-Lukács



relationship, see Karl Kerenyi's essay "Zauberberg-Figuren" in *Tessiner Schreibtisch* (1963).[68] The concept of alienation survived into Marx's mature writings,* though admittedly not used in *Capital*. Lukács took his point of departure from it. Alienation has at least 4 defining features: 1. men are divided within themselves & from each other, by not being able in their work to pursue ends that are their own, by having external ends imposed upon them; 2. means & ends are inverted—where men should eat & drink in order to act, they have to work in order to eat & drink; 3. men reify their social relationships into alien powers which dominate them; 4. men find life irremediably split up into rival & competing spheres each with its own narrow & therefore deforming sovereignty.

72 "The principles of war" are a lot of balls & soldiers should use their common sense. But the French General Staff has always been engaged in the search for *une doctrine*, the latest of which is Indirect Strategy. Mao has much more in common such working masters as Maurice de Saxe & Frederick the Great than with great systematisers, Jomini & Clausewitz. Stripped of their verbiage, his writings constitute a collection of the tricks of the trade.[74] According to the French Colonel Bonnet, the military techniques of subversion & repression are the surgeon's tools & cannot be used without an expert knowledge of the patient's anatomy—the social & political structure of the society concerned. But the operator resembles less a surgeon than a psycho-analyst, in that he needs a full understanding of himself, of his own ideology, before he can set out trying to "cure" others. Peter Paret, *French Revolutionary Warfare from Indochina*

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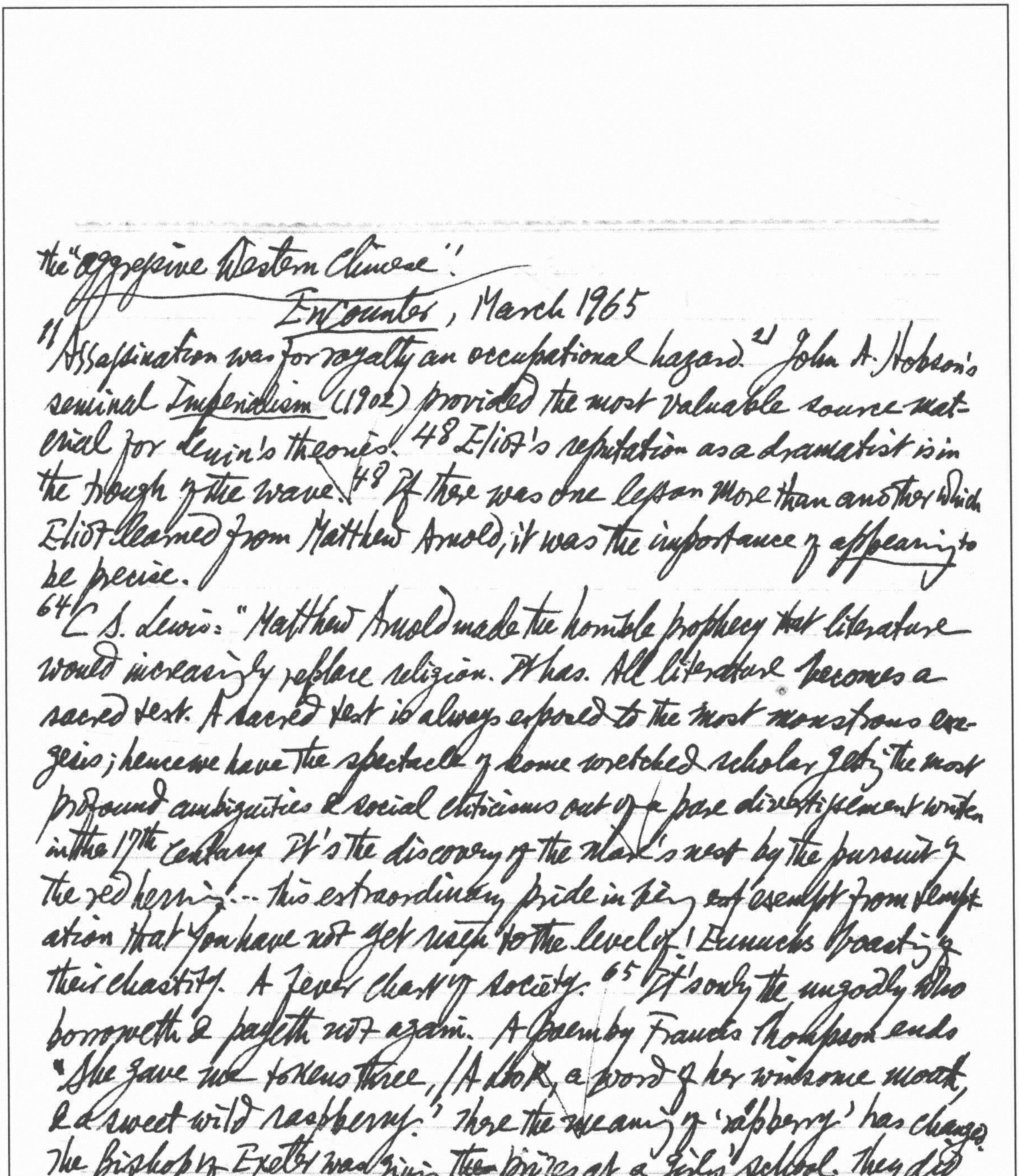
*e.g. in the *Grundrisse* in 1857-8 (unpublished until 1939-41). Also in "Thesen über Feuerbach"; ridiculed in "Manifest der Kommunisten Partei" as a catchword of German "True Socialists".

to *Algeria* (Pall Mall Press, 1964) is a little classic, virtually the epitaph of *la guerre révolutionnaire*, which is not likely to be very popular with military establishments. Mazzini's ~~cry~~ shout: "*Fuori i stranieri!*" is always likely to be a more effective rallying cry for the masses than "Workers of the World, Unite!" The slogan of *l'Algérie française* must have had a paradoxical ring in the ears of the Moslems the French were trying to conciliate. The Americans, philosophically inured to unpopularity, try to keep out of sight in installations as self-sufficient & hermetically sealed as space-ships on the moon.[75] But the French believed in the superiority of what they had to offer; their *mission civilisatrice* would win over the population & leave the terrorists isolated, fish choking to death in a bowl from which all the water had been drained.[76] A *Service d'Action Psychologique et Morale* was set up & operated ~~under~~ through *Bureaux Psychologiques* or *5^{e} Bureaux*. Many of their ablest members finally enlisted in the O.A.S. & set about waging a revolutionary war within France itself. For, as Dr Paret paraphrases their views, "to defeat the Communists we must match their ideological strength; but this we cannot do under the present liberal republican system... To win we must first reconstruct our own ideological & counterrevolutionary base."

81 The former editor of *Izvestia* discovered in West Germany that Russians & Germans had "more in common" than he had originally assumed. For one thing, both were "capable of weeping" (unlike the inhuman Englishmen). He seemed to be unaware that the Anglo-Saxon taboo on weeping has been disregarded from Pitt & Fox to Curzon, Churchill & Gaitskell.[84] Moses Hess in the eighteen-fifties called the Russians



the "aggressive Western Chinese"!

Encounter, March 1965

11 "Assassination was for royalty an occupational hazard." 21 John A. Hobson's seminal *Imperialism* (1902) provided the most valuable source material for Lenin's theories! 48 Eliot's reputation as a dramatist is in the trough of the wave! 48 If there was one lesson more than another which Eliot learned from Matthew Arnold, it was the importance of *appearing* to be precise.

64 C. S. Lewis: "Matthew Arnold made the horrible prophecy that literature would increasingly replace religion. It has. All literature becomes a sacred text. A sacred text is always exposed to the most monstrous exegesis; hence we have the spectacle of some wretched scholar getting the most profound ambiguities & social criticisms out of a base divertissement written in the 17th century. It's the discovery of the mare's nest by the pursuit of the red herring!... this extraordinary pride in being ~~out~~ 'exempt' from temptation that you have not yet risen to the level of! Eunuchs boasting of their chastity. A fever chart of society. 65 It's only the ungodly who borroweth & payeth not again. A poem by Francis Thompson ends "She gave me tokens three, / A look, a word of her winsome mouth, & a sweet wild raspberry." There the meaning of 'raspberry' has changed. The Bishop of Exeter was giving the prizes at a girls' school. They did a performance of *A Midsummer Night's Dream* & the poor man stood up afterwards & made a speech & said: 'I was very interested in seeing for the first time in my life a female Bottom...!'"

126 Camus, *Carnets*: "Le besoin d'avoir raison, marque d'esprit vulgaire". Anouilh rejects "sale espoir" in favor of tragedy.

M.L.R, Jan. 1965

41 Valéry: "Molière vulgaire. Son point de vue est bas" (*Cahiers*, X, 850); "Molière ... goût naturel de l'ignoble" (XII, 575); 42 "Le génie de Molière a profondément abaissé notre théâtre" (XI, 274); "La crainte du ridicule ... est marque d'une médiocrité ou moyenneté de nature" (XIX, 15). Cf *Mauvaises pensées et autres*: "Mets les rieurs de ton côté! — et le bateau chavire. Il te verse avec eux dans le vulgaire" (*Oeuv. Comp.*, éd. Pléiade, II, 827).

58 Empedocles believes that in the ideal state of love all the seemingly incongruous & separated elements of the world are mingled together & consequently there arise "Mischwesen, hier von Männern, doch dort nach Frauen Art mit beschatteten Schamgliedern versehen" (Diels, *Fragmente der Vorsokratiker*, new ed. by Walther Kranz, 1960, I, B, 61). In literature the hermaphrodite ~~it~~ is first named in Theophrastus; it emerges also in Macrobius & Ovid. The concept of androgynous unity receives its most famous formulation in Plato's *Symposium*. 59 The Cabbalists of the Middle Ages took it from Gnostic sources. In Leo Hebraeus's *De amore dialoghi tres* (1587) the idea of an androgynous God is posited. In Boehme's *Von der Gnadenwahl* & *Mysterium Magnum*, the description of "Adam Kadmon" & of God's wisdom, "die Jungfrau Sophie", greatly resemble Gnostic & Cabbalistic doctrine. The medieval Cabbala insisted that, as Adam Kadmon was created in God's image, he must also be androgynous. Boehme thus conceives of Adam before the Fall: "er war Ein Mensch und nicht zweene, er war der Mann und auch des Weib" (*Von dem dreyfachen Leben*). 60 The hermaphrodite or *rebis* was represented

85. The English leave the study of their language to foreigners.

86. 6 ways of pronouncing *ough*: thought, tough, cough, ~~through~~ plough, through & ought; 8 if the odd spelling *hiccough* & Irish *lough* are taken into account.

alchemically as the conjunction of sulpher & mercury & metaphorically as the union of fire & water. The Romantic desire for synthesis brings the concept of the androgyne once more to the foreground of European thought. In *Faust II* the figure of Knabe Lenker is strangely ambiguous; in *Wilhelm Meister* the character of Mignon, the very personification of Romanticism, is fascinating in it's sexual dualism as can be seen from Goethe's inconsistent use of the personal pronoun (e.g. Buch IV, Kap. 3: "...und *der Kleine* trat herein. *Er* trug einen Teppich unter dem Arme.... *Er* brachte vier Lichter... Künstlich abgemessen schritt *sie* nunmehr den Teppich hin und her.... Dann rief *sie* einen Menschen herein..."). [61] In Eliot's *The Waste Land* it is Tiresias, in whom both sexes meet, who is the centre & the key. In *Der Mann ohne Eigenschaften* it is Clarisse who insists "Ich bin der Hermaphrodit!" & Musil comments: "Die Frau hat weibliche Empfindungen für den überlegenen Menschen, männliche für den unterlegenen. Es entsteht also etwas Hermaphroditisches, ein seelisches Verschlungensein [interlocking] zu dritt" (Hamburg: ~~Rowolt~~ Rowohlt, 1952, pp. 1380, 1382).

132 "Vomitare il morto" means "cough up the loot", & not "cough up the truth."

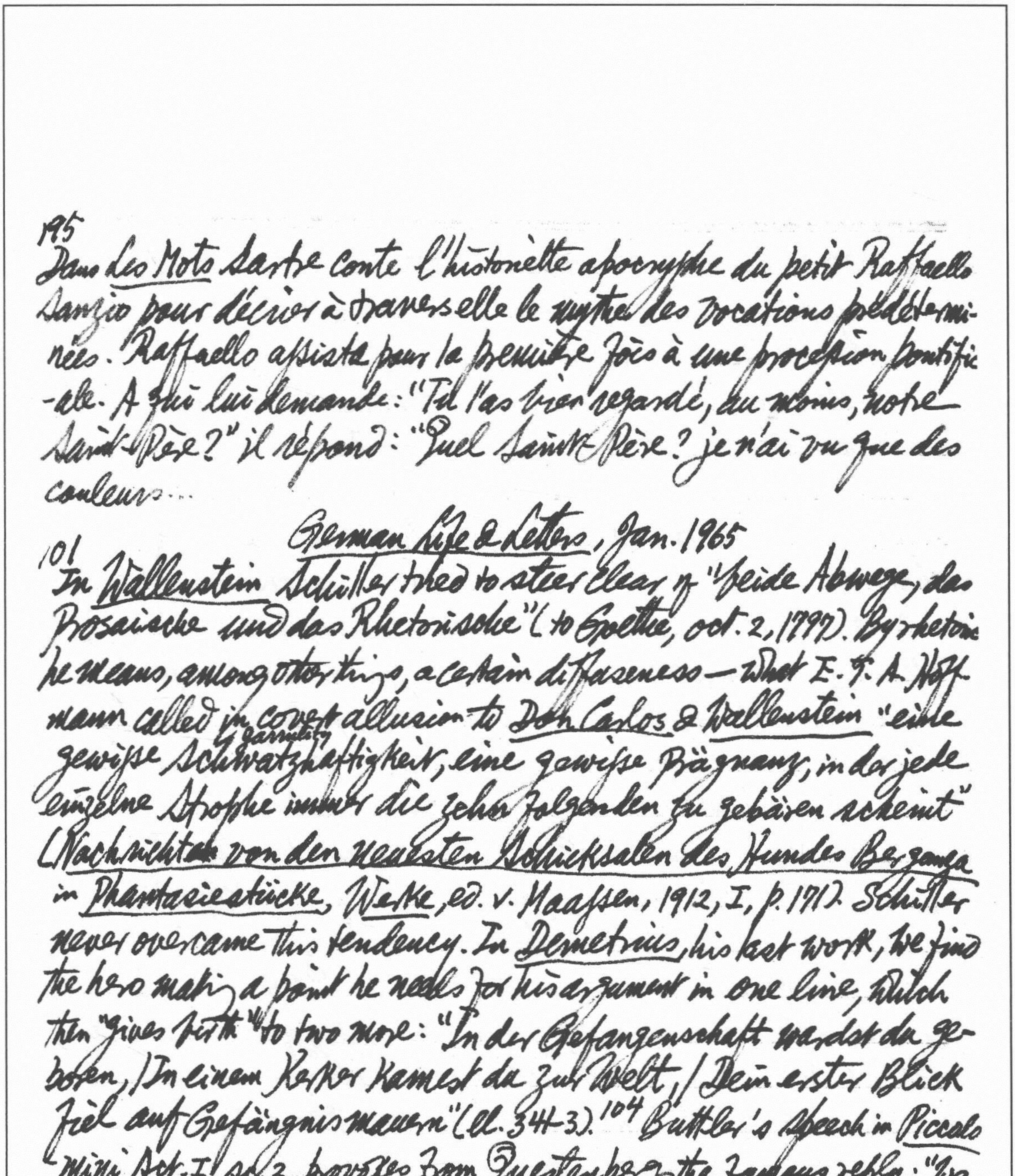
French Studies, April 1965

125 It is evident from his writing that Balzac was familiar with a considerable number of Diderot's works. The *Physiologie du mariage* contains many quotations from Diderot's *Sur les femmes*. [130] Raphael, the hero of *La Peau de Chagrin* & a mouth piece for Balzac's views, says: "Je lui dis que nos idées étaient des êtres organisés, complets

qui vivaient dans un monde invisible et influaient sur nos destinées, en citant pour preuve les pensées de Descartes, de Diderot, de Napoléon qui avaient conduit, qui conduisaient encore tout un siècle."

131 *La Maison Nucingen* was directly inspired by *Le Neveu de Rameau* & Balzac did not hesitate to affirm this in the body of his own novel that like Diderot's "pamphlet", the book sets out to show "l'omnipotence, l'omniscience, l'omniconvenance de l'argent." 141 Though his opinion about Diderot changed a great deal, he remained constant in his admiration for the short story *Ceci n'est pas un conte*.

193 Jean Gaudon, ed., *Ce que disent les tables parlantes. Victor Hugo à Jersey*. Of the 3 *cahiers* recording the spiritist séances at Marine Terrace (1853-5), Gustave Simon published in 1923 a selection, *Les tables tournantes de Jersey*. These were fragmentarily supplemented by Paul Hazard (1931), Henri Guillemin (1945-61) & Maurice Levaillant (*Crise mystique de V. H.*, 1954). One of the 3 lost *cahiers* has now been discovered. 194 Communications from "L'Océan", Shakespeare (dictating the 1st act of a drama, cf. Levaillant pp. 141-6), "La Mort", Galileo, Jesus, Plato. The Hugolian ideology & rhetoric dominate in all these esoteric "révélations". One thing is particularly striking: the constantly recurring remarks which Hugo notes down, as he records the communications, about the identity of thoughts & phrases uttered with those he had already consigned to his poems or *ébauches* —



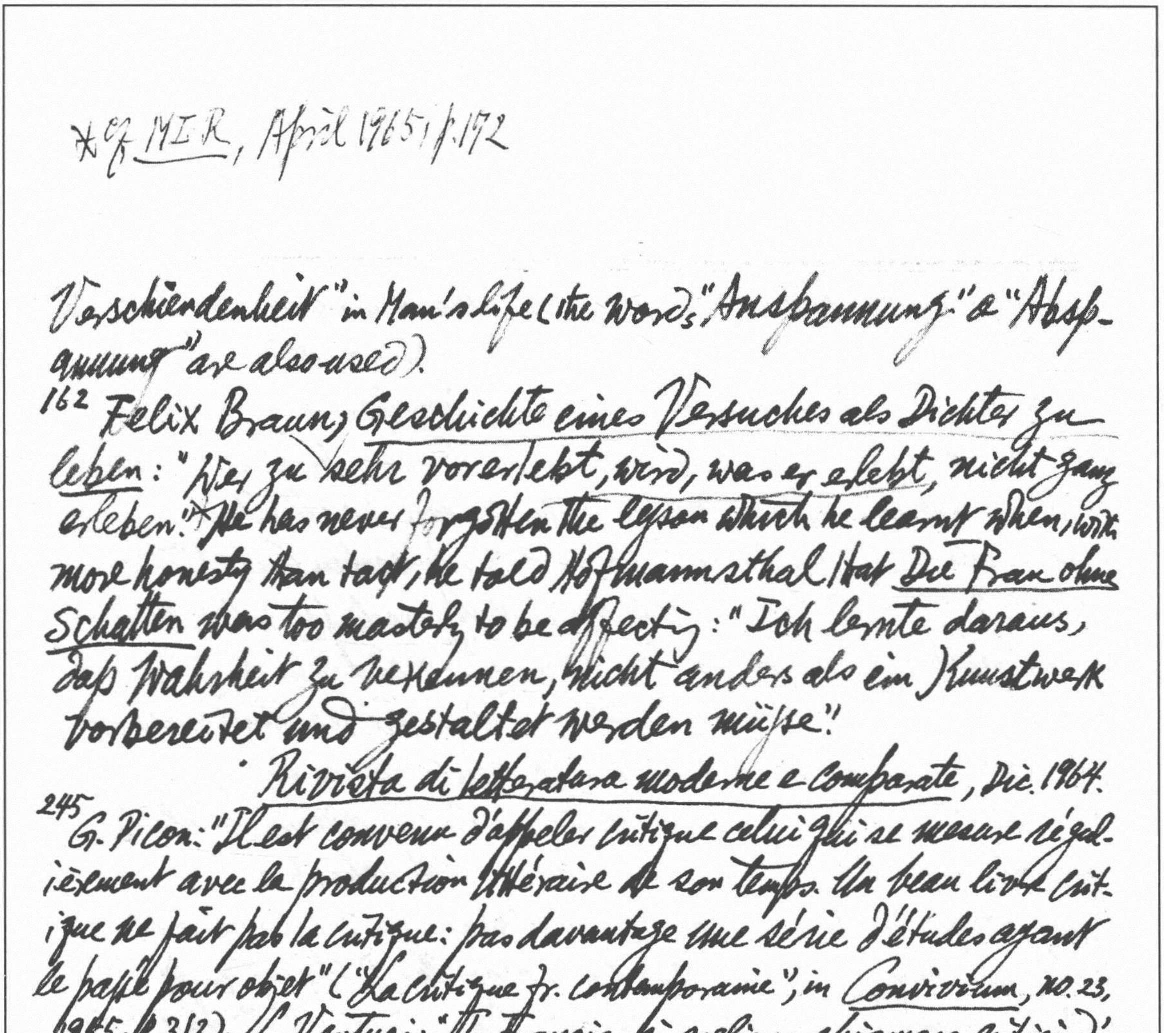
195 Dans *Les Mots* Sartre conte l'historiette apocryphe du petit Raffaello Sanzio pour décrier à travers elle le mythe des vocations prédéterminées. Raffaello assista pour la première fois à une procession pontificale. A qui lui demande: "Tu l'as bien regardé, au moins, notre Saint-Père?" il répond: "Quel Saint-Père? je n'ai vu que des couleurs...

German Life & Letters, Jan. 1965

101 In *Wallenstein* Schiller tried to steer clear of "beide Abwege, das Prosaische und das Rhetorische" (to Goethe, Oct. 2, 1797). By rhetoric he means, among other things, a certain diffuseness — what E. T. A. Hoffmann called in covert allusion to *Don Carlos* & *Wallenstein* "eine gewisse garrulity Schwatzhaftigkeit, eine gewisse Prägnanz, in der jede einzelne Strophe immer die zehn folgenden zu gebären scheint" (*Nachrichten von den neuesten Schicksalen des Hundes Berganza* in *Phantasiestücke*, *Werke*, ed. v. Maassen, 1912, I, p. 171). Schiller never overcame this tendency. In *Demetrius*, his last work, we find the hero making a point he needs for his argument in one line, which then "gives birth" to two more: "In der Gefangenschaft wardst du geboren, / In einem Kerker kamest du zur Welt, / Dein erster Blick fiel auf Gefängnismauern" (ll. 341-3). 104 Buttler's speech in *Piccolomini* Act. I, sc. 2 provokes from Questenberg the famous reply: "Was ist der langen Rede kurzer Sinn?" 109 Schiller's conception of poetry as long-winded & repetitive speeches adorned with epithets, similes, etc. is one passed on to 18th-century writers by Opitz who in his *Buch von der deutschen Poeterei* (1624) said that in tragi

110 & epic poetry "man muss ansehnliche, volle und heftige Reden vorbringen und ein Ding nicht nur bloss nennen, sondern mit prächtigen hohen Worten umschreiben."

111 "For Schiller, the ideal for each individual is the complete integration, or harmony, of all the forces within the personality. Fritz von Dalberg in his *Blicke eines Tonkünstlers in die Musik der Geister* (1787) says: "Auch die innere Beschaffenheit der Seele ist wahre Musik und gründet sich auf Harmonische Gesetz." Schiller's most important statement on music is found in his review *Über Matthisons Gedichte*: "Jene liebliche Harmonie der Gestalten, der Töne und des Lichts… jene Stetigkeit, mit der sich die Linien im Raum oder die Töne in der Zeit aneinander fügen, ist ein natürliches Symbol der innern Übereinstimmung des Gemüts mit sich selbst" (*Sämtl. Werk.*, Säkular-Ausgabe, XVI. 259) cf. *Das verschleierte Bild zu Sais*, 112 *Laura am Klavier*, *Don Carlos*, 1788-9, etc. for what Schiller meant by "Harmonie" or "Seelenharmonie" (as in love & friendship). 113 *Der Tanz* on "die Harmonien des Weltalls" (cf. Karl Moor: "Es ist doch eine so göttliche Harmonie in der seelenlosen Natur, warum spaltet dieser Missklang in der vernünftigen Seele? Meint ihr die Harmonie der Welt werde durch diesen gottlosen Missklaut gewinnen?") In 114 *Über Anmut und Würde* he speaks of "eine innige Übereinstimmung" between desire & duty so that each individual may become "immer ein harmonierendes Ganze". 115 In *Über die ästhetische Erziehung des Menschen*, the "Formtrieb" is described as instrumental in bringing out "Harmonie in die



*cf *MIR*, April 1965, p. 172

Verschiedenheit" in Man's life (the words "Anspannung" & "Abspannung" are also used).

[162] Felix Braun, *Geschichte eines Versuches als Dichter zu leben*: "Wer zu sehr vorerlebt, wird, was er erlebt, nicht ganz erleben."* He has never forgotten the lesson which he learnt when, with more honesty than tact, he told Hofmannsthal that *Die Frau ohne Schatten* was too masterly to be affecting: "Ich lernte daraus, daß Wahrheit zu erkennen, nicht anders als ein Kunstwerk vorbereitet und gestaltet werden müsse."

Rivista di letteratura moderne e comparate, Dic. 1964.

[245] G. Picon: "Il est convenu d'appeler critique celui qui se mesure régulièrement avec la production littéraire de son temps. Un beau livre critique ne fait pas la critique: pas davantage une série d'études ayant le passé pour objet" ("La critique fr. contemporaine", in *Convivium*, no. 23, 1955, p. 313). L. Venturi: "In Francia si sogliono chiamare *critici* d'arte quelli che scrivono nei giornali sulle attualità delle esposizioni, e *storici* dell'arte quelli che scrivono dell'arte antica" (*Storia della Critica d'Arte*, 1945, p. 27). J. Petersen: "alles, was sich Literaturgeschichte der Gegenwart nennt, ist nichts anderes als Kritik" (*Literaturgeschichte als Wissenschaft*, 1914, p. 68). [246] E. R. Curtius: "Literaturgeschichte und Kritik sind zweierlei: aber sie können im selben Hause wohnen. Sie haben einander viel zu geben." [247] I difetti della *Geschichte der poetischen National-Literatur der Deutschen* di G. G. Gervinus sono stati chiaramente rilevati da Heine, Grillparzer, Nietzsche e altri. Cfr. Saintsbury, *A History of Criticism*, 7th ed., III, p. 576; E. Fueter, *Geschichte der*

neueren Historiographie, 3te Auf., 1936, p. 525: "Gervinus war kein bedeutender Ästhetiker. Für die technische Seite der künstlerischen Produktion fehlte ihm das Verständnis"; M. Rychner, *G. G. Gervinus*, 1922, S. 100: "Für die Individualität, die einmalige Eigenart eines Dichters oder einer Dichtung hat Gervinus so wenig Interesse wie Verständnis... Vor den seelischen und sprachlichen Reizen eines lyrischen Gedichtes ist er ratlos"; J. Petersen, *Anfänge der Nationalwissenschaft* nel volume collettaneo *Die Wissenschaft von der Dichtung* (2. ed. a cura di E. Trunz, 1944), S. 32: "Nicht die grossen Künstler, sondern die gesinnungsstarken opinionated Ideenträger und Repräsentanten des Zeitgeistes waren die Helden des Gervinus."[248] Ai suoi occhi la morte de Goethe aveva concluso il corso glorioso della letteratura tedesca: "Ich schrieb das Werk von vorn herein in der Tendenz, den Deutschen zu zeigen, dass alle ächten Lorbeeren, die sie auf dem Felde der Dichtung zu pflücken hatten, vorläufig previously eingethan seien" (*Leben*, p. 298). Egli gridò: "La letteratura è morta, vive la Politica!" "Der Wettkampf der Kunst ist vollendet; jetzt sollten wir uns das andere Ziel stecken, das noch kein Schütze man bei uns getroffen hit hat" — con quest'appello all'azione finisce la *Geschichte der deutschen Dichtung*, 4. ed. vol. V, p. 667. Il libro del Gervinus "ist das erste Beispiel einer historisch, nicht ästhetisch orientierten Literaturgeschichte. Was Mme de Staël und Villemain nur für einzelne Perioden durchgeführt hatten, war hier zum ersten Male für eine ganze Literatur geschehen" (Fueter, *op. cit.*, p. 525). Questo inizio fu, come spesso avviene, anche un culmine. Nessuno fra i suoi successori può venirgli messo a pari. Basta aprire la

* Il Bartels aveva anche pubblicato Deutschsein ist alles (1919) Warum ich die Juden bekämpfe (1919), Jüdische Herkunft und Literaturwissenschaft (1925). Le idee del B. "ebbero largo seguito sotto il Nazionalsocialismo" (Der grosse Brockhaus, I, 1952, p. 636).

Geschichte der deutschen National-Literatur di A.F.C. Vilmar (1845), di 249 tutte la più diffusa, per misurare l'enorme distanza che la separa dal Gervinus. La presunzione nazionale che appare già nella recensione che J. Grimm fece (1835) della prima parte del libro del Gervinus (Kl. Schriften, V, 176 ss.), è oltraggioso: "Unsere Literatur [hat] eine Erscheinung aufzuweisen, welche die Literatur keines Volkes der Erde mit ihr teilt... sie hat zwei klassische Perioden gehabt... Das deutsche Volk ist das eigentliche Dichtervolk unter den Nationen der Erde" (Vilmar, 14ª ed. 1871, p. 3 s). La storiografia inaugurata dal Gervinus si conchiude con Wilhelm Scherer. 250 Egli vagheggiava una scienza della "Deutschtum" e "ein System der nationalen Ethik", "eine Nationale Güter- und Pflichtenlehre". La storia dello Scherer cade nell'era bismarckiana, quando i Tedeschi erano una nazione la cui potenza militare proiettava la sua ombra sull'intera Europa (cf. E. Rothacker, Einleitung in die Geisteswissenschaften, 2ª ed. 1930, p. 211 s).
251 Nella Prefazione del 1937 della sua Geschichte der deutschen Literatur (1901-2) Adolf Bartels propose: "Ich persönlich fühle mich nach wie vor als blosser (wenn auch notwendiger) Nachfolger von Gervinus, Heinrich Kurz, Adolf Stern)." Nello schema ereditato versò una sfrenata passione nazionalistica e un odioso antisemitismo. La tedescomania e l'antisemitismo del Bartels furon sferzati come meritavano da B. Croce (La Critica, 1917, p. 332-6; nei Nuovi Saggi di Estetica, pp. 181-8)* Hofmannsthal ha assai apprezzato la Literaturgeschichte der deutschen Stämme und Landschaften**

** 1ª ed. 1912-8; 3ª ed. 1929-32; 4ª ed. (completamente rifatta) 1938-41 uscì col titolo Literaturgeschichte des Deutschen Volkes; dopo la guerra ed. nuova 1951 con il titolo neutro di Geschichte der deutschen Literatur.

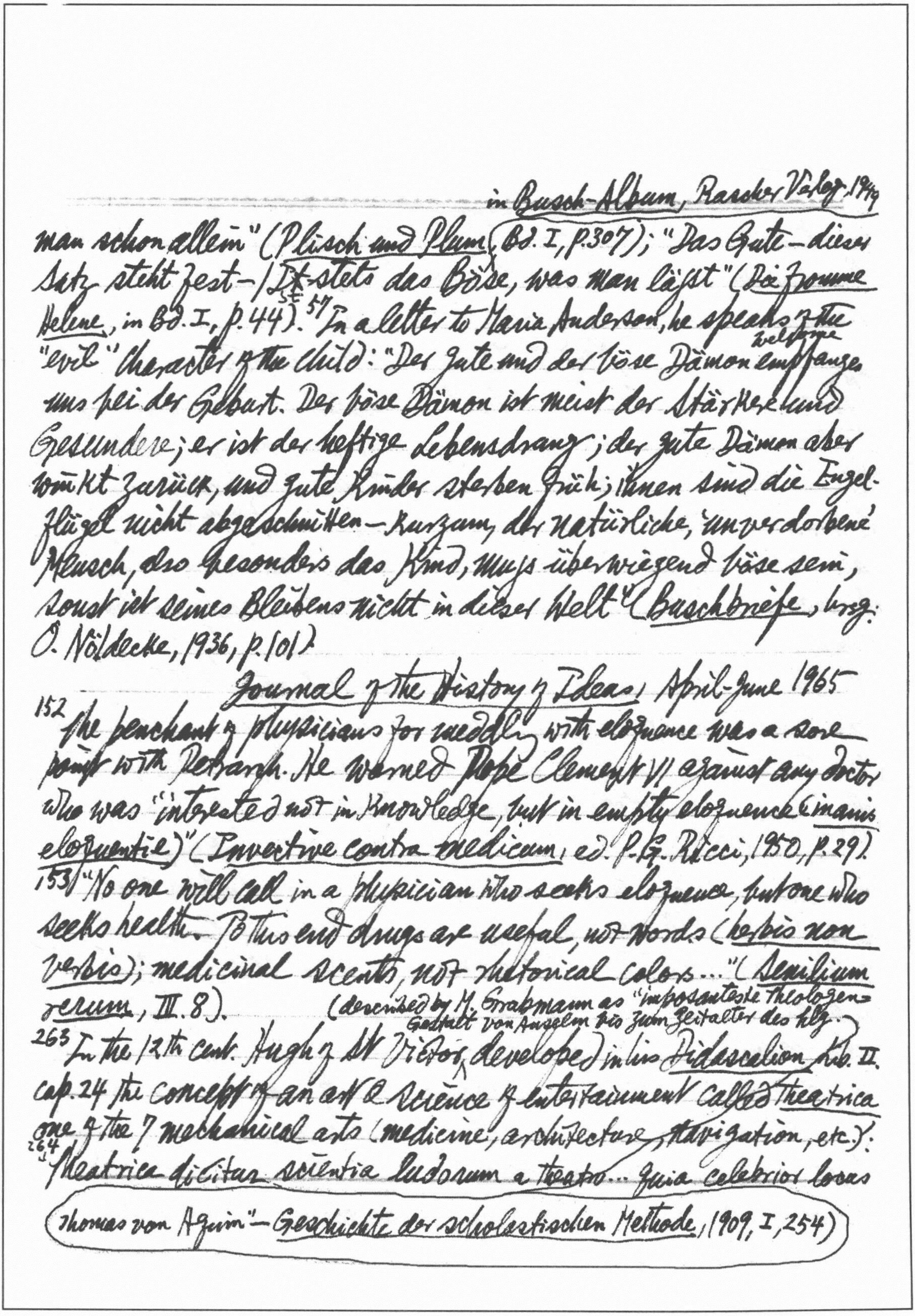
di Josef Nadler: "Ein solches Buch besitzt keine andere Nation... Politik und Geist völlig in Verbindung" (Gesam. Werk., IV, p. 493-4) 252 L'opera risale, sia pure indirettamente attraverso il suo maestro August Sauer, ~~nell'~~ nel suo impianto concettuale al Taine ("Stämme" = "la race", "Landschaften" = "le milieu").

Revue des langues vivantes, no. 1, 1965

24 "The most significant American novel since World War II was written by an American Negro, Ralph Ellison, Invisible Man (National Book Award Gold Medal for Fiction for 1953). 27 In the McCarthy era of 1950-4 a would-be dictator used the calumny of supposed Communist sympathies as a blackjack to bludgeon opponents. 29 The hero of the novel is invisible. Because of his color, his fellows refuse to see him as he is. His grandfather, who had been born a slave, said on his death bed to his father: "I never told you, but our life is a war.. I have been a traitor all my born days, a spy in the enemy's country.. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death & destruction, let 'em swoller you till they vomit or bust wide open" (p. 19-20). 30 He dreamed of an official envelope in which was en- ~~with the superscription~~ "~~To Who~~" engraved document containing a short message in letters of gold: ... "To Whom It May Concern: Keep This Nigger-Boy Running" (pp. 34-5). The dream proves prophetic. 32 The Liberty Paint Co. is a symbol of the U.S.A, a huge industrial plant whose best-selling product is "Optic White". The bitter Negro saying "If you're white, you're right".

53 Wilhelm Busch was almost obsessed by the essential wickedness of human nature: "Tugend will ermuntert sein, / Bosheit kann

aroused
encouraged



man schon allein" (*Plisch und Plum*, in *Busch-Album*, Rascher Verlag, 1949, Bd. I, p. 307); "Das Gute — dieser Satz steht fest — / Ist stets das Böse, was man läßt" (*Die fromme Helene*, in Bd. I, p. 44).[57] In a letter to Maria Anderson, he speaks of the "evil" character of the child: "Der gute und der böse Dämon empfangen (welcome) uns bei der Geburt. Der böse Dämon ist meist der Stärkere und Gesündere; er ist der heftige Lebensdrang; der gute Dämon aber wirkt zurück, und gute Kinder sterben früh; ihnen sind die Engelflügel nicht abgeschnitten — kurzum, der natürliche, 'unverdorbene' Mensch, also besonders das Kind, muß überwiegend böse sein, sonst ist seines Bleibens nicht in dieser Welt" (*Buschbriefe*, hrsg. O. Nöldecke, 1936, p. 101).

Journal of the History of Ideas, April-June 1965

152 The penchant of physicians for meddling with eloquence was a sore point with Petrarch. He warned *Pope* Clement VI against any doctor who was "interested not in knowledge, but in empty eloquence (*inanis eloquentie*)" (*Invective contra medicum*, ed. P. G. Ricci, 1950, p. 29).

153 "No one will call in a physician who seeks eloquence, but one who seeks health. To this end drugs are useful, not words (*herbis non verbis*); medicinal scents, not rhetorical colors..." (*Senilium rerum*, III. 8).

263 In the 12th cent. Hugh of St Victor (described by M. Grabmann as "imposanteste Theologengestalt von Anselm bis zum Zeitalter des hlg. Thomas von Aquin" — *Geschichte der scholastischen Methode*, 1909, I, 254) developed in his *Didascalion* lib. II. cap. 24 the concept of an art & science of entertainment called *theatrica* one of the 7 mechanical arts (medicine, architecture, navigation, etc.).

264 "Theatrica dicitur scientia ludorum a theatro... quia celebrior locus

~~named after theatre because it was noted as place for recreation more than any other (halls, temples,~~ in gymnasia, etc)
fuerat caeteris..." (*Patrologia Latina*, ed Migne, Vol. 176, col. 760). 368 Bonaventura in "Reductio artium ad theologicum" & Vincent de Beauvais in *Speculum doctrinae* followed Hugh.

New Statesman, 26 March 1965

473 Maxwell Taylor: "There are no limits to escalation. The pressure stops at the point when the enemy gives in." Vietnamese villages are being smothered in napalm. The hapless inhabitants are being treated as a living laboratory in which to test new American weapons. 474 Rejecting the escape hatch of a placid taped interview, he took part in a television discussion. 477 Dismiss the charges of using vomiting-gas as a Peking canard. On his maiden visit. To condone atrocity by silence.

478 Students spearheaded the agitation. "If English rule was the cloud which had placed India under a shadow, the English language was the silver lining." If English were retained as an official language, all Indians would operate under an equal handicap.

492 There is little or none of the "trolling", the picking up of partners on the streets, in public lavatories, bars & so on as among male homosexuals. With men, shared homosexuality is the biggest destroyer of class barriers there is, but not with women. Although lesbianism is legal, they tend to be furtive as if it were a crime. Trying to be heterosexual is easier for women who can be purely passive in the intercourse. The Minorities Research Group is a lesbian organization with a misleading name & a monthly publication *Arena Three* written on a school-magazine level. There are 3 commonplace techniques of lesbian intercourse: tribadism (one woman lying on

top of the other & simulating the movements of heterosexual intercourse to stimulate the clitoris of each), mutual masturbation & cunnilingus.* Most lesbians do not use a dildo. ~~493~~ 493 There is a story that the Labouchère amendment which created the homosexual crime in modern Britain covered women as well as men in its original drafting, but that Queen Victoria queried this as being impossible &, as the only alternative to explaining the facts of lesbianism to her, the wording was altered so as to exclude women.

498 Eden resigned on an issue of principle. Churchill's attitude to him seems to have been ambivalent. On several occasions he said that the old should retire in good time to allow their successors to have a fair whack, but he never made the slightest attempt to implement this admirable sentiment. Eden's exhausting struggle to keep the old man on the rails went on week after week, year after year. He was constantly obliged to press Churchill to take a firmer line with Stalin. "At the conference table Churchill liked to talk, he did not like to listen, & he found it difficult to wait for, & seldom let pass, his turn to speak. Stalin sometimes led him on... He is under Stalin's spell. He kept repeating 'I like that man'." 500 Israel lives indefinitely in a state of siege.

507 Alfonso the Wise: "If I had been present at the Creation, I would have given some useful hints for the better arrangement of the Universe". Someone dirty advised God: "Avoid time-wasting self-congratulation on the completion of each phase". Others adapted *Punch*'s advice to those about to marry: "Don't."

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* in the no. of April 9, 1965, p. 570, a lesbian writes: "As a bisexual, I can state that there is no technique which I have met as a lesbian that has not also been practised upon me by a male lover".

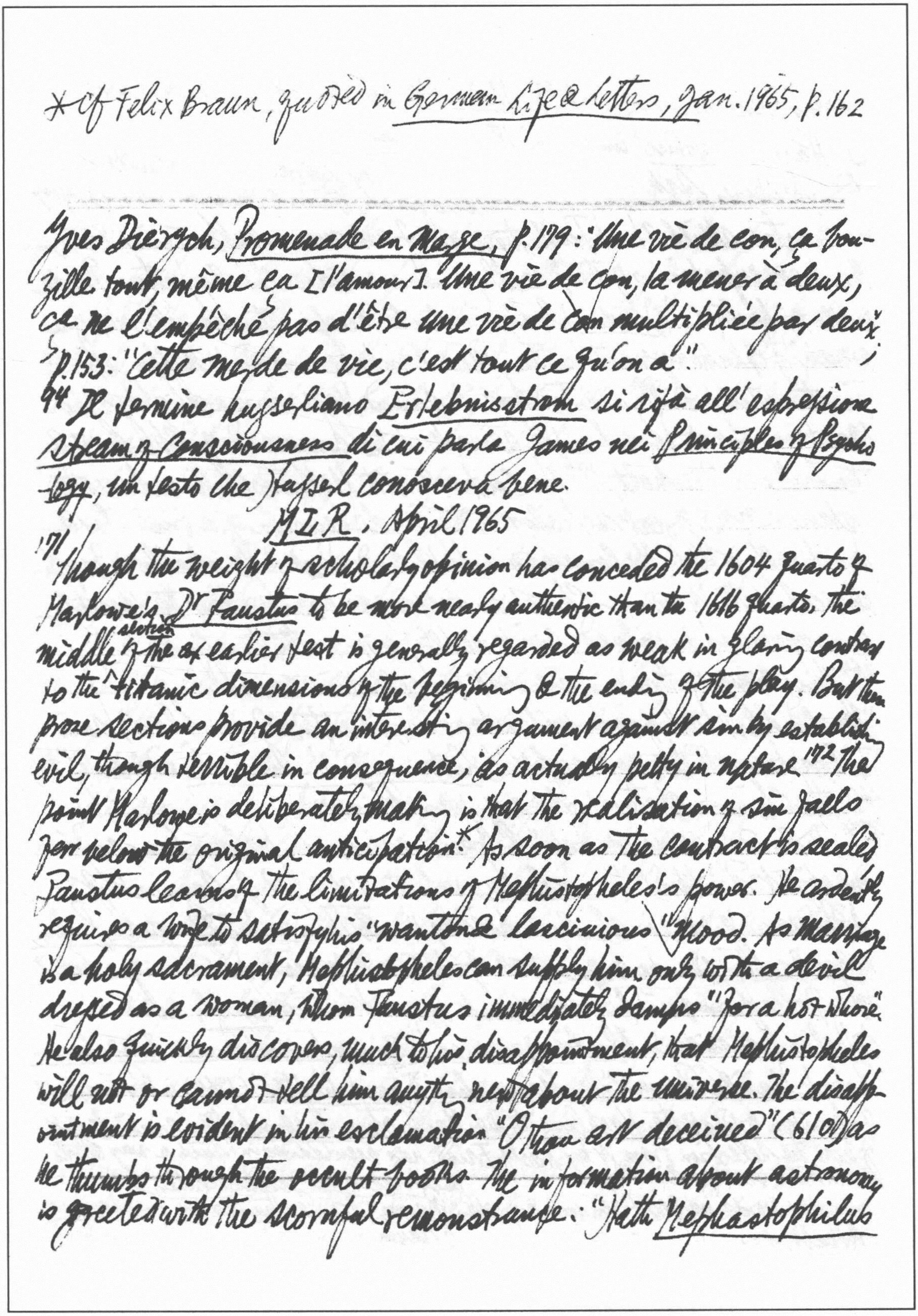
Edith Sitwell: "Waltz": "Daisy & Lily, | Lazy & silly".

New Statesman, 9 April 1965

562 Which is the best buy? 564 What the school of Paris once was to art, the school of New York has become to mass culture. A shameless delight in such esoterica as Batman comic books & Jean Harlow movies. Anti-art, the pseudo-event & the non-hero are the selling phrases: the only permissible attitude to life is sustained nausea. 567 'Tis pride that pulls him down. 568 Humans have always copulated with enthusiasm hitherto untrammelled by 20th-cent. love language — "Did you remember your pill, dear?" 580 This woman is the ship's sexpot.

Aut aut, Marzo 1965

14/11 L'infante si connotava, nel nome stesso che lo definisce, con la negazione della parola (*in-fans*). 30 Il linguaggio usato nella filosofia è radicato nel linguaggio comune, perfezionato secondo l'intenzionalità filosofica. Si tratta del "corpo vivo linguistico"[31] (*Sprachleib*). 69 Uno spostamento di responsabilità, dal soggetto all'oggetto: "la sostituzione della *responsibility* con" 70 "un *response* meccanico". 71 Il termine *razionalità* è diventato un *Ideenkleid*, un concetto vuoto di senso. Alcuni avevano messo in guardia l'umanità, avevano capito che "*ad ogni eureka dello scienziato*" avrebbe potuto realmente corrisponder "un grido di dolore universale": Albert Einstein, per esempio. Pochi mesi prima della morta, affermava: "In tutta la storia della scienza la fabbricazione di una bomba ~~di~~ all'idrogeno è l'errore più grave che abbiamo commesso gli scienziati". 77 Franco Fornari, *Psicoanalisi della guerra atomica* (1964): "La guerra... [è] un delitto individuale, fantasticato individualmente e consumato collettivamente".



*Cf Felix Braun, quoted in *German Life & Letters, Jan.* 1965, p. 162

Yves Dièrgoh, *Promenade en Maze*, p. 179: "Une vie de con, ça bouzille tout, même ça [l'amour]. Une vie de con, la mener à deux, ça ne l'empêche pas d'être une vie de con multipliée par deux"; p. 153: "Cette merde de vie, c'est tout ce qu'on a".

94 Il termine husserliano *Erlebnisstrom* si rifà all'espressione *stream of consciousness* di cui parla James nei *Principles of Psychology*, un testo che Husserl conosceva bene.

MLR. April 1965

171 Though the weight of scholarly opinion has conceded the 1604 quarto of Marlowe's *Dr Faustus* to be more nearly authentic than the 1616 quarto, the middle section of the ~~ex~~ earlier text is generally regarded as weak in glaring contrast to the titanic dimensions of the beginning & the ending of the play. But the prose sections provide an interesting argument against sin by establishing evil, though terrible in consequence, as actually petty in nature. 172 The point Marlowe is deliberately making is that the realisation of sin falls far below the original anticipation.* As soon as the contract is sealed Faustus learns of the limitations of Mephistopheles's power. He ardently requires a wife to satisfy his "wanton & lascivious" mood. As marriage is a holy sacrament, Mephistopheles can supply him only with a devil dressed as a woman, whom Faustus immediately damns "for a hot whore". He also quickly discovers, much to his disappointment, that Mephistopheles will not or cannot tell him anything new about the universe. The disappointment is evident in his exclamation "O thou art deceived" (610) as he thumbs through the occult books. The information about astronomy is greeted with the scornful remonstrance: "Hath *Mephastophilis*

pious generalities. *cf MLN, March 1965, p. 177. The reference is to Pulex

J. Haslag, "Gothic" im 17. und 18. Jahrhundert.

Europäische Schlüsselwörter, 3 vols, ed by Sprachwissenschaftliches Colloquium, Bonn (Munich: Hueber), essays on key-words "im geistigen, ~~und~~ sozialen, politischen und geschichtlichen ~~Raum~~ Raum", like enthusiasm, sensuous, Arbeit, etc.

no greater skill?/.../ Tush, these are fresh mens suppositions" (662, 668). The preoccupations of the 7 deadly sins are ridiculously petty: Pride wants to be like "Ovid's flea" in order to "creepe into every corner of a wench";* Gluttony wants nothing more than to be invited to supper, etc.¹⁷⁴ Faustus who proudly asserted that "A sound Magician is a mighty god" (90), turns out to be a humble servant at the command of Charles V & the Duke of Vanholt.¹⁷⁵ The contract with Mephistopheles reduces the stature of the great scholar to the pig dimension of a trickster & practical joker. Marlowe has established what is probably a psychological truth, if not a Christian message: even without the terrible consequences involved, sin is really not worth the effort.

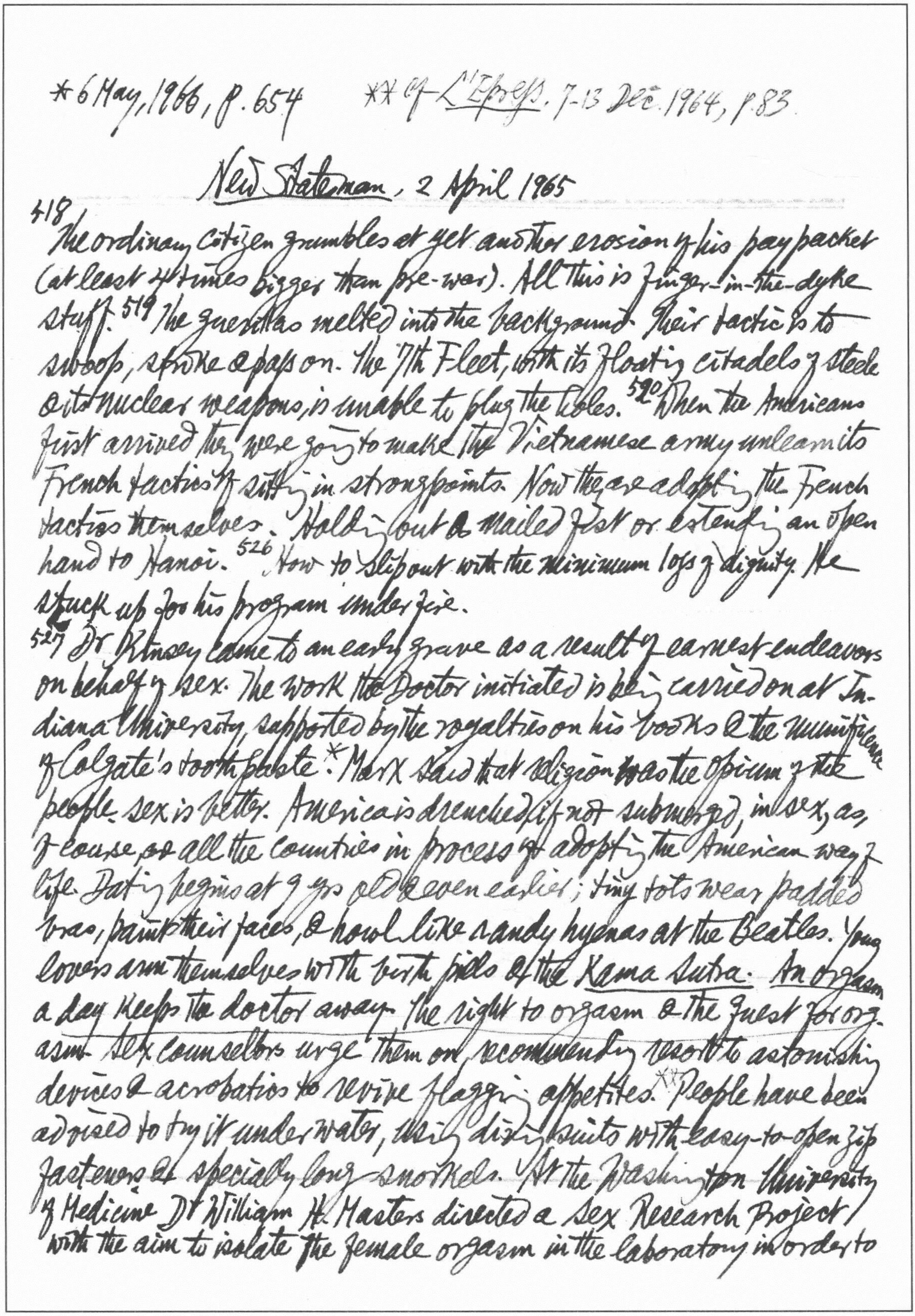
264 Their ways of thinking are set on collision courses.

"The old dark religions understood. 'God enters from below', said the Egyptians, & they were right" (Letters of D. H. Lawrence, ed A. Huxley, p. 556).

267 the Chinese water torture of paraphrase

284 Diderot's remark that "il faut ruiner un palais pour en faire un objet d'intérêt" (Salons, vol. III: 1767, ed. J. Seznec & J. Adhémar, p. 235) is closely echoed by Wm Gilpin in his Essays on Picturesque Beauty, when he argues that if we wish to give picturesque beauty to a Palladian building "we must turn it into a rough ruin."

Wilhelm Bausinger's Studien zu einer historisch-kritischen Ausgabe von Robert Musils Roman "Der Mann ohne Eigenschaften" (1964) is a remarkable exposition of what the Nachlass to Der Mann ohne Eigenschaften consists of & of how the selection from it by Adolf Frisé has been edited in such a way as to distort the book radically.



*6 May, 1966, p. 654   ** cf *L'Express*. 7-13 Dec. 1964, p. 83

New Statesman, 2 April 1965

418 The ordinary citizen grumbles at yet another erosion of his pay packet (at least 4 times bigger than pre-war). All this is finger-in-the-dyke stuff. 519 The guerrillas melted into the background. Their tactic is to swoop, strike & pass on. The 7th Fleet, with its floating citadels of steel & its nuclear weapons, is unable to plug the holes. 520 When the Americans first arrived they were going to make the Vietnamese army unlearn its French tactics of sitting in strongpoints. Now they are adopting the French tactics themselves. Holding out a mailed fist or extending an open hand to Hanoi. 526 How to slip out with the minimum loss of dignity. He stuck up for his program under fire.

527 Dr Kinsey came to an early grave as a result of earnest endeavors on behalf of sex. The work the Doctor initiated is being carried on at Indiana University, supported by the royalties on his books & the munificence of Colgate's toothpaste.* Marx said that religion was the opium of the people: sex is better. America is drenched, if not submerged, in sex, as, of course, are all the countries in process of adopting the American way of life. Dating begins at 9 yrs old & even earlier; tiny tots wear padded bras, paint their faces, & howl like randy hyenas at the Beatles. Young lovers arm themselves with birth pills & the *Kama Sutra*. *An orgasm a day keeps the doctor away.* The right to orgasm & the quest for orgasm. Sex counsellors urge them on, recommending resort to astonishing devices & acrobatics to revive flagging appetites.** People have been advised to try it under water, using diving suits with easy-to-open zip fasteners & specially long snorkels. At the Washington University of Medicine Dr William H. Masters directed a Sex Research Project with the aim to isolate the female orgasm in the laboratory in order to

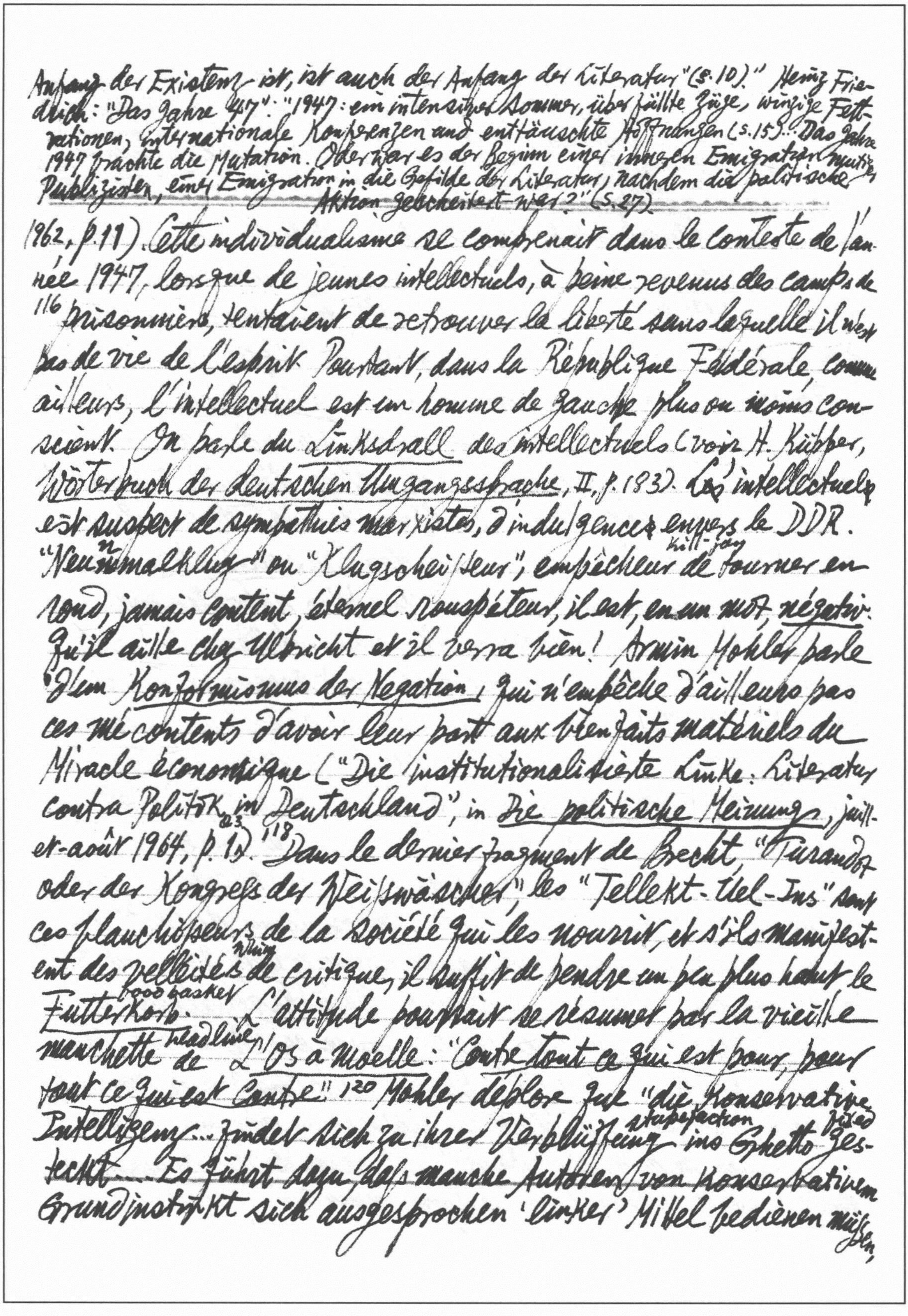
* *Almanach der Gruppe 47 (1947-62)*, hrsg. H. W. Richter, (Rowohlt Paperback). Richter: "Fünfzehn Jahre": "Nicht Literaten schufen sie, sondern politisch engagierte Publizisten mit literarischen Ambitionen (S. 8) ^ "Ihre Keimzelle entstand in den deutschen Kriegsgefangenlagern in den Vereinigten Staaten (S. 11). ^ ~~Die Methode der Bestandsaufnahme. Die Intention der Wahrheit… Wo der~~

find out how it can best be promoted. He makes a colour film (though without a sound-track) of a series of self-induced female orgasms, using for the purpose volunteers among the wives of faculty members & students. Out of consideration for the volunteers they appear in the film only as torsos & hands. !

Revue des Langues Vivantes, 1965, No. 2.

115 Günter Eich: "Tut das Unnütze useless, singt die Lieder, die man aus eurem Mund nicht erwartet! / Seid unbequem troublesome, seid Sand, nicht das Öl im Getriebe driving wheel der Welt" (*Ausgewählte Gedichte*, 1960, p. 51).

Dans un article du *Spiegel*, le 23 oct. 1963, Martin Morlock donnait des intellectuels de gauche allemands une définition curieuse: "une minorité qui prononce ouvertement ses jugements, savoir préalablement étalé sur la table une carte de partie ou tout au moins un certificat de baptême". Morlock mettait ainsi le doigt sur la caractéristique la plus frappante de l'intellectuel allemand d'aujourd'hui: son isolement conscient, sa position de franc-tireur: le titre du dernier Böll, *Entfernung von der Truppe*, est en soi un programme. On parle de la gauche "déracinée" (*heimatlos*). Le fondateur du groupe 47*, Hans Werner Richter, a défini le but du groupe: "formation d'une élite démocratique, dans les domaines de la littérature et du journalisme; exercice pratique de la démocratie dans un cercle d'individualistes, joint à l'espoir d'une action tardive sur les masses; les deux buts devant être atteints sans programme, sans organisation, sans rien qui pût contribuer à la formation d'une pensée collective (*Almanach der Gruppe 47*,



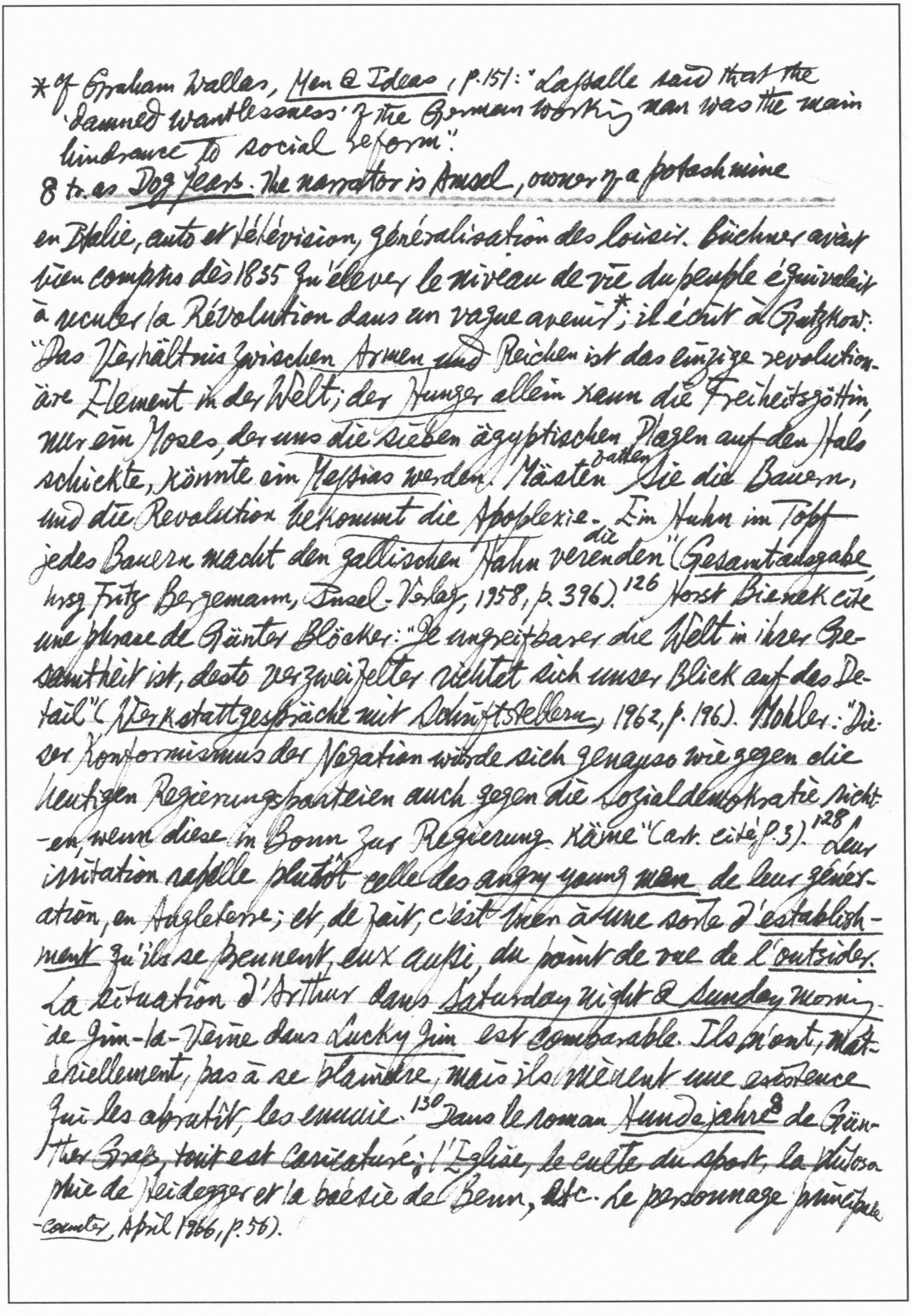
Anfang der Existenz ist, ist auch der Anfang der Literatur" (S. 10)." Heinz Friedrich: "Das Jahre 47": "1947: ein intensiver Sommer, überfüllte Züge, winzige Fettrationen, internationale Konferenzen und enttäuschte Hoffnungen (S. 15)... Das Jahre 1947 brachte die Mutation. Oder war es der Beginn einer inneren Emigration mutiger Publizisten, einer Emigration in die Gefilde der Literatur, nachdem die politische Aktion gescheitert war?" (S. 27).

1962, p. 11). Cette individualisme se comprenait dans le contexte de l'année 1947, lorsque de jeunes intellectuels, à peine revenus des camps de 116 prisonniers, tentaient de retrouver la liberté sans laquelle il n'est pas de vie de l'esprit. Pourtant, dans la République Fédérale, comme ailleurs, l'intellectuel est un homme de gauche plus ou moins conscient. On parle du Linksdrall des intellectuels (voir H. Küpper, Wörterbuch der deutschen Umgangssprache, II, p. 183). Les intellectuels est suspect de sympathies marxistes, d'indulgences envers le DDR. "Neunmalklug" ou "Klugscheißeur", empêcheur kill-joy de tourner en rond, jamais content, éternel rouspéteur, il est, en un mot, négatif: Qu'il aille chez Ulbricht et il verra bien! Armin Mohler parle d'dem Konformismus der Negation, qui n'empêche d'ailleurs pas ces mécontents d'avoir leur part aux bienfaits matériels du Miracle économique ("Die institutionalisierte Linke: Literatur contra Politik 23 in Deutschland", in Die politische Meinung, juillet-août 1964, p. 1x). 118 Dans le dernier fragment de Brecht, "Turandot oder der Kongreß der Weißwäscher", les "Tellekt-Uel-Ins" sont ces planchhopseurs de la société qui les nourrit, et s'ils manifestent des velléités whims de critique, il suffit de pendre un peu plus haut le Futterkorb food basket. L'attitude pourrait se résumer par la vieille manchette headline de L'Os à moelle: "Contre tout ce qui est pour, pour tout ce qui est contre." 120 Mohler déplore que "die konservative Intelligenz... findet sich zu ihrer Verblüffung stupefaction ins Ghetto gesteckt fixed... Es führt dazu, daß manche Autoren von konservativem Grundinstinkt sich ausgesprochen 'linker' Mittel bedienen müssen,

Günter Eich in his "Darmstadt Address" (at the presentation to him of the Georg Büchner Prize): "...Why be always looking on the gloomy side, happiness & leisure are on the increase. Don't worry about yourselves, we do the worrying for you. This pernicious optimism, so suspect because it is willed & made to measure. Eyes & ears tight shut, & a radiant smile on every face, a song — that is how we march into the thousand & one kinds of slavery, trusting in the future... If

um sich durchzusetzen" (Article cité, p. 4). Et de citer l'amusante formule des beatniks conservateurs: "Rechts fahren, aber links shift überholen."[121] On peut considérer Walter Jens, romancier, critique et professeur, avec Walter Höllerer et Marcel Reich-Ranicki, comme le théoricien du groupe 47. Dans son livre "Literatur und Politik" (1963), Jens constate que les écrivains allemands d'après 1945 ne se sentent pas représentants d'une classe définie.[122] Dans l'Allemagne actuelle, dit encore Jens, l'ouvrier n'existe pas plus que le bourgeois: "la nature bourgeoise (das Bourgeoishafte)... s'est camouflée pour ne survivre que plus robustement." L'ère national-socialiste a enseigné les jeunes intellectuels que "le" bourgeois et "le" prolétaire ont également succombé à la tentation. "Aucune classe n'était meilleure, aucune pire qu'une autre: aucune, au moment de l'épreuve, n'a mieux résisté." Et c'est ~~ici~~ la faiblesse de la pièce de Brecht, Furcht und Elend des Dritten Reiches.[123] Le mot d'ordre: "Prolétaires de tous les pays, unissez-vous" n'a plus de sens quand l'ouvrier allemand bénéficie de l'écrasement du prolétaire polonais ou russe.[124] Le socialisme des écrivains allemands, comme le note Jens, fut presque toujours une révolte du cœur (Gefühlssozialismus), rarement enraciné dans une connaissance exacte du marxisme "toujours l'expression d'une pitié, plutôt que la conséquence d'une interprétation politique". L'exploitation est devenue anonyme, et ses bénéficiaires se réfugient dans l'On, le genre de vie courant, de l'ouvrier au directeur, dont les signes nous sont familiers: vacances

our work cannot be understood as criticism, as opposition & resistance... then we write in vain, then we are 'positive' & decorate the slaughterhouse with geraniums" (En



* cf Graham Wallas, Men & Ideas, p.151: "Lassalle said that the 'damned wantlessness' of the German working man was the main hindrance to social reform".

8 tr. as Dog Years. The narrator is Amsel, owner of a potash mine

en Italie, auto et télévision, généralisation des loisirs. Büchner avait bien compris dès 1835 qu'élever le niveau de vie du peuple équivalait à reculer la Révolution dans un vague avenir*; il écrit à Gutzkow: "Das Verhältnis zwischen Armen und Reichen ist das einzige revolutionäre Element in der Welt; der Hunger allein kann die Freiheitsgöttin, nur ein Moses, der uns die sieben ägyptischen Plagen auf den Hals schickte, könnte ein Messias werden. Mästen satten Sie die Bauern, und die Revolution bekommt die Apoplexie. Ein Hahn im Topf jedes Bauern macht den gallischen Hahn die verenden" (Gesamtausgabe, hrsg Fritz Bergemann, Insel-Verlag, 1958, p. 396).[126] Horst Bienek cite une phrase de Günter Blöcker: "Je ungreifbarer die Welt in ihrer Gesamtheit ist, desto verzweifelter richtet sich unser Blick auf das Detail" (Werkstattgespräche mit Schriftstellern, 1962, p. 196). Mohler: "Dieser Konformismus der Negation würde sich genauso wie gegen die heutigen Regierungsparteien auch gegen die Sozialdemokratie richten, wenn diese in Bonn zur Regierung käme" (art. cité p. 3).[128] Leur irritation rappelle plutôt celle des angry young men de leur génération, en Angleterre; et, de fait, c'est bien à une sorte d'establishment qu'ils se prennent, eux aussi, du point de vue de l'outsider. La situation d'Arthur dans Saturday Night & Sunday Morning, de Jim-la-Veine dans Lucky Jim est comparable. Ils n'ont, matériellement, pas à se plaindre, mais ils mènent une existence qui les abrutit, les ennuie.[130] Dans le roman Hundejahre[8] de Günther Grass, tout est caricaturé; l'Eglise, le culte du sport, la philosophie de Heidegger et la poésie de Benn, etc. Le personnage principal

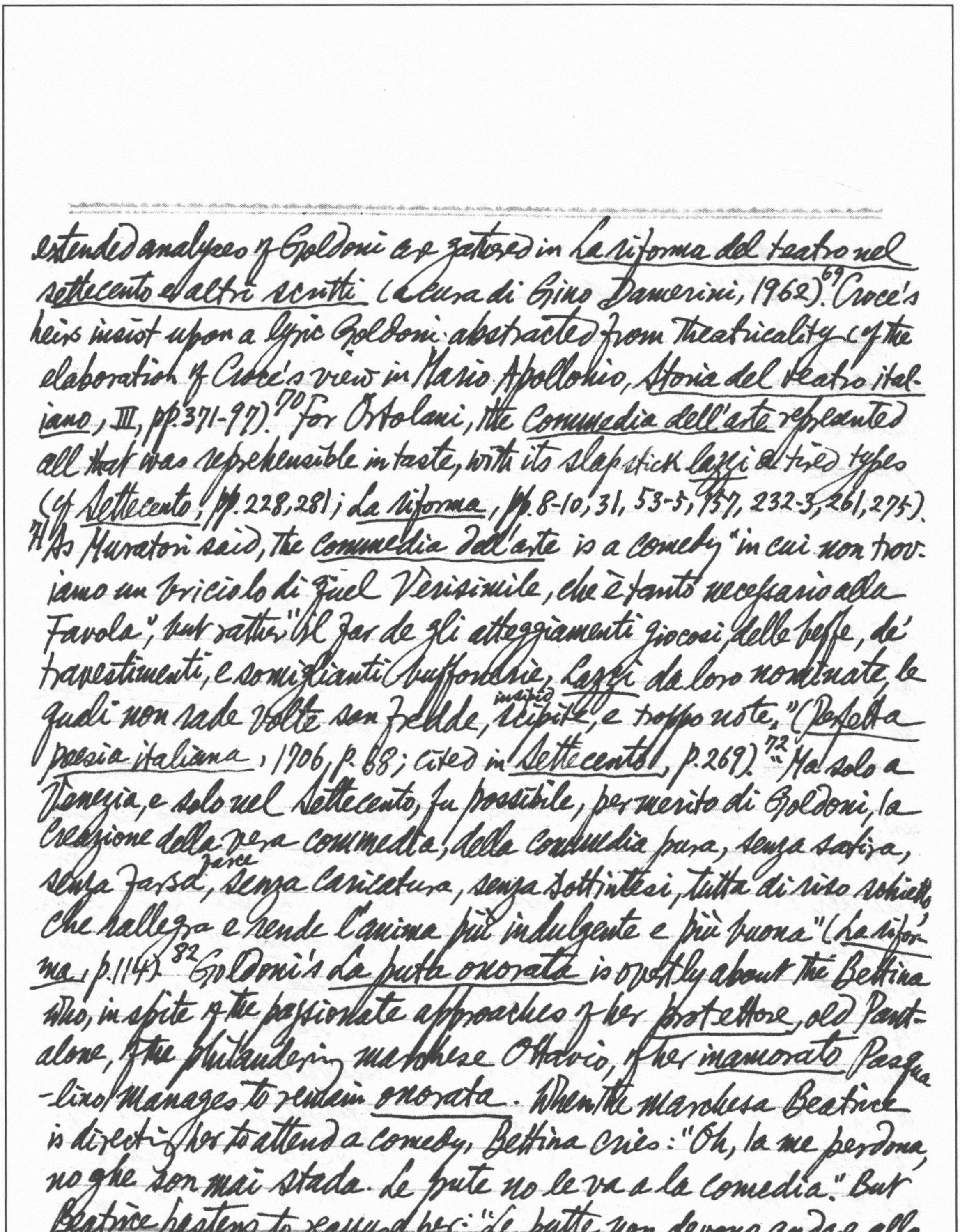
-counter, April 1966, p. 56).

Walter — a 2nd-rate poet.

Flattern se réfugia dans une opposition maussade à l'ensemble des travaux, des plaisirs et des désirs de ses compatriotes. il vend aux enfants des *Vatererkennungsbrillen*, qui leur font voir leur père tel qu'il était voici 12 ou 13 ans: "Meutres, souvent par centaines Complicité de... Assassins patentés, décorés, acclamés... A la même table, dans le même bateau, dans le même lit, au même mess d'officiers que les assassins..." 131 La fameuse pièce Hochhuth, *Der Stellvertreter* vicar, doit son retentissement en Europe à l'audace avec laquelle l'auteur a osé débrider une vieille plaie, poser la question du silence du Vatican lors des persécutions contre les Juifs (cf les ouvrages sagaces de Jacques Nobécourt, *Le Vicaire et l'Histoire*, et de Saül Friedländer, *Pie XII et le IIIe Reich*, tous aux Editions du Seuil, 1964) *Gegen-Zeitung. Deutsche Satire des 20. Jahrhunderts*, hrsg. Helmut Arntzen, Heidelberg: Wolfgang Rothe Verlag, 1964.

MLN, Jan. 1965

66 Giuseppe Ortolani: "L'influsso della donna si avverte in ogni dove... gli avvenimenti del tempo, i libri, ogni piccolo foglio stampato sono pieni di lei, serbano il cenno della sua limpida fronte, una traccia delle dita voluttuose, un'eco del fruscio di quella seta, che le ondeggia intorno alla persona e ci tocca" (*Settecento: per una lettura dell'abate Chiari, studi e note*, 1960, pp. 62-3) 67 The female reader had an incalculable effect upon the early *Settecento* in Venice. Her *cicisbei* became notorious, the gallants accompanying her to the theatre but the poets who pandered to ~~their~~ her tastes. Ortolani's most



extended analyses of Goldoni are gathered in *La riforma del teatro nel settecento e altri scritti* (a cura di Gino Damerini, 1962).[69] Croce's heirs insist upon a lyric Goldoni abstracted from theatricality (cf the elaboration of Croce's view in Mario Apollonio, *Storia del teatro italiano*, III, pp. 371-97).[70] For Ortolani, the *Commedia dell'arte* represented all that was reprehensible in taste, with its slapstick *lazzi* and tired types (cf *Settecento*, pp. 228, 281; *La riforma*, pp. 8-10, 31, 53-5, 157, 232-3, 261, 275).

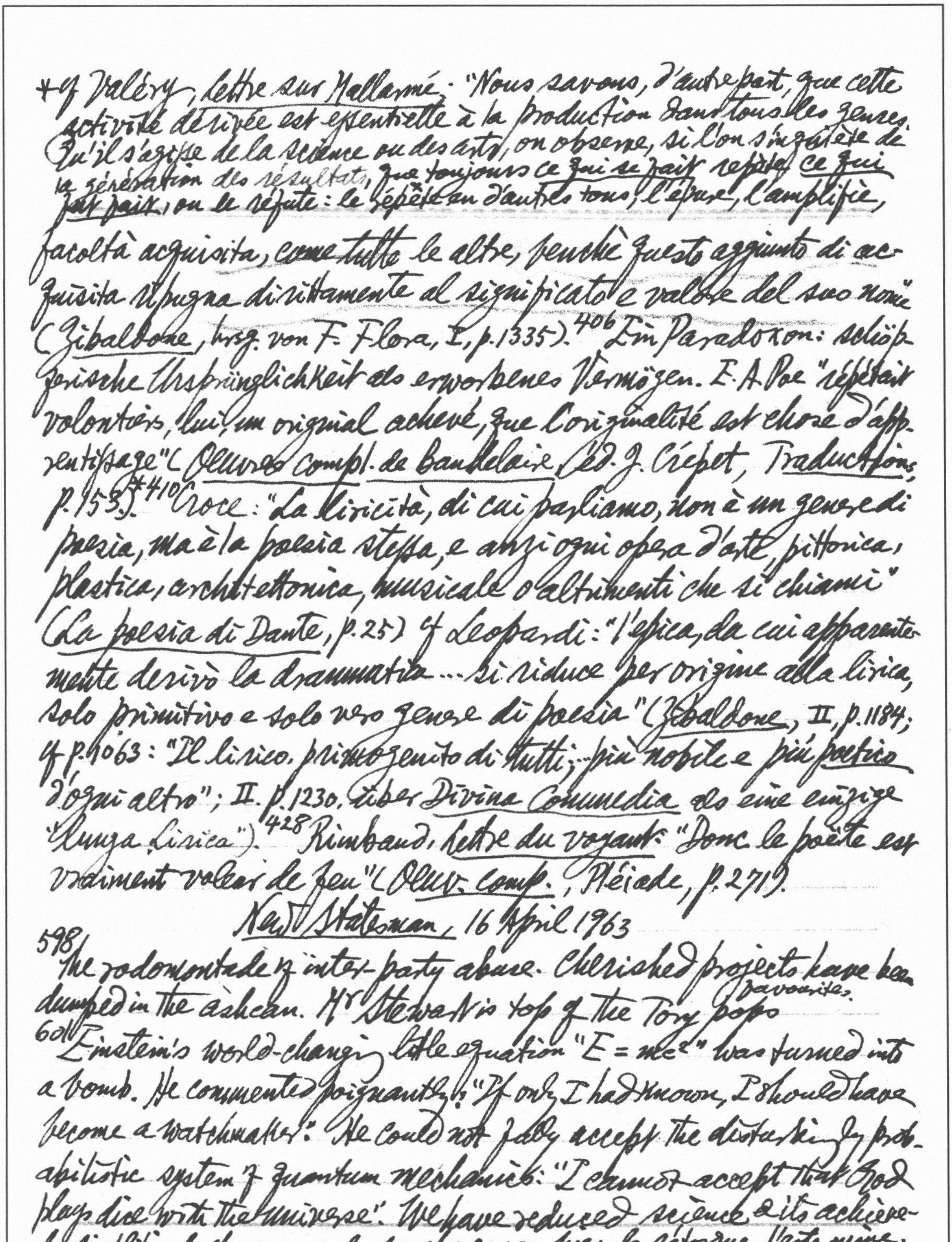
[71] As Muratori said, the *commedia dell'arte* is a comedy "in cui non troviamo un briciolo di quel Verisimile, che è tanto necessario alla Favola", but rather "il far de gli atteggiamenti giocosi, delle beffe, de' travestimenti, e somiglianti buffonerie, *Lazzi* da loro nominate, le quali non rade volte son fredde, scipite insipid, e troppo note." (*Perfetta poesia italiana*, 1706, p. 68; cited in *Settecento*, p. 269).[72] "Ma solo a Venezia, e solo nel Settecento, fu possibile, per merito di Goldoni, la creazione della vera commedia, della commedia pura, senza satira, senza farsa farce, senza caricatura, senza sottintesi, tutta di riso schietto, che rallegra e rende l'anima più indulgente e più buona" (*La riforma*, p. 114).[82] Goldoni's *La puta onorata* is overtly about the Bettina who, in spite of the passionate approaches of her *protettore*, old Pantalone, of the philandering marchese Ottavio, of her *inamorato* Pasqualino, manages to remain *onorata*. When the marchesa Beatrice is directing her to attend a comedy, Bettina cries: "Oh, la me perdona, no ghe son mai stada. Le pute no le va a la comedia." But Beatrice hastens to reassure her: "Le putte non devono andare alle commedie scandalose; ma alle buone commedie, oneste e castigat

vi possono, anzi vi devono andare" (III.iv). 83 Ottavio's servant-confidant tells him that his lust for Bettina is in vain "Perchè l'è una puta troppo da ben" (I.iii). She denies the whining Pasqualino entrance to her house because "Le pute da ben no le receve in casa i morosi", because being "una puta da ben, onorata, ve vogio ben... ma me preme la mia reputazion sora tutto" (I,vi). Pasqualino is privately delighted: "Braba, cussì me piase. Se vede che la xe una puta da ben" (I.vii). 84 When Pantalone assures her that "una puta onorata pol esser sposada da chi se sia", Bettina ruefully points out: "Una povera puta da ben, anca che la sia bela, nissun la varda" (I,x). 87 "Son una puta onorata", says Bettina for the hundredth time, & Beatrice comments: "Costei è rara come la mosca bianca" (III,xviii).

April 1965

Archiv für das Studium der neueren Sprachen und Literaturen

401 Mit nicht wenig Assoziationen war die Figur des Prometheus schon belastet worden, als Goethe sie, zuerst in der Rede *Zum Schäkespears Tag* (1771) auf Shaftesburys Spuren (*Characteristicks*, III, "Soliloquy or Advice to an Author": "the man, who truly & in a just sense deserves the Name of Poet, ... is indeed a second *Maker*: a just Prometheus, under Jove") zum Inbegriff des schöpferischen Künstlers machte (vgl. O. Walzel, *Das Prometheussymbol von Shaftesbury zu Goethe*, 12 f., 18, 56 ff.; R. Trousson, *Le thème de Prométhée dans la litt. européenne*, I, 222 ff., 233 ff.). 402 In Goethes berühmten Prometheus-Ode, der griechische Halbgott formt frei "Menschen nach (s)einem Bilde." 405 Leopardi: "Che cosa è dunque l'originalità?



+cf Valéry, Lettre sur Mallarmé: "Nous savons, d'autre part, que cette
activité dérivée est essentielle à la production dans tous les genres.
Qu'il s'agisse de la science ou des arts, on observe, si l'on s'inquiète de
la génération des résultats, que toujours ce qui se fait répète ce qui
fut fait, ou le réfute: le répète en d'autres tons, l'épure, l'amplifie,
facoltà acquisita, come tutte le altre, benchè questo aggiunto di ac-
quisita ripugna dirittamente al significato e valore del suo nome"
(Zibaldone, hrsg. von F. Flora, I, p.1335). 406 Ein Paradoxon: schöp-
ferische Ursprünglichkeit als erworbenes Vermögen. E. A. Poe "répétait
volontiers, lui, un original achevé, que l'originalité est chose d'ap-
prentissage" (Oeuvres compl. de Baudelaire, éd. J. Crépet, Traductions,
p. 153). *410 Croce: "La liricità, di cui parliamo, non è un genere di
poesia, ma è la poesia stessa, e anzi ogni opera d'arte, pittorica,
plastica, architettonica, musicale o altrimenti che si chiami"
(La poesia di Dante, p.25) cf Leopardi: "l'epica, da cui apparente-
mente derivò la drammatica ... si riduce per origine alla lirica,
solo primitivo e solo vero genere di poesia" (Zibaldone, II, p.1184;
cf p.1063: "Il lirico, primogenito di tutti; ... più nobile e più poetico
d'ogni altro"; II. p.1230, über Divina Commedia als eine einzige
"lunga Lirica"). 428 Rimbaud, Lettre du voyant: "Donc le poète est
vraiment voleur de feu" (Oeuv. comp., Pléiade, p.271).

New Statesman, 16 April 1963

598 The rodomontade of inter-party abuse. Cherished projects have been
dumped in the ashcan. Mr Stewart is top of the Tory pops favourites.
601 Einstein's world-changing little equation "$E = mc^2$" was turned into
a bomb. He commented poignantly: "If only I had known, I should have
become a watchmaker". He could not fully accept the disturbingly prob-
abilistic system of quantum mechanics: "I cannot accept that God
plays dice with the universe". We have reduced science & its achieve-
le simplifie, le charge ou le surcharge; ou bien le rétorque, l'extermine,
le renverse, le nie; mais donc le suppose, et l'a invisiblement utilisé.
Le contraire naît du contraire" (Oeuv., Pléiade, I, p.634).

ments to the level of the adman's promise or the salesman's gadgetry.
602 The 26-yr-old wonder boy of the Soviet scientific world, "Dr" Gendlin, discoverer of the novel "Gendlin Effect" in the field of physics, has disappeared overnight. 604 The P.M. backs his colleagues' decisions to the hilt, & does not butt in on their territory or get nosey. The telephone has largely killed the letter both as a form of literary art & a historical record. 608 First a market research survey: find out what, if anything, the public thinks it needs. The Church of England has never been a grass-roots church. Surely this places a premium on ignorance.

610 Yvor Winters on Ezra Pound: "A barbarian on the loose in a museum"— "A village loafer who sees much & understands little." When Pound's work is offered as a package-deal, most people will (rightly) mutter "Return to Sender." Donald Davie, *Ezra Pound: Poet as Sculptor*: "There is no alternative to writing off this whole section of Pound's poem as sterile & pathological." Davie is not selling Pound or sold on him.

617 Leslie Fiedler in his *Waiting for the End* calls attention to current philo-semitism in the cultural life of America. The sufferings of the intellectual or hypersensitive Jew in an urban environment have appealed to many Americans in late years, as embodying an exemplary state of alienation. Malamud: "All men are Jews." 618 Anti-semitism has receded. A bad Jew cannot be depicted on the screen.

New Statesman, 23 April 1965.

634 Unusual security measures are clamped on the capital & the country's borders are hermetically sealed. 638 A steady, covert application of the brakes will succeed in slowing down the government's timetable.

639 I may be described as a not-with-it Square, & find myself baffled by the 3 main avant-garde themes: uncertainty of identity, difficulty or impossibility of human communication, the total absurdity of life. An avant-garde writer is sufficiently certain of his identity to insist upon having his name clearly printed on title pages & playbills. If he genuinely believes communication to be impossible, then why is he writing & how can he communicate his belief that communication is impossible? If life is totally Absurd, then how does he come to depend upon publishing & play-producing, which demand some degree of order & responsibility in human affairs? I am suspicious of beliefs that refuse the test of ordinary living. There is a good deal of mere "with-it".

New Statesman, 30 April 1965

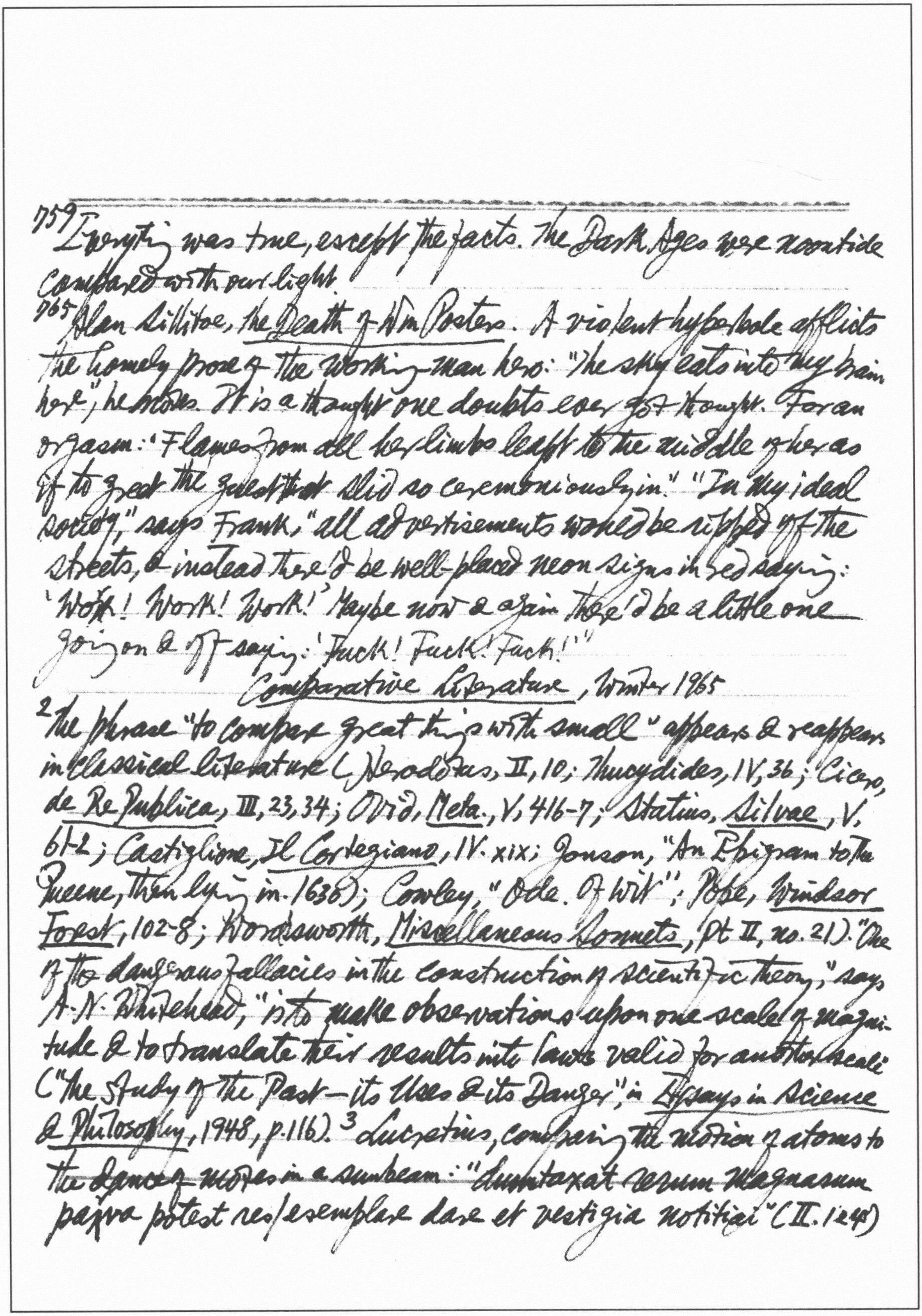
676 Americans are prepared to kill Vietnamese to protect Vietnam's "freedom"; but not to die themselves. The French did exactly the same. The war was waged by colonial troops & German legionaries, led by French career officers anxious to hasten their promotions. The Americans now use Vietnamese troops to do the fighting, while in the air they indulge what Prof. Blackett calls their "Jupiter Complex" – the belief that command of the air confers a kind of godlike authority to rain destructive thunderbolts on evildoers.

677 Sex-'n'-violence. To confuse Freud & Jung on the grounds that both were, after all, psychologists, is like confusing Mr Wilson & Sir

Alec Home on the grounds that both are politicians. Simone de Beauvoir made such a mistake in The Second Sex when she states that "psychoanalysis" rejects something or other "in the name of the 'collective unconscious'".

684
The plane touched down at Palermo airport. First off was a very stout, well-dressed middle-aged Italian woman, who rushed across the tarmac shouting & waving her arms. To meet her, breaking through the barrier, were two oldish men & young girls. They rushed into each others' arms; all were in tears, howling ~~the~~ out their grief. A sister had died. And there they swayed & floated, a human, screaming ball of noise, respectfully watched by the police & soldiery. For a quarter of an hour we were all held up by this public catharsis. The family also employed professional wailers to sit with the body; & on the walls of the streets would have been stuck many formal black-edged mourning posters setting out the the full list & status of the mourning relatives. In North America & in Great Britain, the public presence of death is hardly felt or carefully concealed. The act of dying is itself increasingly kept out of sight, in hospitals. The outside signs of mourning are now almost totally abandoned by women once the funeral is over. Funeral rites are thought to be out of key with the ethos of a society which has discovered how to prolong life far beyond the Biblical span. It is our duty to be eternally young, to become, as it were, living corpses animated by drugs & cosmetics.

New Statesman, 14 May 1963.



759 Everything was true, except the facts. The Dark Ages were noontide compared with our light.

965 Alan Sillitoe, *The Death of Wm Posters*. A violent hyperbole afflicts the homely prose of the working-man hero: "The sky eats into my brain here", he moans. It is a thought one doubts ever got thought. For an orgasm: 'Flames from all her limbs leapt to the middle of her as if to greet the guest that slid so ceremoniously in.' "In my ideal society," says Frank, "all advertisements would be ripped off the streets, & instead there'd be well-placed neon signs in red saying: 'Work! Work! Work!' Maybe now & again there'd be a little one going on & off saying: 'Fuck! Fuck! Fuck!'"

Comparative Literature, Winter 1965

[2] The phrase "to compare great things with small" appears & reappears in classical literature (Herodotus, II, 10; Thucydides, IV, 36; Cicero, *de Re Publica*, III, 23, 34; Ovid, *Meta.*, V, 416-7; Statius, *Silvae*, V. 61-2; Castiglione, *Il Cortegiano*, IV. xix; Jonson, "An Epigram to the Queene, then lying in. 1638); Cowley, "Ode. Of Wit"; Pope, *Windsor Forest*, 102-8; Wordsworth, *Miscellaneous Sonnets*, pt II, no. 21). "One of the dangerous fallacies in the construction of scientific theory," says A. N. Whitehead, "is to make observations upon one scale of magnitude & to translate their results into laws valid for another scale" ("The Study of the Past—its Uses & its Danger," in *Essays in Science & Philosophy*, 1948, p. 116). [3] Lucretius, comparing the motion of atoms to the dance of motes in a sunbeam: "dumtaxat rerum magnarum parva potest res exemplare dare et vestigia notitiai" (II. 124)

45. Samuel Beckett: "Platotudinous"; "Chiroplatonism" (masturbation). an eye-opening statement.

Joachim Seyppel, Texte deutscher Mystik des 16. Jahrhunderts. Unruhe und Stillstand. The two poles of mysticism

4 Cicero: "parva enim magnis saepe rectissime conferuntur" (Orat-or, 4.14) 7 Virgil, Eclogue: "sic parvis componere magna solebam" (I.23) 18 Milton use the phrase thrice in Paradise Lost: "...(to compare / Great things with small)... /" (II.921-2); "to set forth / Great things by small..." (VI.310-1); "So, if great things to small may be compar'd" (X.306).

As I used to compare great things with small

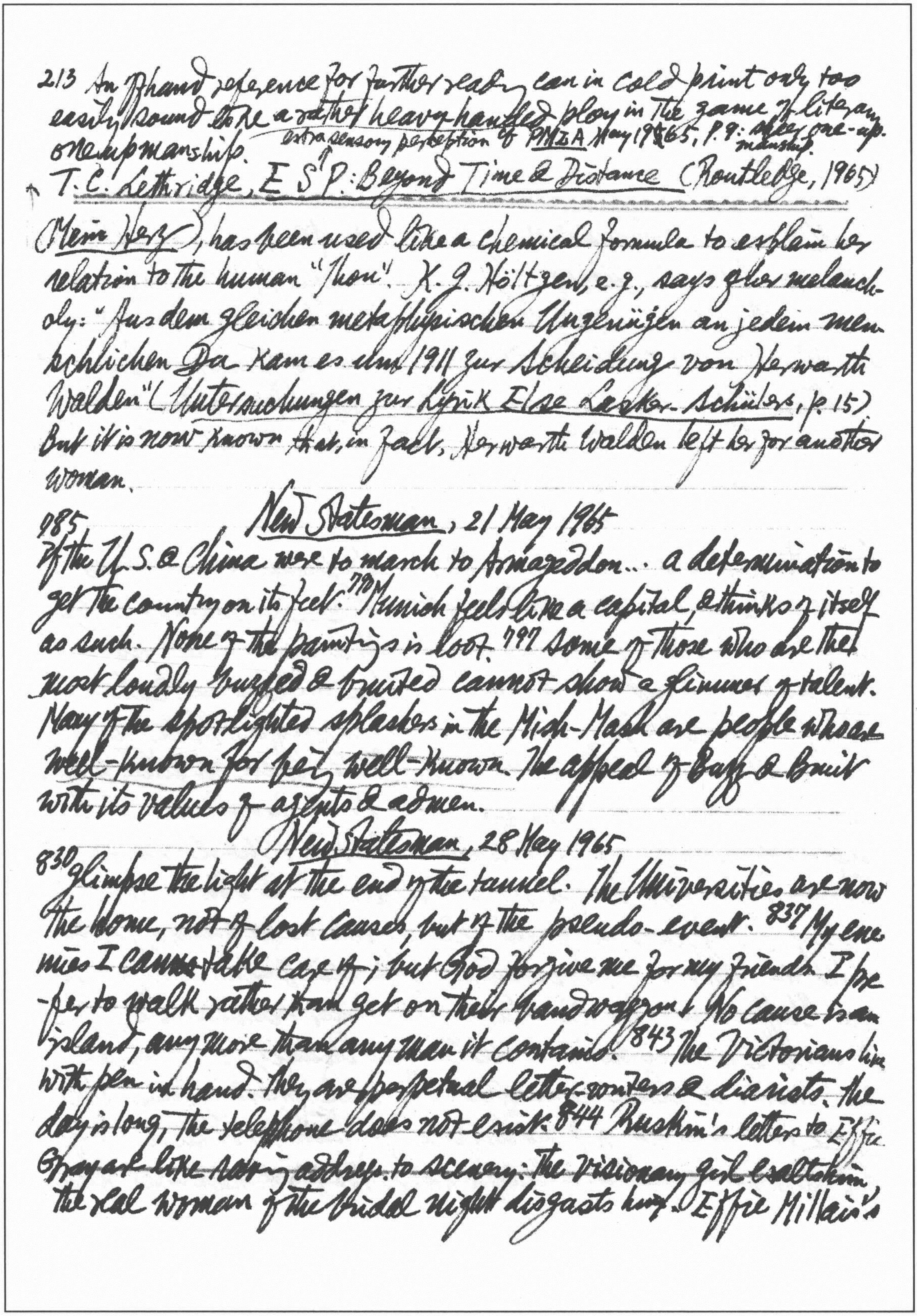
34 Arnold's Empedocles on Etna seems to have been indebted to Hölderlin's fragment Empedokles auf dem Ätna, as Louis Bonnerot pointed out (M.A., Empédocle sur l'Etna, Etude critique et traduction, 1947, p.77).

New Statesman, 7 May 1965

705 His increasing use of force conceals a vacuum of ideas. His administration needs a sharp injection of 1st-class brainpower. 708 To bury unhappy memories. The magazine Bunte Illustrierte reported on a girl called Gisela Heuser who claims to be the result of a union between the Führer & the sports-heroine Tilly Fleischer. 710 The idea that heaven was just round the corner.
728 Coleridge: "Like can only be known by like — quantum sumus, scimus."
730 Her "heartwhole flirtations".
735 A poet is credited with the outburst: "If this fellow Laforgue wants me to read him he'd better write in English."

German Life & Letters, April 1965

177 Else Lasker-Schüler's statement ~~über~~ on her second divorce, "Ich kenne Dich und Du kennst mich, wir können uns nicht mehr überraschen, und ich kann nur leben von Wundern." surprise



213 An offhand reference for further reading can in cold print only too easily sound like a rather heavy-handed ploy in the game of literary oneupmanship. extrasensory perception of PMLA May 1965, p. 9: after one-upmanship.
T.C. Lethbridge, ESP: Beyond Time & Distance (Routledge, 1965)

Mein Herz), has been used like a chemical formula to explain her relation to the human "Thou". K. G. Höltgen, e.g., says of her melancholy: "Aus dem gleichen metaphysischen Ungenügen an jedem menschlichen Da kam es um 1911 zur Scheidung von Herwarth Walden" (Untersuchungen zur Lyrik Else Lasker-Schülers, p. 15) But it is now known that, in fact, Herwarth Walden left her for another woman.

New Statesman, 21 May 1965

985 If the U.S. & China were to march to Armageddon... a determination to get the country on its feet. 790 Munich feels like a capital, & thinks of itself as such. None of the paintings is loot. 797 Some of those who are the most loudly buzzed & bruited cannot show a glimmer of talent. Many of the spotlighted splashers in the Mish-Mash are people who are well-known for being well-known. The appeal of Buzz & Bruit with its values of agents & admen.

New Statesman, 28 May 1965

830 glimpse the light at the end of the tunnel. The Universities are now the home, not of lost causes, but of the pseudo-event. 837 My enemies I can take care of; but God forgive me for my friends. I prefer to walk rather than get on their bandwaggon! No cause is an island, any more than any man it contains. 843 The Victorians live with pen in hand. They are perpetual letter-writers & diarists. The day is long, the telephone does not exist. 844 Ruskin's letters to Effie Gray are like raving addresses to scenery: the visionary girl exalts him; the real woman of the bridal night disgusts him. Effie Millais's

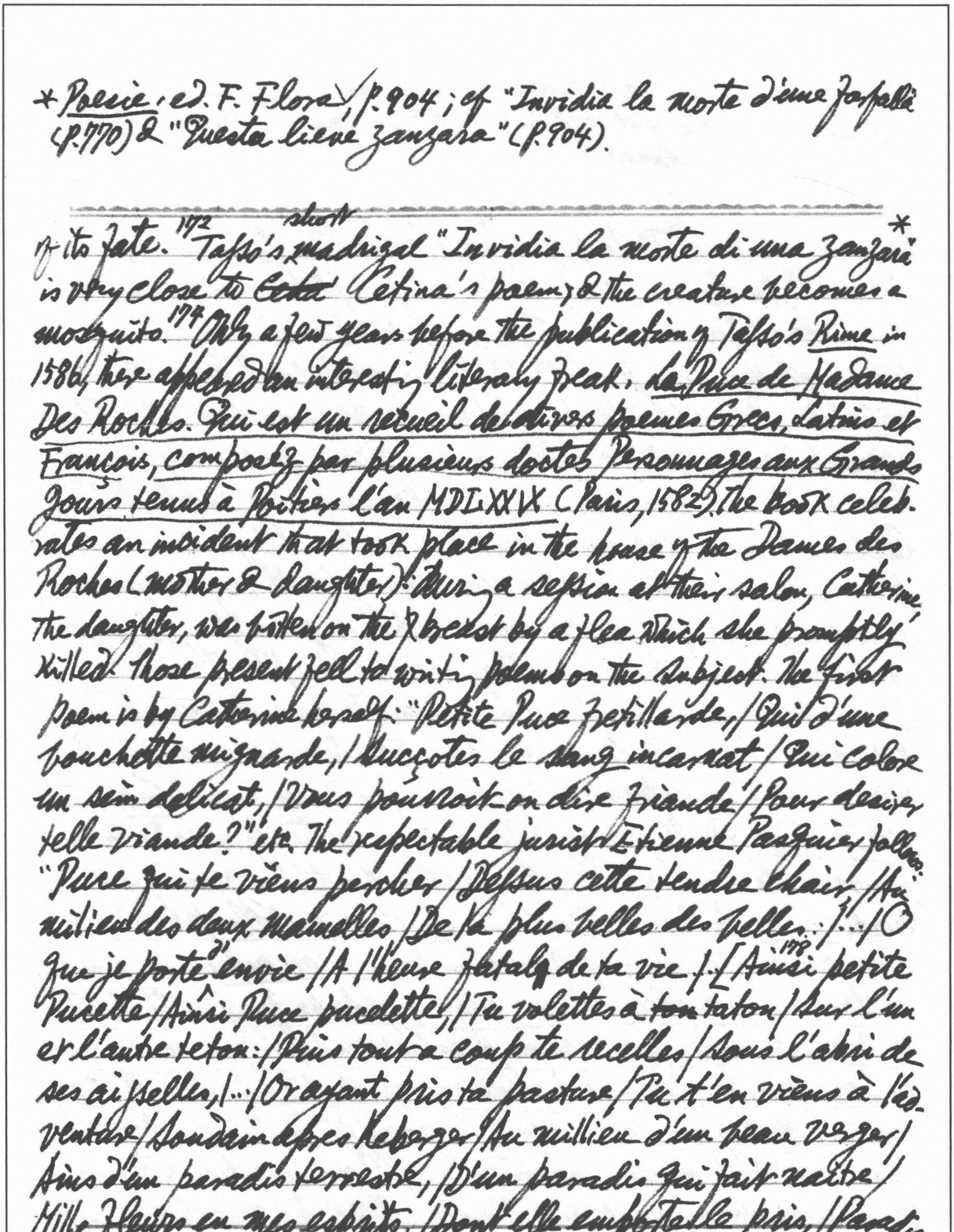
cruel & violent denunciation of Ruskin to Mrs La Touche ended what hope was left of his marrying Rosa La Touche. Mrs La Touche was in love with Ruskin herself, & when she found he was in love with her daughter, she got the story of the annulment out of the virulently self-righteous Effie. Ruskin's final letters show him broken, longing for a "pillow", turning himself, horribly, into a child. He calls Lady Mount Temple Mama, then Grannie. &

MLN, March 1965

166. One of the most widely imitated of Petrarch's poems is his sonnet "Come talhora al caldo tempo sole" (Rime, xcli), in which he compares himself with a butterfly which, fatally drawn by light, flies into the eyes that attract it & is killed: 167 "Come talhora al caldo tempo sole / Semplicetta farfalla, al lume avvezza, / Volar negli occhi altrui per sua vaghezza, / Onde avven ch'ella more, altri si dole; / Così sempre io corro al fatal mio sole / Degli occhi, onde mi vien tanta dolcezza / Che'l fren de la ragion Amor non prezza, / E chi discerne è vinto da chi vole. / E veggio ben quant'elli a schivo m'hanno, / E so ch'i' ne morrò veracemente, / Che mia vertù non pò contra l'affanno: / Ma sì m'abbaglia Amor soavemente, / Ch'i' piango l'altrui noia e no'l mio danno, / E cieca, al suo morir l'alma consente." The real starting-point of the topos is in a series of 9 madrigals by Luigi Tansillo on the death of a butterfly entangled in a lady's hair. The first madrigal reads:

"Quel vago animaletto, / che, per gioir, nel lume volar suole, / incauto corse ai raggi del mio Sole: / e, mentre all'alta luce intorno aggira / (sì com'avviene a chi troppo alto aspira), / cadde con l'alette arse dal bel foco. / Morendo, per scampar cercava loco: / tesa d'Amor vidde una rete d'oro, / ivi s'ascose e lieto disse: — Io moro! — / Prima ch'uscisse fuor de' bei legami, / ei medesmo, affrettando il suo morire, / com'uom che vita spregi e gloria brami, / morì; ma, in sul morire, fu inteso dire: / — Né fu già mai né fia / vita più dolce de la morte mia!" (*Il Canzoniere edito e inedito*. ed. Erasmo Pèrcopo, 1926, I, 162-3).[163] The triumphant note sounds even louder in the third madrigal: "S'un Icaro, un Fetonte / per troppo ardir già spenti il mondo esclama: / Quel che perdêr di vita, elli han di fama. / Di me, farfalla pargoletta e frale, / qual fia la gloria tra' più vaghi augelli, / ch'ebbi ardir di spiegar le piccol'ale / al gran splendor de gli occhi e de' capelli, / ove Amor vinto regna, / e col volo cercai morte sì degna? / Qual pregio, udendo dire: / Ogni farfalla, spenta in sul gioire, / intorno a picciol lume morir suole, / quest'ebbe morte per gioir del Sole!" (*Ib.*, 164-5). The fifth madrigal is heavy with veiled eroticism (for *morire* as an erotic metaphor, see Alfred Einstein, *The Italian Madrigal*, II, 541-3): "Fra le più belle chiome, / che mai fosser da ninfa in altra etate / in guardia a velo o 'n preda a vento date, / il viver mio lasciai; / né so dir come, / perché sì dolcemente a morte corsi, / che ~~del~~ del morir, morendo, non m'accorsi: / anzi né l'un né l'altro

non scernea, / ond'io fra me dicea: / Dunque, esser può (tanto il piacer m'offosca) / che né vita, né morte in me conosca? / Se morte è amara e colma di tormento, / morta non son, ch'è dolce quel ch'io sento. / Se vita senza membri non ha loco, / come son viva, s'io son arsa al foco? / Pur mi conobbi fuor di vita al fine. / O bellezze divine, / mi date morte e sì dolce e gradita, / ch'io non m'avveggio s'ella è morte o vita!" (*Ib.* 166).[169] In the ninth madrigal the poet speaks in his own voice: "Felice e troppo audace animaletto, / da cui, volando, sì ben fin si scelse, / sarà, non pur tra mosche ed api e vespe, / gran tempo il nome tuo chiaro e celèbre; / ma, vaghi pellegrini, / aquile eccelse, / e qual ~~che~~ con vol nell'aria più s'interna, / avran de la tua fama invidia eterna. / Duo lumi, al cui apparire / sembran gli occhi del cielo ombre e tenèbre, / due bionde chiome rilucenti e crespe, / per cui, tinto d'invidia, Apollo geme, / furon ministri a la tua morte insieme; / e, perché fusse stato / il tuo morire / e dolce sempre ed onorato e palese, / quei la morte ti dièr, queste il sepolcro" (*Ib.* 169).[170] Gutierre de Cetina imitates these madrigals closely in a *Canción* beginning "Animal venturoso" (*Obras*, ed. J. Hazañas y la Rua, 1895, I, 218 ff). Cetina does not name the *animal* he is addressing, & the *animal* is not content with fluttering into the lady's hair but makes straight for her breast ("Al amoroso nido, / Al seno regalado / De Amor, al más hermoso y casto pecho!"), where it is killed.[171] Besides thus heightening the erotic note, Cetina gives more details of the creature's daring & expresses his envy



of its fate.[172] Tasso's short madrigal "Invidia la morte di una zanzara"* is very close to ~~Ceta~~ Cetina's poem; & the creature becomes a mosquito.[174] Only a few years before the publication of Tasso's *Rime* in 1586, there appeared an interesting literary freak: *La Puce de Madame Des Roches. Qui est un recueil de divers poemes Grecs, Latins et François, composez par plusieurs doctes Personnages aux Grands Jours tenus à Poitiers l'an MDLXXIX* (Paris, 1582). The book celebrates an incident that took place in the house of the Dames des Roches (mother & daughter): During a session at their salon, Catherine, the daughter, was bitten on the R breast by a flea which she promptly killed. Those present fell to writing poems on the subject. The first poem is by Catherine herself: "Petite Puce frétillarde, / Qui d'une bouchette mignarde, / Suççotes le sang incarnat / Qui colore un sein delicat, / Vous pourroit-on dire friande / Pour desirer telle viande?" etc. The respectable jurist Étienne Pasquier follows: "Puce qui te viens percher / Dessus cette tendre chair, / Au milieu des deux mamelles / De la plus belles des belles: / ... / O que je porte d'envie / A l'heure fatale de ta vie / ... [178] Ainsi petite Pucette / Ainsi Puce pucelette, / Tu volettes à ~~ton~~ taton / Sur l'un et l'autre teton: / Puis tout a coup te recelles / Sous l'abri de ses aisselles, / ... / Or ayant pris ta pasture / Tu t'en viens à l'adventure / Soudain apres heberger / Au millieu d'un beau verger / Ains d'un paradis terrestre, / D'un paradis qui fait naître / Mille fleurs en mes esprits, / Dont elle emporte le pris, / Paradis qui me reveille / Lors que plus elle sommeille. / ... / [183] Car, si en faisant tes jeux / Tu la piques, et je veux / Te tuer, fascheuse puce, / [184] Au lieu où tu fais ta nuisse, / Ell' craint, pour ne rien celer, / Que c'est la dépuceler, / Et bannir à jamais d'elle / Ce cruel nom de pucelle*."] [177] The medieval piece of erotic titillation, *Pulex* (written by Ofilius Sergianus but attributed at one time to Ovid) displays a salacious curiosity about those parts of a woman's person a flea is free to explore*: "Tu laceras corpus tenerum durissime morsu. / Cujus cum fuerit plena cruore cutis: / Emittis maculas nigro de corpore fuscas: / Lenia membra quibus commaculata rigent. / … / Sed piget, et dicam: cum strata puella recumbit: / Tu femur auellis: crura que aperta subis. / Ausus es interdum per membra libidinis ire: / Et turbare locis gaudia nata suis." *Pulex* was imitated & expanded by Lodovico Dolce in his *Capitolo del Pulice*, which was imitated in turn by the Spaniard Diego Hurtado de Mendoza.[178] A long erotic tradition grows from the ~~tradi~~ *Pulex*: ~~by~~ Cesare Giudici's *La Caccia delle pulci* in 25 stanzas, an 18th-century romance *Nuevo romance a la prision, sentencia, y suplicio de un piojo cogido en fragrante delito* ~~&~~ *Segundo romance, curioso y entretenido, en que se refieren las gracias, excelencias, preeminencias, y libertades de las pulgas, y piojos*. In Pasquier's poem the Dolce tradition crosses with that deriving from Tansillo.[179] The invention of the new & interesting *topos* must go to France. One of the most striking examples is a sonnet ("a la pulga") by Lope de Vega printed in

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* *Poesie*, ed. F. Flora, p. 904; cf. "Invidia la morte d'una farfalla" (p. 770) & "Questa lieve zanzara" (p. 904).

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* this association of flea & maidenhead is more natural than in Donne's *The Flea*: "Thou know'st that this cannot be said / A sinne, nor shame, nor losse of maidenhead".

* of Pride in Marlowe's *Dr Faustus* (MLR April 1965, p. 172.)

* Marino e i Marinisti, p. 983. ** Ib. p. 1026
*** Mario Praz gives as the antecedents of Donne's poem an epigram in the Greek Anthology, V. no. 151, which is quite irrelevant, Tasso's madrigal & Valerio Belli's madrigal "Qui giace un feritore..." (Secentismo e Marinismo in Inghilterra, p. 133).

1634 under the pseudonym Tomé de Bourgillos. 180 Paolo Zazzaroni's "Epitaffio nella sepoltura d'una pulice"* is pretty clearly inspired by Giuseppe Artale's "Pulce sulle poppe di bella donna".** So is, too, Giovanni Giacomo Lavagna's "Ad un pulce sul petto di B[ella] D[onna]": "Atomo saltator, ombra pungente, / Qual cortese tenor d'inigno Fato / Ti concede, per farti oggi beato, / Quel, ch'avaro contende à me dolente? / 181 De' tuoi furti il mio cor invidia sente, / Mobile, e picciol neo, punto animato, / Se da' gigli d'un sen il latte innato / Suggi, fatto d'Amor pecchia mordente. / Deh, potessi ottener dal Fato in dono / Di potermi in te già sì trasformare, / Come in Cigno mutossi il Dio del tuono. / Che far vorrei su quelle nevi cari, / Che la cagion de le mie fiamme sono, / Mille rose co' baci ognor spuntare". All these are in the background of Donne's The Flea.*** of V. Imbriani, Studi letterari e bizzarrie satiriche, ed B. Croce, 1907, pp 382-93: "La Pulce. Saggio di zoologia letteraria".

New Statesman, 4 June 1965

869 To dress up his naked self-interest in the pious cloak of public concern. Any corner-boy hauled up before a magistrate calls himself a company director. Absence from office makes the heart grow fonder, & with every week that passes ex-ministers find it more difficult to live without their red boxes & their big black cars. In this dark night of the Tory soul, a certain amount of raucous shouting is inevitable. 870 Heath's beavering away on plans. 894 The BBC offered to its employees a life that could be quiet if they so chose, with certain provisions
It's hard to be turfed from public life overnight (June 25, 1965, p. 1019)

876 "Teach-ins", as these serious political discussions are called, indicate the American University revolt against President Johnson's foreign policy (cf. 18 June 1965, p. 943: Teachers responded with the teach-in ... analogous to the civil-rights sit-in. The Secretary of State dropped his famous remark about "the gullibility of educated men" & "truth squads" made up of State Department

& a generous pension. 876 The new generation is troubled by a conscience that makes it morally ~~unf~~ uncomfortable to be physically comfortable. Lippmann says that each domino occupied by American is another domino for communism. The Germans have been aptly described as "a race of carnivorous sheep". Venice has not been entirely spoilt by the noise of motorboats. Its peculiar appeal comes from the release from the nervous strain of traffic. Not a car to avoid. The sadist is "one who is kind to a masochist"; a bore is "a man who when you ask him how he is, tells you."

879 To speak or not to speak? It is always the question with the very great. In the end, I spoke. The effect was of having put a coin in a sublime juke-box. The Times considered that a third of a column measured his deserts. Recognition of the allusion merely adds a bonus of enjoyment. Learning, weighty but winged. 885 His book is a foray into thick jungle. If the jungle has eaten him up, that is the fate of many early explorers. 889 The last years of his life were spent as a shadowy presence on the Tory back benches. The question is not why he did not go further but why he got as far. The social merry-go-round on which he had ridden to office vanished. He was, & looked, the relic of a lost world. 889 Oxford conferred an honorary degree on the Chilean poet Pablo Neruda, the first Latin American man of letters to be honoured in this way. He is a one-man Renaissance, the MacDiarmid of half a hemisphere.

11 June 1965

types were shipped off to colleges.

*Wayland Young, *Eros Denied*, Weidenfeld & Nicolson, 45s.
**/926: The sensible Aha!-sayers.

902 Tory opposition is nasty, brutish & prolonged. If it is a soft life they are after, the comfortable benches yawn ready to welcome them. 910 I am reminded of the old Jewish story of a rabbi who was confronted with a piteous tale of overcrowding. He bade the family incorporate a goat into their room. Next time he added a pig & a few chickens. When they declared that life was totally impossible, he told them to throw out the goat. They obeyed & came rejoicingly to tell him how wonderfully comfortable they were. 917 A skilful & no-holds-barred translation of Aretino's sonnet. Now that so many extra-maritally inclined men can have it off for nothing after parties, it's no wonder that the whore tends to get the residue, the perverted or misshapen.* Mr 918 Young observes that, as soon as sex comes up, we collectively say "Er..." instead of "Aha."** We are collectively against teenage sex & speak of girls' "sickening" instead of "pleasuring" "familiarity with contraceptives." 924 A contingent series of unrelated episodes, the "one-damn-thing-after-another" approach.

18 June 1965

944 Hanoi is reluctant to rely entirely on Peking & is not averse to having another iron in the fire. 948 The spokesman refuses to specify on the "new formula": "It is competitive information." 950 "This car is constipated — it hasn't passed a thing all day." Your being at liberty implies my staying at work — to serve you petrol, or meals. 955 The English have an edge on the Irish when it comes to the persecution of artists, but in the matter of neglect there is nothing to choose between the two countries.

Caroline Glyn published at 13 her first novel *Don't Knock the Corners Off* (1962) based on her experiences as a pupil at various English state schools

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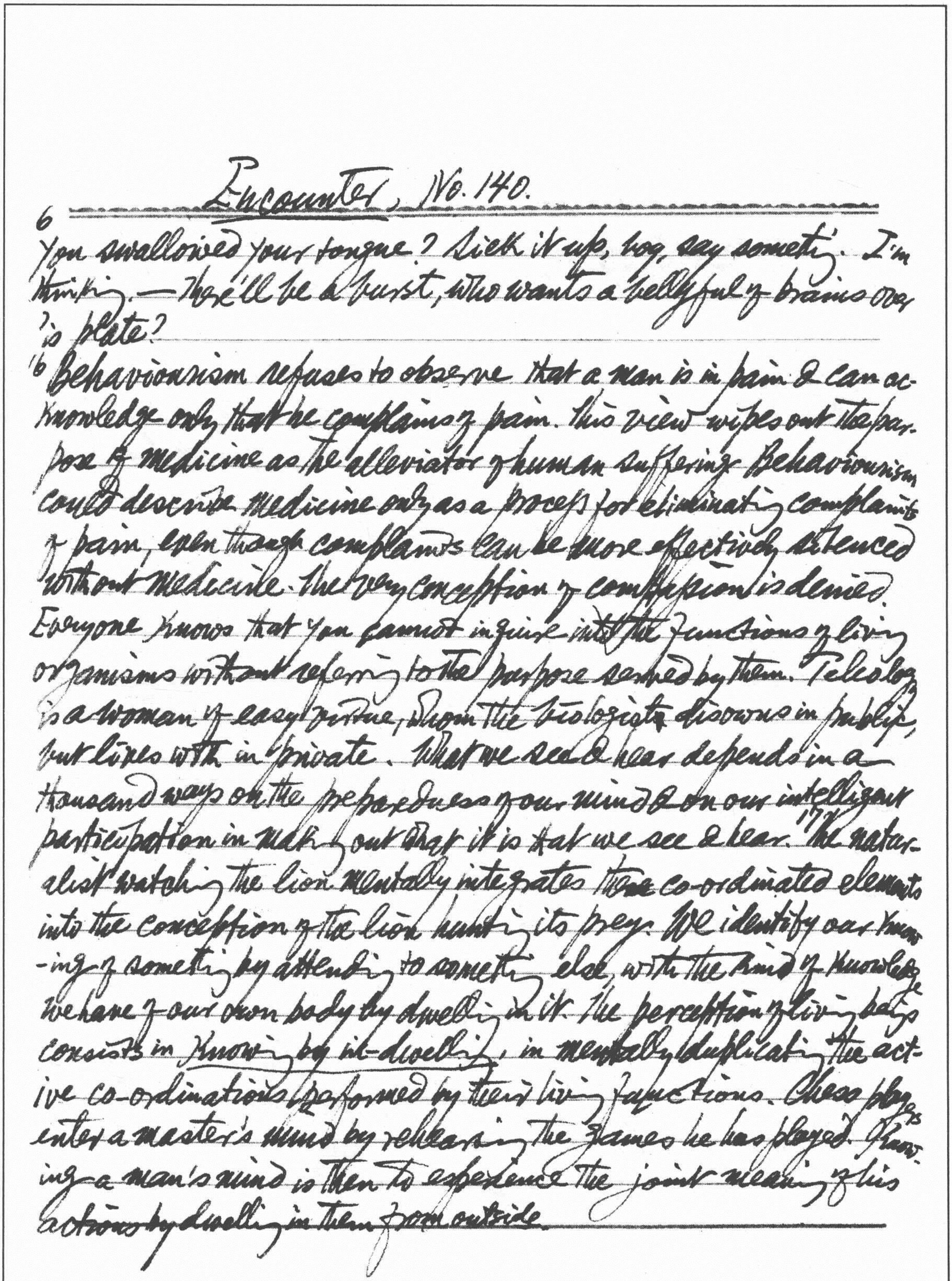
958 The Yugoslav writer Mihajlov talks about ballads from Stalin's prison camps now circulating in Russia; Ruth Rubin has published some piercing anonymous compositions salvaged from Auschwitz & other Nazi slaughterhouses. The best ballads are usually created by people with nothing much to sing about. 962 He likes to spread himself: thus he does not say simply "Dulles flew to London", but says: "Dulles, the most intrepid air traveller in the history of modern diplomacy, reached London." It is at its best, or rather at its nearest to good, when it is most impersonal. Nobody told him & no inner light guided him, about how to discriminate between various categories of evidence. 972 Cyrill Connolly: "Of all the enemies of literature, success is the most insidious." 973 The underdog, on ceasing to be one, must turn into a superman. Jack London's socialism enabled him to threaten & feel superior to those he wanted to ape. In *Mutiny on the Elsinore* he harped on the natural superiority of the so-called Nordic races. He said elsewhere: "I am a White man first, & a socialist second."

976 Randall Jarrell's *A Sad Heart at the Supermarket* begins with the story of Diogenes asking Alexander to get out of his light. The contemporary American reaction to this anecdote, according to Mr Jarrell, is one of simple incredulity: why on earth would a top government official bother to call on a down-at-heel egghead? "Better to sing my songs to a wolf pack on the Seeonee than to a professor on the *Sewanee*!" 1004 The July *Encounter*, just out, is star-studded indeed!



Encounter, No. 140.

6 You swallowed your tongue? Sick it up, boy, say something. I'm thinking.— There'll be a burst, who wants a bellyful of brains over 'is plate?

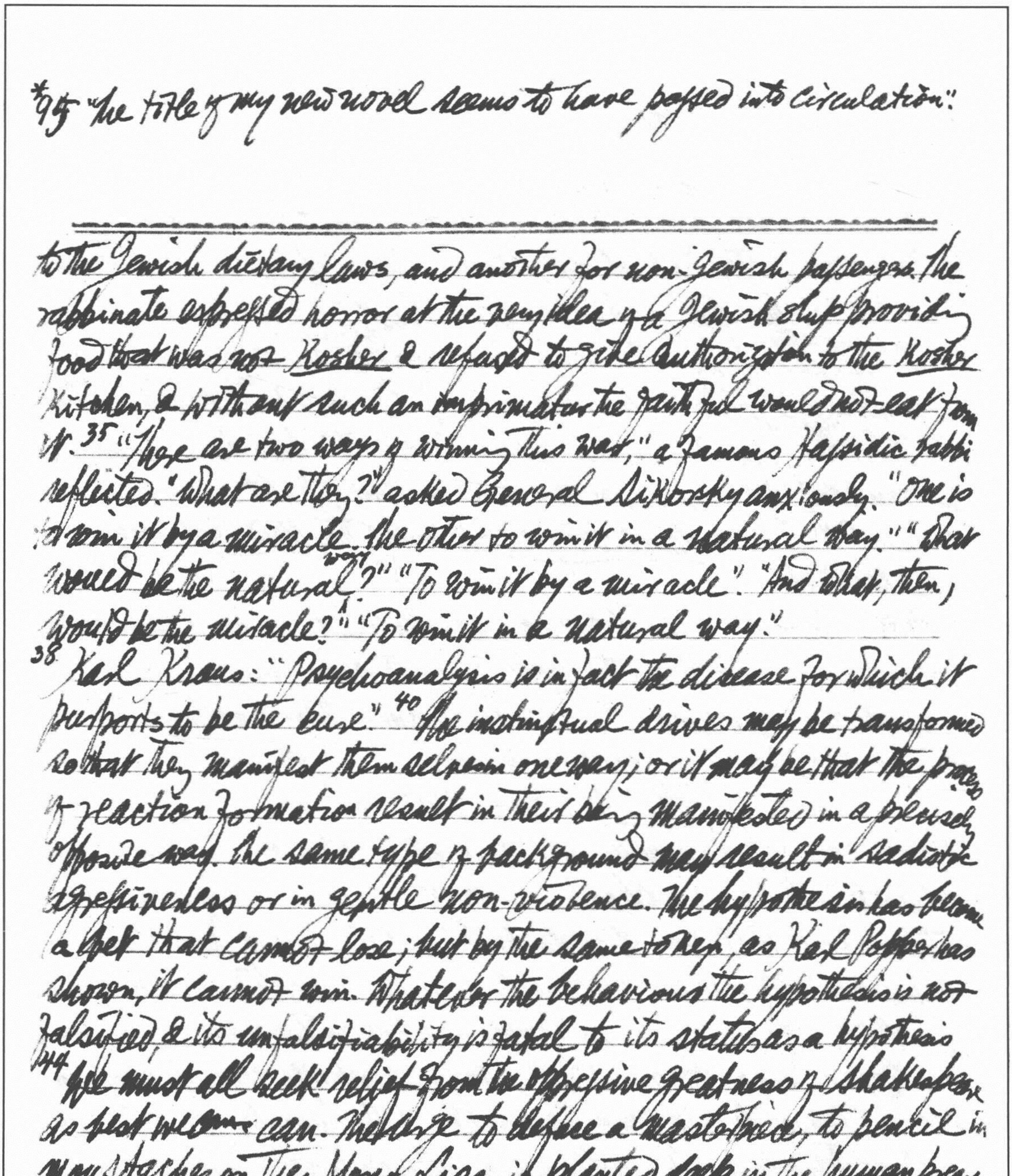
16 Behaviourism refuses to observe that a man is in pain & can acknowledge only that he complains of pain. This view wipes out the purpose of medicine as the alleviator of human suffering. Behaviourism could describe medicine only as a process for eliminating complaints of pain, even though complaints can be more effectively silenced without medicine. The very conception of compassion is denied. Everyone knows that you cannot inquire into the functions of living organisms without referring to the purpose served by them. Teleology is a woman of easy virtue, whom the biologists disowns in public, but lives with in private. What we see & hear depends in a thousand ways on the preparedness of our mind & on our intelligent participation in making out what it is that we see & hear. 17 The naturalist watching the lion mentally integrates those co-ordinated elements into the conception of the lion hunting its prey. We identify our knowing of something by attending to something else, with the kind of knowledge we have of our own body by dwelling in it. The perception of living beings consists in knowing by in-dwelling, in mentally duplicating the active co-ordinations performed by their living functions. Chess players enter a master's mind by rehearsing the games he has played. Knowing a man's mind is then to experience the joint meaning of his actions by dwelling in them from outside.

E. L. McAdam, Jr. & G. Milne, *Johnson's Dictionary. A Modern Selection* ("Modern Library," Random House, 1965, $2.45)

*cf *Code Napoléon*, Art. 340: "Toute recherche de la paternité est interdite"

24 Gottfürcht Kranck has often attempted to link all the arts in various ways. His *Hörmalerei* paintings to be heard created a stir in 1912, when an audience assembled to listen to painters scraping & brushing their canvases, while his *Gefühlsmusik* made a scandal in 1920, since singers were exposed to tactile contact. When his brother was killed by an electric shock while mending a radio, "the scream opened up new horizons to me". Since then he has taken an interest in electronic music. He did much research into the value of the vacuum-cleaner as an orchestral instrument — witness his *Eine große Kammermusik für Staubsauger* (1952)

30 The rabbinical doctrines tries to combine two criteria, the religious & the racial. Anyone who was born into the Jewish faith or adopted it, is a Jew. But a Jew by race who has lost his Jewish faith & jettisoned all religious practice does not cease to be a Jew, for anyone with a Jewish mother by creed or race is a Jew. A person born of a Jewish father, but with a non-Jewish mother, is not acknowledged as a Jew, for you can never be sure about paternity.* A Jew is a person of the Jewish race or religion who has not formally embraced a non-Jewish religion, no matter whether he observes his own or does not. Blood (the Jewish mother) or adoption of the Jewish faith are decisive for being counted a Jew; creed or rather change of faith for being counted out (~~e.g.~~ e.g. an act of abjuring a common fate during the days of Nazi racialism).33 The most famous instance is that of Spinoza. 34 It was originally planned to have two kitchens on the luxury transocean liner *Shalom*, one adapted



*95 "The title of my new novel seems to have passed into circulation":

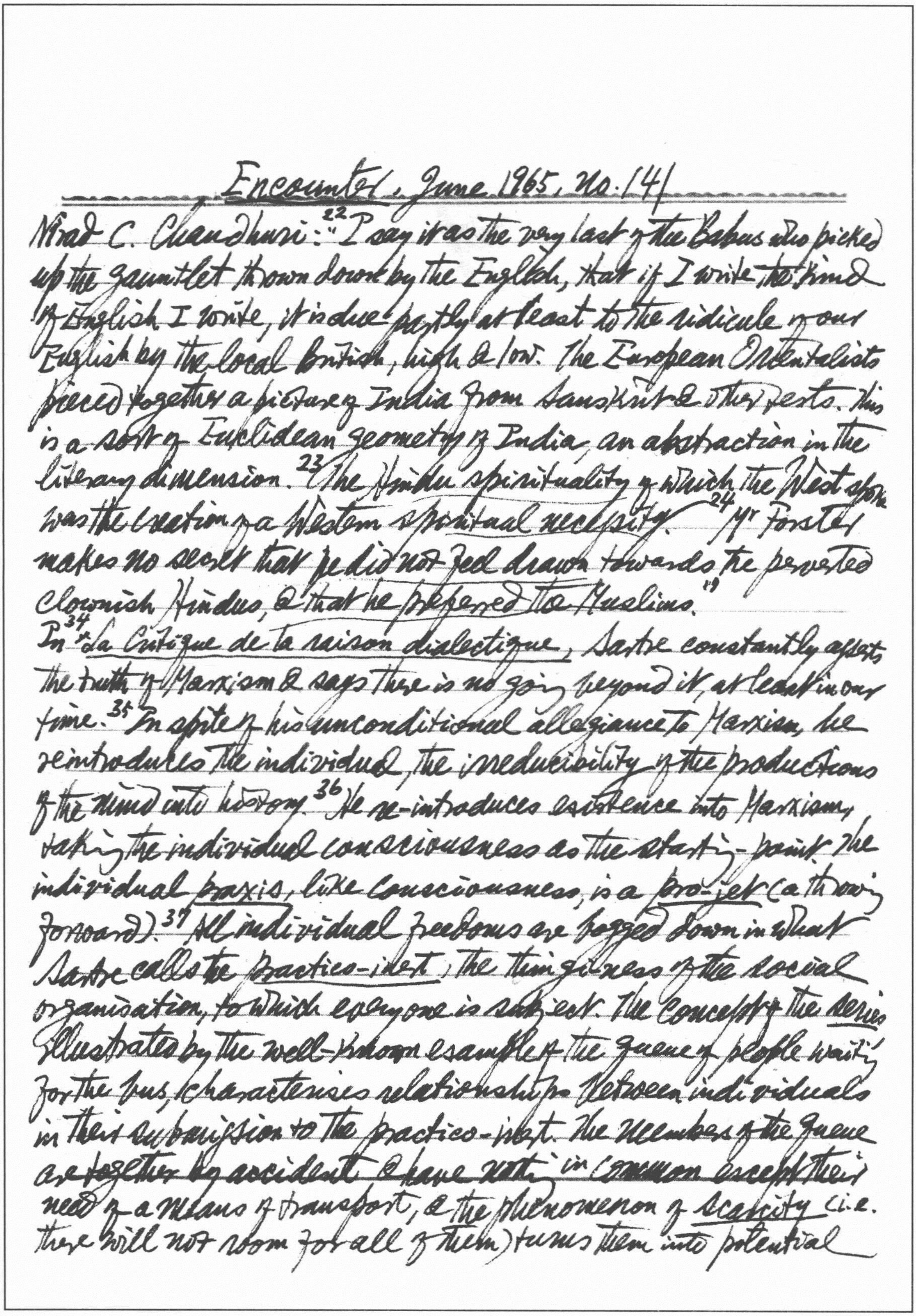
to the Jewish dietary laws, and another for non-Jewish passengers. The rabbinate expressed horror at the very idea of a Jewish ship providing food that was not Kosher & refused to give authorization to the Kosher kitchen, & without such an imprimatur the faithful would not eat from it.[35] "There are two ways of winning this war," a famous Hassidic rabbi reflected. "What are they?" asked General Sikorsky anxiously. "One is to win it by a miracle, the other to win it in a natural way." "What would be the natural way?" "To win it by a miracle". "And what, then, would be the miracle?" "To win it in a natural way."

38 Karl Kraus: "Psychoanalysis is in fact the disease for which it purports to be the cure."[40] "The instinctual drives may be transformed so that they manifest themselves in one way; or it may be that the process of reaction formation results in their being manifested in a precisely opposite way. The same type of background may result in sadistic aggressiveness or in gentle non-violence. The hypothesis has become a bet that cannot lose; but by the same token, as Karl Popper has shown, it cannot win. Whatever the behaviour, the hypothesis is not falsified, & its unfalsifiability is fatal to its status as a hypothesis.

44 "We must all seek relief from the oppressive greatness of Shakespeare as best we ~~can~~ can. The urge to deface a masterpiece, to pencil in moustaches on the Mona Lisa, is planted deep in the human breast.

45 Firmly anchored in time & place. The worm hasn't executed a complete turn.[61] "Lord Snow has begun his career along the corridors of power".*

77 the voice of the toads beneath the harrow
82 the scientist is a major culture hero of today
93 the noise overhead obliterates all rest of body & peace of mind
73 I inherit my father's height & his serious way
Goethe: "Vom Vater hab ich die Statur, / Des Lebens ernstes Führen,
Vom Mütterchen die Frohnatur / Und Lust zu fabulieren. / Urahn
great grandfather haunts me
herr war der Schönsten hold, / Das spukt so hin und wieder; /
that also runs through my
Urahnfrau liebte Schmuck und Gold, / Das zuckt wohl durch
make-up
die Glieder. / Sind nun die Elemente nicht / Aus dem Komplex
zu trennen, / Was ist denn an dem ganzen Wicht / Original zu
nennen?" 94 The demi-vierge attitude of the New Statesman
"wet & wobbly"
95 Fidel Castro: "When I was a student I used to read Hemingway.
I remember in For Whom the Bell Tolls I read about the man with
a single rifle who holds off 20 men. I knew then that there was
great importance in irregular warfare..."
PMLA, May 1965
8 Muggeridge: "Like a man in a dark place without a lantern, Church-
ill has to fall back on shouting — that is, rhetoric". The policy of
militant force will pay dividends. 9 The criterion of Who's Who is
"subjectivity of reference", a puzzling phrase which I take to mean
simply the number of times people are likely to want to look you up.
14 we were forced to start big, so big that we almost couldn't
start. "Easy does it" is a fine motto if the hurdles are not too
high at the start. A man's reach should exceed his grasp, but
not by too much. The gremlins must have chuckled when they
inspired "L'unité des Fleurs du mal".



Encounter, June 1965, No. 141

Nirad C. Chaudhuri:[22] "I say it was the very last of the Babus who picked up the gauntlet thrown down by the English, that if I write the kind of English I write, it is due partly at least to the ridicule of our English by the local British, high & low. The European Orientalists pieced together a picture of India from Sanskrit & other texts. This is a sort of Euclidean geometry of India, an abstraction in the literary dimension.[23] The Hindu spirituality of which the West spoke was the creation of a Western *spiritual necessity*.[24] Mr Forster makes no secret that he *did not feel drawn* towards the perverted clownish Hindus, & that he *preferred the Muslims*."

In[34] *La Critique de la raison dialectique*, Sartre constantly asserts the truth of Marxism & says there is no going beyond it, at least in our time.[35] In spite of his unconditional allegiance to Marxism, he reintroduces the individual, the irreducibility of the productions of the mind into history.[36] He re-introduces existence into Marxism, taking the individual consciousness as the starting-point. The individual *praxis*, like consciousness, is a *pro-jet* (a throwing forward).[37] All individual freedoms are bogged down in what Sartre calls the *practico-inert*, the thingness of the social organisation, to which everyone is subject. The concept of the *series* illustrated by the well-known example of the queue of people waiting for the bus, characterises relationships between individuals in their submission to the practico-inert. The members of the queue *are together by accident & have nothing in common except their* need of a means of transport, & the phenomenon of *scarcity* (i.e. there will not room for all of them) turns them into potential

Bertrand Russell's egregious *Unarmed Victory*.

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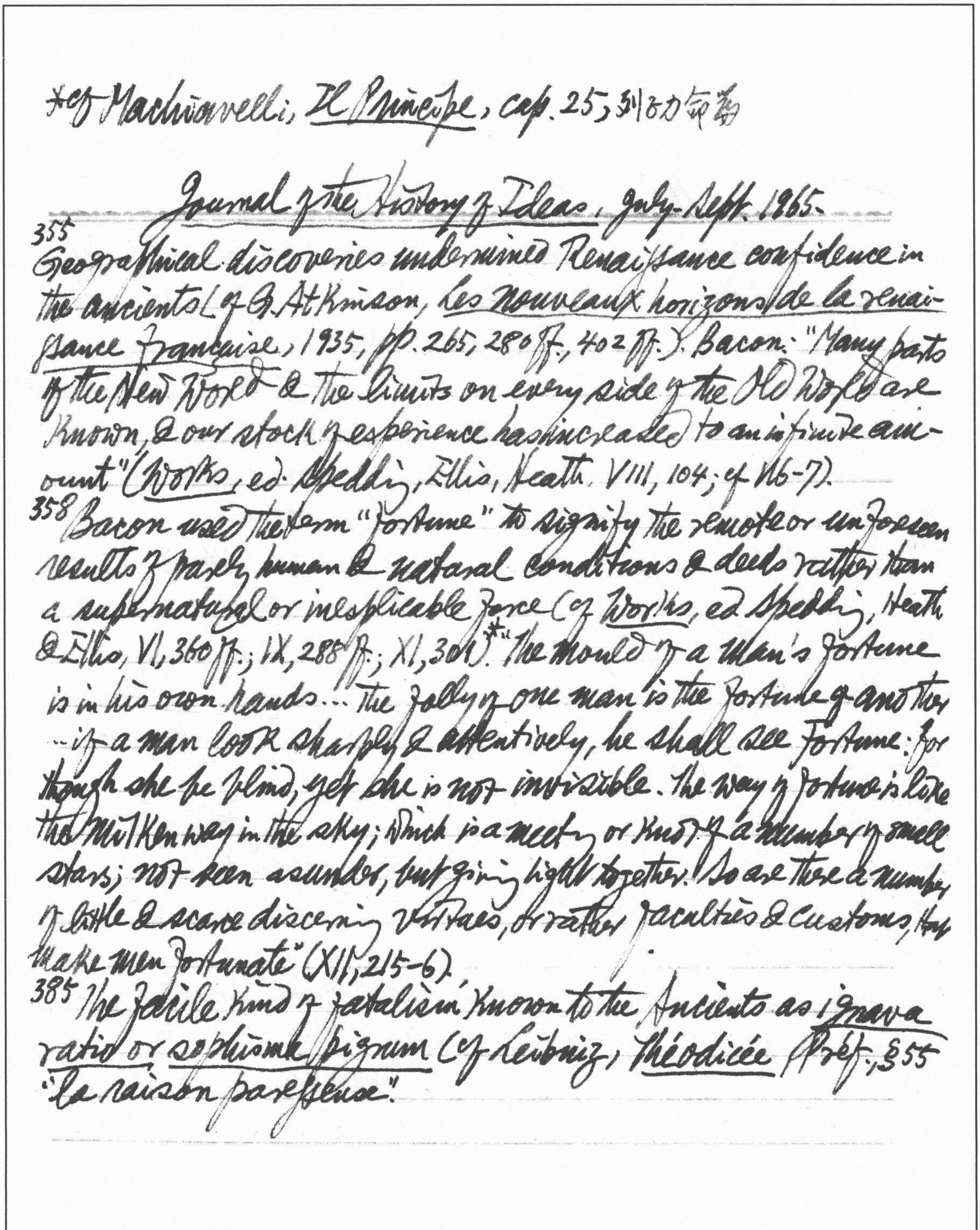
enemies. Only within a common undertaking do the individual *praxis* succeed in overcoming their isolation, their rivalries, & their enslavement to the practico-inert. A queue at a bus-stop symbolises *serial collectives*; the crowd which stormed the Bastille symbolises the *group*. At once, there is a reversal of meanings: Number, which in the collectives was a source of dispersal & solitude, becomes a factor of confidence & dynamic action. 38 The Sartrian dialectic of the *series* & the *group*, of the *practico-inert* & revolutionary *praxis*, suggests an endless alternation of alienation & revolution. "The reason why the dictatorship of the proletariat has never, at any moment, occurred is that the very notion is absurd, since it is a bastard compromise between the active & sovereign group & passive seriality"

48 This pre-packaged cosiness—*instant* Doris Day—of friendliness without human sympathy makes the Americans wary of any organised welfare.

53 If India goes down, history may say "alas", but—in Auden's words—"cannot help or pardon". Ronald Segal, *The Crisis of India*

54 He is an assiduous boner-up on complex subjects. 56 China's bamboo curtain makes it hard to get at the most elementary facts.

86 Evgeni Zamyatin: "We'll have no real literature so long as we fail to get cured of this sort of new Catholicism which, no less than the old, dreads heretical words. And if this illness is incurable—I fear that Russian literature has only future—its past"!



*cf Machiavelli, *Il Principe*, cap. 25; 列子力命篇

Journal of the History of Ideas, July-Sept. 1965.

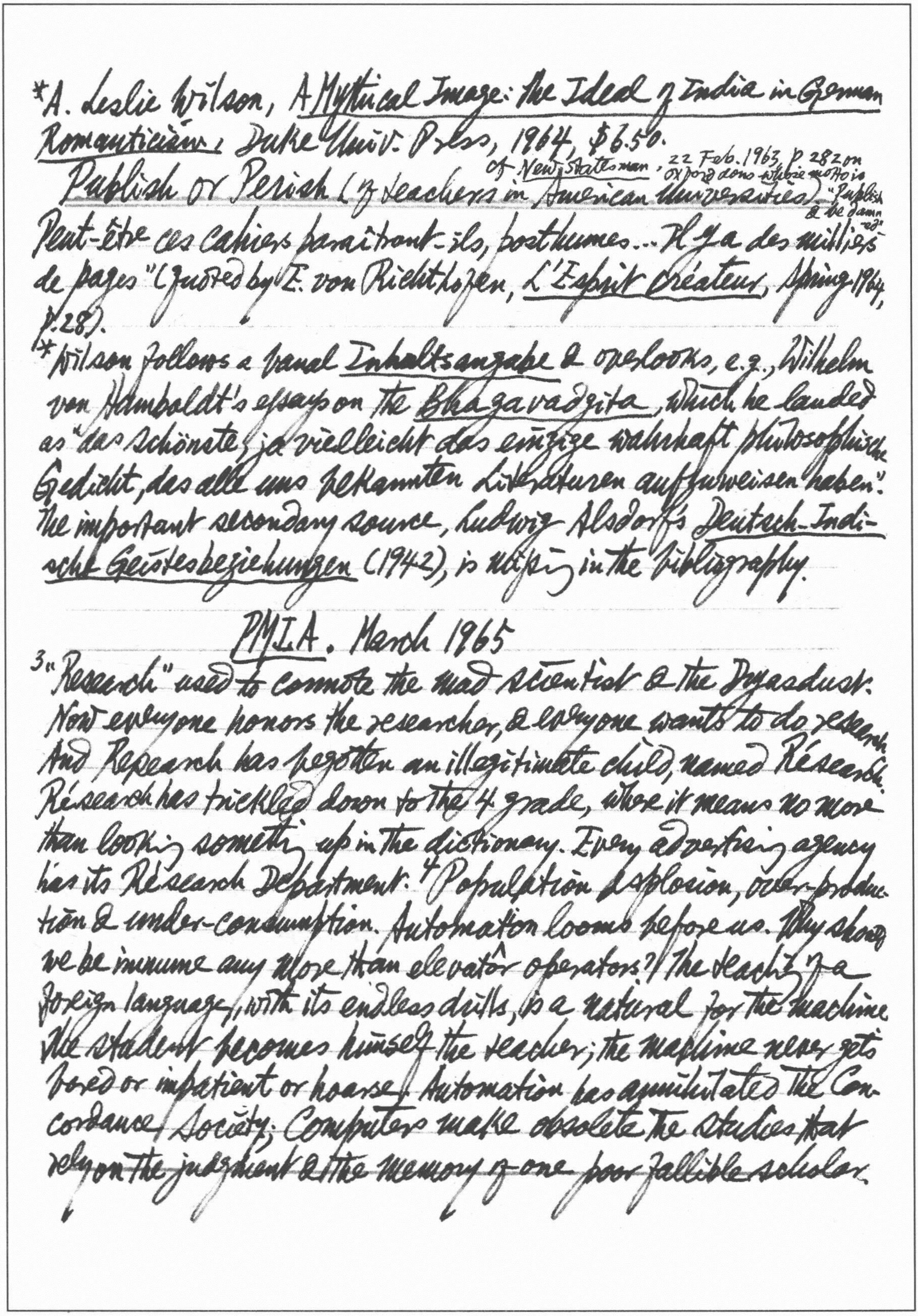
355 Geographical discoveries undermined Renaissance confidence in the ancients (cf G. Atkinson, *Les nouveaux horizons de la renaissance française*, 1935, pp. 265, 280 ff., 402 ff.). Bacon: "Many parts of the New World & the limits on every side of the Old World are known, & our stock of experience has increased to an infinite amount" (*Works*, ed. Spedding, Ellis, Heath, VIII, 104; cf 116-7).

358 Bacon used the term "fortune" to signify the remote or unforeseen results of purely human & natural conditions & deeds rather than a supernatural or inexplicable force (cf *Works*, ed Spedding, Heath & Ellis, VI, 360 ff.; IX, 288 ff.; XI, 301).* "The mould of a man's fortune is in his own hands... The folly of one man is the fortune of another ... if a man look sharply & attentively, he shall see Fortune: for though she be blind, yet she is not invisible. The way of fortune is like the Milken way in the sky; which is a meeting or knot of a number of small stars; not seen asunder, but giving light together. So are there a number of little & scarce discerned virtues, or rather faculties & customs, that make men fortunate" (XII, 215-6).

385 The facile kind of fatalism known to the Ancients as *ignava ratio* or *sophisma pigrum* (cf Leibniz, *Théodicée*, Préf., §55 "la raison paresseuse".

M.L.R., July 1965

368 Vigny's bitter pun: "le soldat" is "l'homme de la solde" pay (*Mém-
oires ~~[illegible]~~ inédits*, ed. J. Sangnier, 1958, p.340). 381 "Heureux serait
celui qui pourrait se "laisser aller" furtif au with the current fil des choses"
(Drieu de la Rochelle, *Sur les Écrivains*, textes recueillis par
Frédéric Grover, p.192) 382 "Je fuyais la Femme en courant les
femmes, ou, arrêté devant la meilleure, je reculais désespérém-
ent" [pour garder son indépendance] (*Ib.* p.58)
434 Harry F. Robins, *If This be Heresy: A Study of Milton & Origen*
(1963), makes the point that many of Milton's beliefs & heresies which
are traced by others to disparate & obscure sources can be found
together in the works of Origen. 438 "Negative capability", the power
to let his mind be "an avenue for all thoughts". The hungry sheep
look up & are not fed.
439 Mrs Lona Mosk Packer's *Christina Rossetti* is founded on a
nebulous thesis: the illicit passion ~~which~~, according to her, forms the
~~force~~ source of the passion & force of Christina's for W. B. Scott poetry, remains unproven
& highly unlikely.
441 Winston Churchill: "Socialism ~~tries~~ seeks to pull down wealth:
Liberalism seeks to raise up poverty."
453 In *La Princesse de Clèves*, the Princesse was aware that if she
were finally to yield, the Duc de Nemours would probably cease to
love her: "je croy mesme que les obstacles ont fait vostre constance"
455 Valéry to Léon Pierre-Quint: "Tout ce que j'ai écrit d'
important, je ne l'ai pas publié... J'ai tenu pendant toute ma
vie des cahiers de notes, qui sont l'histoire de mon esprit...



*A. Leslie Wilson, *A Mythical Image: the Ideal of India in German Romanticism*, Duke Univ. Press, 1964, $6.50.

Publish or Perish (of teachers in *American Universities*) of *New Statesman*, 22 Feb. 1963, p 282 on Oxford dons whose motto is "Publish & be damn-ed"

Peut-être ces cahiers paraîtront-ils posthumes... Il y a des milliers de pages" (quoted by E. von Richthofen, *L'Esprit Créateur*, Spring 1964, p. 28).

*Wilson follows a banal *Inhaltsangabe* & overlooks, e.g., Wilhelm von Humboldt's essays on the *Bhagavadgita*, which he lauded as "das Schönste, ja vielleicht das einzige wahrhaft philosophische Gedicht, das alle uns bekannten Literaturen aufzuweisen haben". The important secondary source, Ludwig Alsdorf's *Deutsch-Indische Geistesbeziehungen* (1942), is missing in the bibliography.

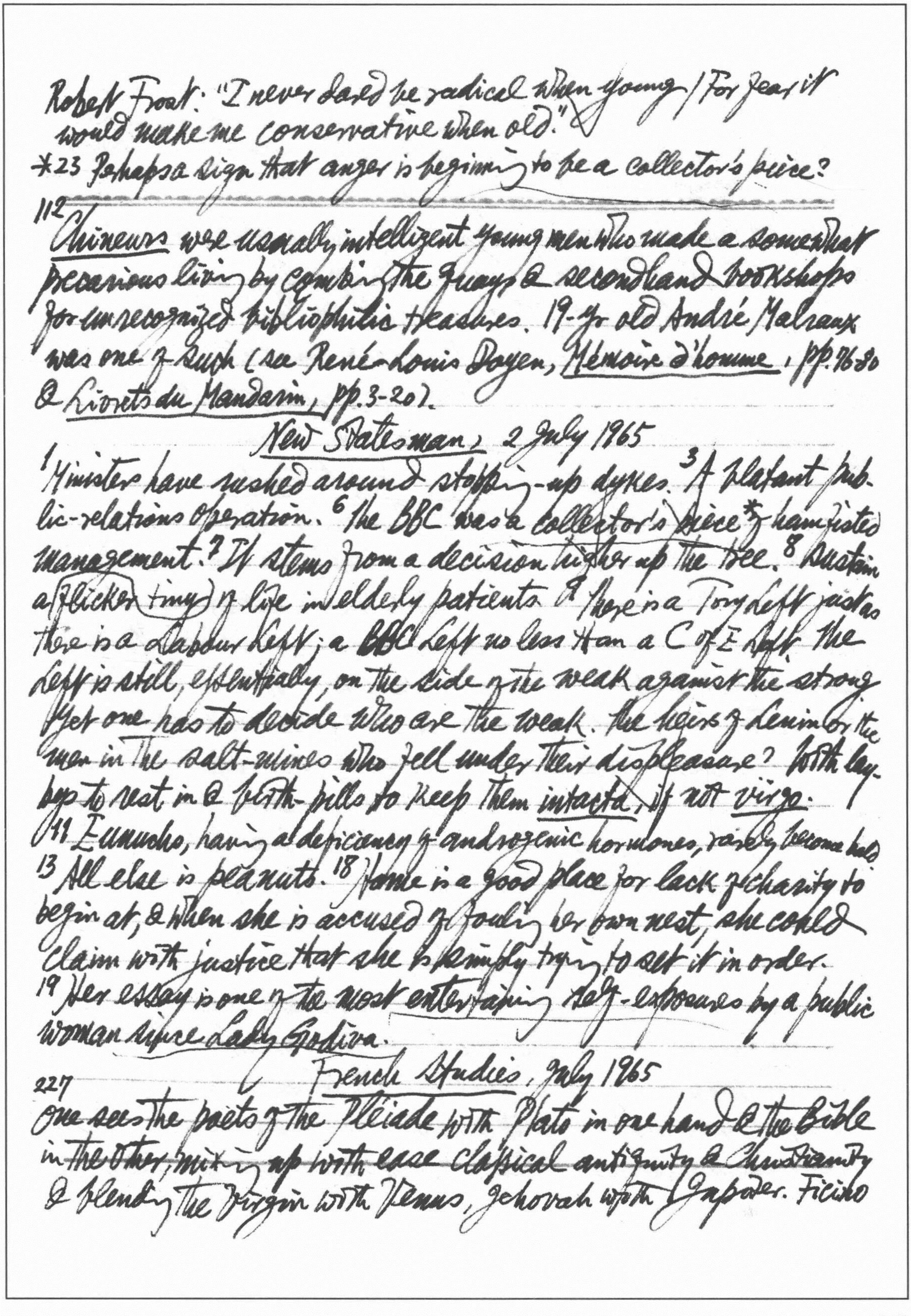
PMLA. March 1965

[3] "Research" used to connote the mad scientist & the Dryasdust. Now everyone honors the researcher, & everyone wants to do research. And Research has begotten an illegitimate child, named Résearch. Résearch has trickled down to the 4 grade, where it means no more than looking something up in the dictionary. Every advertising agency has its Résearch Department. [4] Population explosion, over-production & under-consumption. Automation looms before us. Why should we be immune any more than elevator operators? The teaching of a foreign language, with its endless drills, is a natural for the machine. The student becomes himself the teacher; the machine never gets bored or impatient or hoarse. Automation has annihilated the Concordance Society. Computers make obsolete the studies that rely on the judgment & the memory of one poor fallible scholar.

*cf VII. 294: "Je parle en platonicien"

85

Flaubert: "L'histoire, l'aventure d'un roman, ça m'est bien égal" (Goncourt, *Journal*, éd R. Ricatte, IV, 166-7). Baudelaire in his article on *Mme Bovary* also speaks in Flaubert's name: "je prouverai ainsi que tous les sujets sont indifféremment bons ou mauvais selon la manière dont ils sont traités, et que les plus vulgaires peuvent devenir les meilleurs" (*L'Art romantique* éd. Conard, p. 400). cf *Corr.*, II, 339, 345-6; III, 21, 52, 249, 344). [86] "La perfection a partout le même caractère, qui est la précision, la justesse" — this is the theoretical basis for "le mot juste" (*Corr.* III, 249, 360; IV, 243; V. 396-7; VII, 294; IX, 3). Flaubert never confused what he called the *vérité réelle* with the *vérité artistique idéale*, which is the only proper concern of the novelist (this distinction, explicitly stated in an unpublished letter to Louise Colet of 28 Nov. 1852, now in the *Bibliothèque nationale*, Paris, N.A.F., 23825, fol. 22 verso, can be inferred from *Corr.*, IV, 292) Observation was a secondary virtue in literature, no more (*Corr.*, V, 36). The *Education sentimentale* was too true & lacked "la fausseté de la perspective" (*Corr.* VIII, 309). [88] "Soyons exposants et non discutants"; "Du moment que vous prouvez, vous mentez" (II, 379; III, 163; IV, 3, 183; V, 11f, 227-8; VIII, 327). [87] "Le Fait se distille dans la Forme et monte en haut, comme un pur encens de l'Esprit vers l'Éternel, l'Immuable, l'Absolu, l'Idéal" (III, 407; IV, 315). "La forme, IV.165. le beau indéfinissable résultant de la conception même et qui est la splendeur du Vrai comme disait Platon" (*Corr.* II, 339; III, 141; IV, 164-5, 243; Goncourt *Journal*, II, 68; Zola, *Les Romanciers naturalistes*, 159-60).*



Robert Frost: "I never dared be radical when young / For fear it would make me conservative when old."

*23 Perhaps a sign that anger is beginning to be a collector's piece?

112 Chineurs were usually intelligent young men who made a somewhat precarious living by combing the quays & secondhand bookshops for unrecognized bibliophilic treasures. 19-yr old André Malraux was one of such (see René-Louis Doyen, Mémoire d'homme, pp. 76-80 & Livrets du Mandarin, pp. 3-20).

New Statesman, 2 July 1965

1 Ministers have rushed around stopping-up dykes. 3 A blatant public-relations operation. 6 The BBC was a collector's piece* of hamfisted management. 7 It stems from a decision higher up the tree. 8 Sustain a flicker tiny of life in elderly patients. 9 There is a Tory Left just as there is a Labour Left; a BBC Left no less than a C of E Left. The Left is still, essentially, on the side of the weak against the strong. Yet one has to decide who are the weak. The heirs of Lenin or the man in the salt-mines who fell under their displeasure? With lay-bys to rest in & birth-pills to keep them intacta, if not virgo.

11 Eunuchs, having a deficiency of androgenic hormones, rarely become bald

13 All else is peanuts. 18 Home is a good place for lack of charity to begin at, & when she is accused of fouling her own nest, she could claim with justice that she is simply trying to set it in order.

19 Her essay is one of the most entertaining self-exposures by a public woman since Lady Godiva.

French Studies, July 1965

227 One sees the poets of the Pléiade with Plato in one hand & the Bible in the other, mixing up with ease classical antiquity & Christianity & blending the Virgin with Venus, Jehovah with Jupiter. Ficino

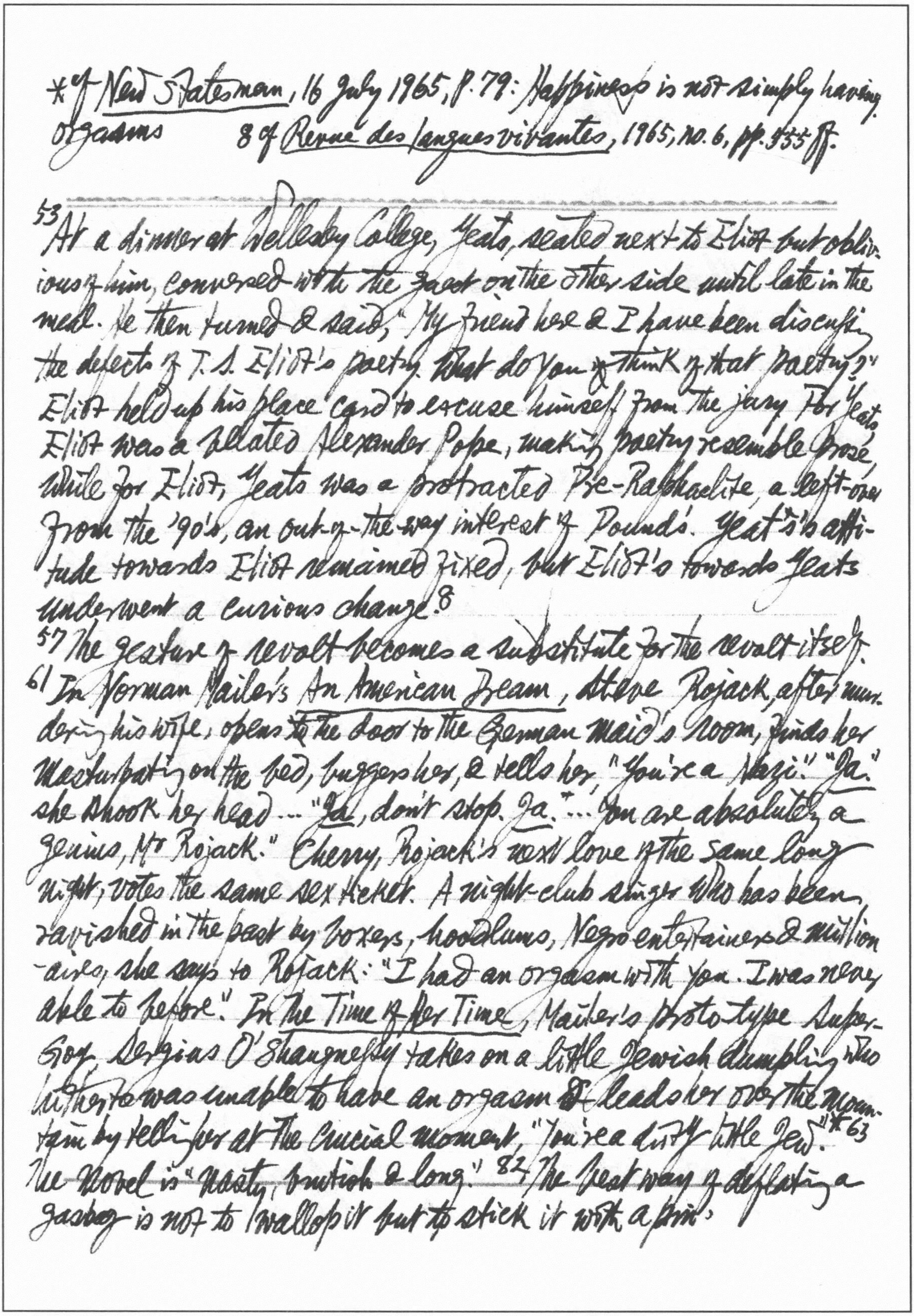
Maija Lehtonen, *L'Expression imagée dans l'œuvre de Chateaubriand*, p. 326: "Comme les occasions de satisfaire sa sensualité commençaient à lui manquer, et qu'il s'était interdit de peindre des scènes d'amour dans ses *Mémoires*, il s'est accordé une compensation en laissant libre cours à ses associations sensuelles, dans son langage imagé." identified Pauline & Platonic love & established a system of analogies between the Bible & the Orphic hymns. Agrippa D'Aubigné in *Le Printemps* brought together Plato's Eros & St Paul's Agape to express his love for Diana Salviati in terms of a conflict between an anthropocentric & a theocentric love. 228 Agape denies mystical ascension & places an impassable barrier between God & man.

310 Richard et Cosima Wagner, *Lettres à Judith Gautier*, présentées et annotées par Léon Guichard (1964). Cosima von Bülow a abandonné son mari depuis un an, à la grande irritation de son père, elle vit avec Wagner qu'elle épousera en 1869. Judith est également en froid avec son père depuis son mariage avec Catulle Mendès, qui d'ailleurs se révèle un mari peu fidèle. Wagner s'enflamme pour cette belle jeune femme et, entre les visites qu'elle lui rend, une correspondance à demi-clandestine s'engage. Toutefois, Cosima lui est nécessaire. "Vous êtes l'abondance de ma pauvre vie, si bien calmée et abritée depuis que j'ai Cosima. — Vous êtes ma richesse, — mon superflu enivrant!" (p. 65).

Encounter, July 1965

10 D. H. Lawrence said that not until men once again got themselves up in tight red hose & short jerkins that showed the buttocks would they come into a right relation with the Sources of life.

23 They were very loath to skip a generation in passing on their batons "reserved occupationists", i.e., men of sufficient importance in their occupations to merit being reserved from military service



*cf *New Statesman*, 16 July 1965, p. 79: Happiness is not simply having orgasms

8 cf *Revue des langues vivantes*, 1965, no. 6, pp. 555 ff.

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53 At a dinner at Wellesley College, Yeats, seated next to Eliot but oblivious of him, conversed with the guest on the other side until late in the meal. He then turned & said, "My friend here & I have been discussing the defects of T. S. Eliot's poetry. What do you ~~of~~ think of that poetry?" Eliot held up his place card to excuse himself from the jury. For Yeats Eliot was a belated Alexander Pope, making poetry resemble prose, while for Eliot, Yeats was a protracted Pre-Raphaelite, a left-over from the '90's, an out-of-the-way interest of Pound's. Yeat's's attitude towards Eliot remained fixed, but Eliot's towards Yeats underwent a curious change.8

57 The gesture of revolt becomes a substitute for the revolt itself.

61 In Norman Mailer's *An American Dream*, Steve Rojack, after murdering his wife, opens ~~to~~ the door to the German maid's room, finds her masturbating on the bed, buggers her, & tells her, "You're a Nazi." "*Ja.*" she shook her head ... "*Ja*, don't stop. *Ja.*" ... "You are absolutely a genius, Mr Rojack." Cherry, Rojack's next love of the same long night, votes the same sex ticket. A night-club singer who has been ravished in the past by boxers, hoodlums, Negro entertainers & millionaires, she says to Rojack: "I had an orgasm with you. I was never able to before." In *The Time of Her Time*, Mailer's proto-type Super-Goy, Sergius O'Shaugnessy takes on a little Jewish dumpling who hitherto was unable to have an orgasm ~~&~~ leads her over the mountain by telling her at the crucial moment, "You're a dirty little Jew."*63 The novel is "nasty, brutish & long." 82 The best way of deflating a gasbag is not to wallop it but to stick it with a pin.

*154: So, chivalrous girls, if your man desires you, satisfy him, even if you don't especially desire him, lest he feel frustrated. Do not, however, expect to occupy his thoughts. They must be concentrated on his work.

New Statesman, 16 July 1965

69 A financial deterrent will not reduce the number of patients. A fee will not deter affluent middle-aged women with time on their hands.

72 Behind the new government sits the ghost in the creaking machine: the National Revolutionary Council.

76 "Making it visual" intensifies the flaccidity of the text, e.g., a redundant population-survey serves as an excuse for some Italian crowd paintings. "Structuring" often means moving the end of the article to the beginning with the result that the last paragraph sounds like someone slamming down the telephone in mid-conversation. Stylistic consistency is cherished as a virtue, & the re-writers struggle to make all the contributors appear to write with a communal pen.

78 Throughout history, a girl's best friend has been her virginity, her one really powerful weapon, emotionally & economically — the right to say No. Without this, would Anne Boleyn ever have become Queen of England? Not on your life! The advocates of the current sexual revolution — all of whom are male — are in fact asking the girl to accept Unilateral Sexual Disarmament.*

82 Her vacuum-cleaner appetite for political hearsay

89 The rebel remains inexorably dependent on his encapsulation inside a law-abiding society. Genet is forced to value a policed society because nothing else can provide him with a morality to defy.

New Statesman, 23 July 1965

112 Kennedy referred to Stevenson as "my official liar". "Eggheads of the world unite — you have nothing to lose but your yolks".

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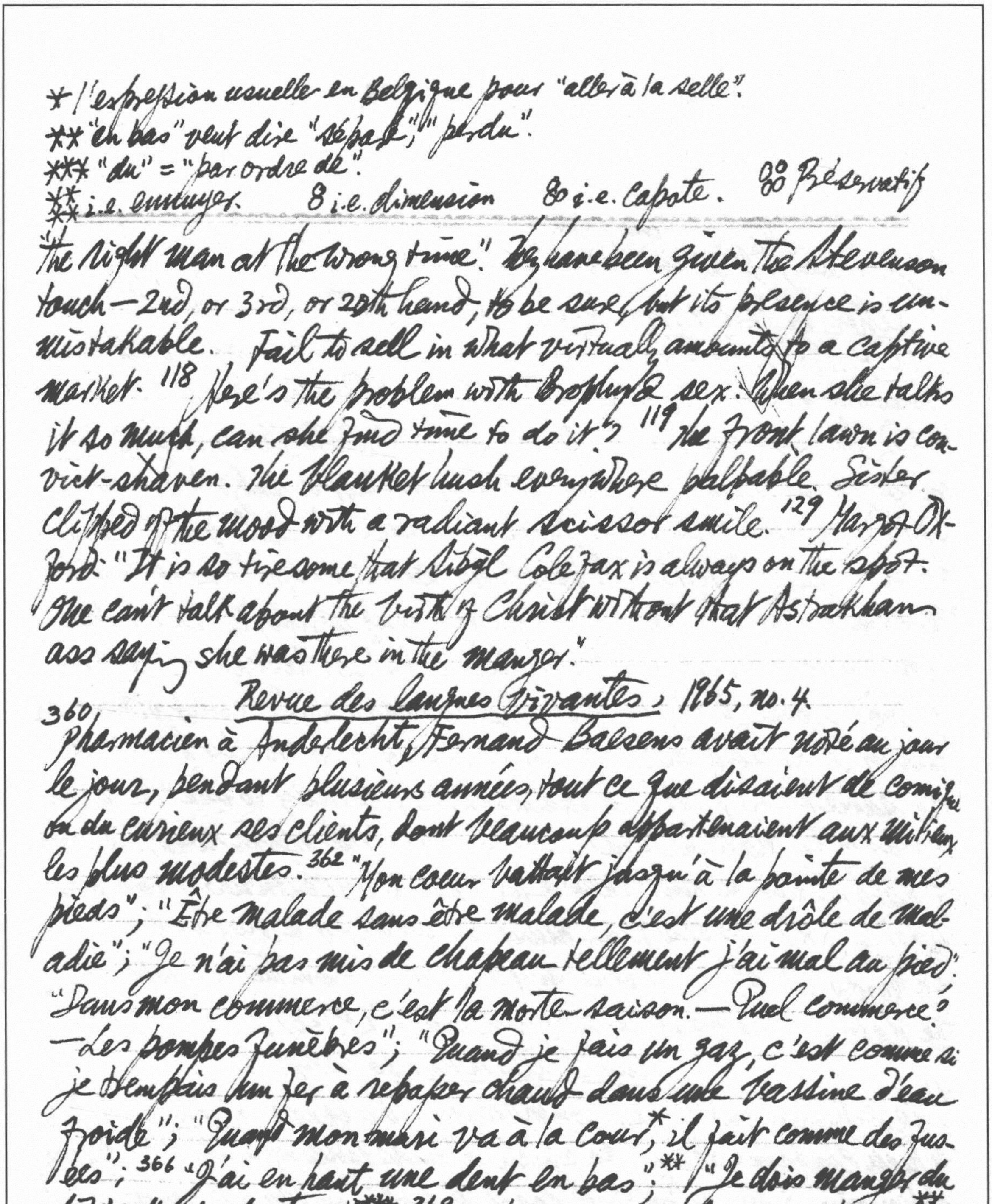

* l'expression usuelle en Belgique pour "aller à la selle".
** "en bas" veut dire "séparé", "perdu".
*** "du" = "par ordre de".
**** i.e. ennuyer. [8] i.e. dimension [80] i.e. capote. [88] Préservatif

"The right man at the wrong time." We have been given the Stevenson touch—2nd, or 3rd, or 20th hand, to be sure, but its presence is unmistakable. Fail to sell in what virtually amounts to a captive market. 118 Here's the problem with Brophy's sex: When she talks it so much, can she find time to do it? 119 The front lawn is convict-shaven. The blanket hush everywhere palpable. Sister clipped off the mood with a radiant scissor smile. 129 Margot Oxford: "It is so tiresome that Sibyl Colefax is always on the spot. One can't talk about the birth of Christ without that Astrakhan ass saying she was there in the manger."

Revue des langues vivantes, 1965, no. 4.

360 Pharmacien à Anderlecht, Fernand Baesens avait noté au jour le jour, pendant plusieurs années, tout ce que disaient de comique ou de curieux ses clients, dont beaucoup appartenaient aux milieux les plus modestes. 362 "Mon coeur battait jusqu'à la pointe de mes pieds"; "Être malade sans être malade, c'est une drôle de maladie"; "Je n'ai pas mis de chapeau tellement j'ai mal au pied": "Dans mon commerce, c'est la morte-saison.—Quel commerce?—Les pompes funèbres"; "Quand je fais un gaz, c'est comme si je trempais un fer à repasser chaud dans une bassine d'eau froide"; "Quand mon mari va à la cour,* il fait comme des fusées"; 366 "J'ai en haut une dent en bas";** "Je dois manger du bifteck du docteur";*** 369 "Elle est constipée et ça l'emmerde".**** 374 "La grandeur[8] est petite"; 376 "des casaques[80] anglaises"; "préserve-matrice";[88] 378 "Le médecin m'a dit que je devais illuminer
↓
éliminer

* cf *Revue d'esthétique*, Jan.-Mars 1965, p.23.

** cf *Revue d'esthétique*, Avril-Juin 1965, p.124ff. ~~app.~~ Hugo (p.129)

une bosse

ma graisse"; 379 "J'ai un bosse sur le pied!" *

411 *Letters on Poetry from W. B. Yeats to Dorothy Wellesley* (Paperback, O.U.P., 1964). In Ezra Pound he found "a single strained attitude instead of passion, the sexless American professor for all his violence" (p.23). He excluded Wilfred Owen from his *Oxford Bk of English Verse* on the ground that "passive suffering was not a subject for poetry" (p.19); he also objected to Owen's language: "he calls poets 'bards', a girl a 'maid'" (p.113). "No poet of my generation would have written 'Moderate' exactly there; the close of a long period, the ear expecting some poetic word checked, delighted to be so checked, by the precision of good prose" (p.24; cf Eliot: "the common word exact without vulgarity"). He advised her never to employ "two words that mean the same thing" (p.169). He insists on the "necessity to use 'the natural words in the natural order'" (p.56); "ours is the main road, the road of naturalness & swiftness & we have thirty centuries upon our side" (p.58); "one's prose must be as direct & natural as spoken words" (p.109); "prevent any departure from the formula: 'Music, the natural words in the natural order'" (p.126) *

New Statesman, 30 July 1965

141 To jerk them out of their complacency. To accept *in toto* a package which contains measures which he finds uncongenial. 143 Ritually optimistic like a football coach exhorting his team to final effort. 144 They bear the White man's burden with neither pleasure nor grace. 152 His stories bore the pants off you.

New Statesman, 6 Aug. 1965

13 The Danegeld of "Confidence" can only be paid in coin raised by pawning Labour principles. And if so, what more remains in Labour's political cupboard to be pawned? 180 De Gaulle has has just finished his marathon tour of the country. Pompidou was admitted to the Presence. 182 What, I find myself asking, as the same predictable names appear day after day on the social pages of The Times, do they possibly find to say to each other?

A Trappist vow of silence has been imposed on all British civil servants. While Macmillan can scribble away merrily down in Birch Grove, none of those who served him can chance putting pen to paper.

83 Cars in hideous raw colours swarm round & through the towns like painted steele beetles. In 1962 just over 4 million children were born in the U.S. & over 7 million passengers car built. The fertility of Mankind cannot keep pace with its mobility. The steel womb of Detroit is very fruitful. There are 23 vehicles per mile of road in America, & 58 in this country. In terms of killing the motor car keeps up a permanent air raid with approximately 20 fatalities & 1000 injured every 24 hours. There is no All Clear. The slaying & maiming goes on every minute of the day. The car seems to have the power to change the character of the driver. T.E. Lawrence in a letter to Lidell Hart said that "Speed is the second oldest animal craving in our nature."

'84 Though teenagers, pop stars & the Duke of Edinburgh have all taken to wearing dark glasses, the blunt truth is that practically nobody in Britain needs sunglasses even in a good summer. Opticians ~~tend to regard sunglasses rather as doctors regard patent medicines:~~ as an undesirable dabbling in self-medication. Sunglasses should transmit between 20 & 40% of normal light, & never less than 20%.

190 Scholars might have grinned & borne a higher price." 192 How well Chandler knew what he had to do! — "to exceed the limits of a formula without destroying it".

Revue d'Esthétique, Avril-Juin 1965.

124 "L'art de "causer" en vers est un art méconnu, même méprisé. Le mariage de la prose et du vers ne saurait être à nos yeux qu'un adultère! Ce genre a pourtant d'antiques et d'illustres représentants. 126 Son vrai créateur reste pour nous Horace. Quant à Martial, il décoche des traits, il ne badine guère. L'art de causer en vers a eu en France, pays bavard où la littérature n'est guère sortie des cours et des salons, une prodigieuse fortune. 127 C'est Marot qui a fondé le genre. Il meurt subitement avec le romantisme. Avec Musset il ose un instant reparaître. N'est-ce pas l'art de causer en vers qu'on retrouve chez Laforgue, Tristan Derème, Raoul Ponchon...?" 128 Il "rase" la prose et le péril qui le guette est bien d'y tomber. Les vers, aux siècles classiques, ne sont qu'une forme plus exigeante de la rhétorique et Le Grand par exemple, dans le discours préliminaire en tête de la Rhétorique Françoise de René Bory (1659), écrit: "La poétique n'est autre chose que la partie la plus contrainte et la plus observée de l'art oratoire". Le vers n'est qu'un mode plus raffiné, plus acéré d'exprimer ce qu'aurait pu aussi bien dire la prose. 129 Hugo, un délicieux causeur en vers, dit 132 dans la préface des Contemplations: "Prendre à la prose un peu de son air familier": formule très juste qui caractérise ce genre intermédiaire. 133 La prose va vite: prorsus, droit devant elle,

164: on a dit que les machines étaient des "imbéciles de génie".

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comme le montre l'étymologie; la poésie prend des chemins obliques et muse en cours de route. Eh bien, dans l'art de causer, le vers est un accélérateur. Cet effet est paradoxal; en général la cadence métrique ralentit la lecture.[134] "Qu'arriva-t-il? Les eaux se retirèrent / Et les carpillons demeurèrent. / Bientôt ils sont pris / Et frits" (Florian, Carpe et Carpillons). Il est facile de mettre une telle phrase en prose. elle ceſse auſsitôt de danser, elle ceſse d'être libre et joyeuse. L'effet de viteſse vient paradoxalement de l'espacement qu'impose la cascade du vers.[137] Le babil amusant des rimes: "Laiſsez ouverte la porte. / La porte ouverte elle laiſsa. / Le galant vint et s'approcha / Des pieds du lit puis fit en sorte / Qu'entre les draps il se gliſsa / Et Dieu sait comme il se plaça / Et comme enfin tout se paſsa /..." (La Fontaine, Joconde).

VOCABULAIRE pp. 183-206 Amateur:[186] Il est arrivé que l'on considère l'exercice profeſsionel d'un art comme dégradant, tandis que le rang social de l'amateur restait intact. Par exemple, alors que l'acteur profeſsionnel était déconsidéré, Louis XIV pouvait sans attenter à la majesté royale[187] tenir les rôles de Neptune et d'Apollon ~~dans~~ des Amants magnifiques. Il arrive qu' inversement on considère l'état d'artiste profeſsionnel comme glorieux, et celui d'amateur comme un pis aller. L'amateur reste alors amateur, non parce qu'il ne veut pas tirer profit de sa paſsion et de son activité mais parce qu'il ne le peut pas.[189] L'amateur par sa liberté en face des servitudes du métier peut avoir un rôle esthétique important. Au théâtre, par exemple, des amateurs ont pu réagir contre des scléroses

*of Thomas Sprat: "Light now, for Use hereafter."

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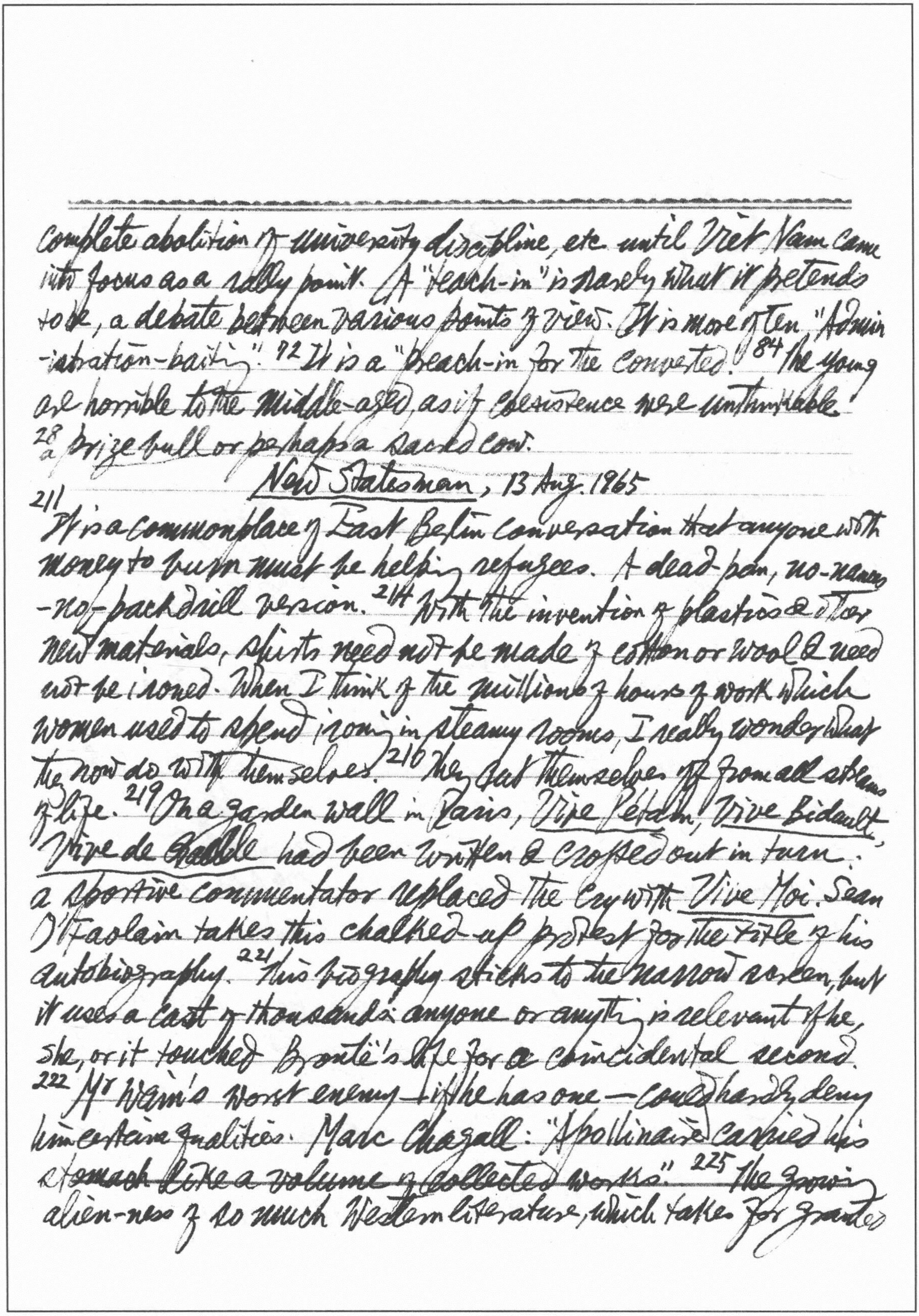
professionelles, des "traditions" au mauvais sens du mot.

Encounter, Aug. 1965

3 West African politicians can not all be painted with the same brush. Office carries incredible power. Most West African Ministers consider themselves to be above the law. Men who claim to be democrats in fact behave like emperors. 7 Hooligans & party hustlers keep the public in line.

52 The Humanists did their best to keep science below stairs. The ballast of factual information, so far from being just about to sink us, is growing daily less. The factual burden of a science varies inversely with its degree of maturity. Biology before Darwin was almost all facts. K. R. Popper, Conjectures & Refutations (1962). 55 Scientific thinking consists in a rapid reciprocation of guesswork & checkwork, proposal & disposal, conjecture & refutation. The correction or reformulation of hypothesis made possible by examining its logical consequences is yet another setting for the ubiquitous phenomenon of "negative feedback." Science not yet underpinned by theory are not much more than kitchen arts. 56 Pure Research is also a splendid long-term investment.* Invest in applied science for quick returns, but in pure science for capital appreciation. There is also another very English thing about making pure & applied science the basis of a class distinction.

68 Radicalism on the American campus has tended to be more picturesque than political: sporting Castro-like beards, demanding the sale of contraceptives in the college book-store, insisting on the



complete abolition of university discipline, etc. until Viet Nam came into focus as a rally point. A "teach-in" is rarely what it pretends to be, a debate between various points of view. It is more often "Administration-baiting". 92 It is a "teach-in for the converted." 84 The young are horrible to the middle-aged, as if coexistence were unthinkable. 28 a prize bull or perhaps a sacred cow.

New Statesman, 13 Aug. 1965

211 It is a commonplace of East Berlin conversation that anyone with money to burn must be helping refugees. A dead-pan, no-names-no-packdrill version. 214 With the invention of plastics & other new materials, shirts need not be made of cotton or wool & need not be ironed. When I think of the millions of hours of work which women used to spend ironing in steamy rooms, I really wonder what they now do with themselves. 216 They cut themselves off from all streams of life. 219 On a garden wall in Paris, Vive Pétain, Vive Bidault, Vive de Gaulle had been written & crossed out in turn: a sportive commentator replaced the cry with Vive Moi. Sean O'Faolain takes this chalked-up protest for the title of his autobiography. 221 This biography sticks to the narrow screen, but it uses a cast of thousands: anyone or anything is relevant if he, she, or it touched Brontë's life for a coincidental second. 222 Mr Wain's worst enemy — if he has one — could hardly deny him certain qualities. Marc Chagall: "Apollinaire carried his stomach like a volume of collected works." 225 The growing alien-ness of so much Western literature, which takes for granted

*Encounter, Dec. 1965, p. 19, Dom Aelred Graham: "An egregious visionary Teilhard de Chardin ... the author of a unique brand of theological science-fiction" Medawar: "nonsense tricked out by a variety of tedious metaphysical conceits, in the tradition of *Naturphilosophie*, a philosophical indoor pastime of German origin."

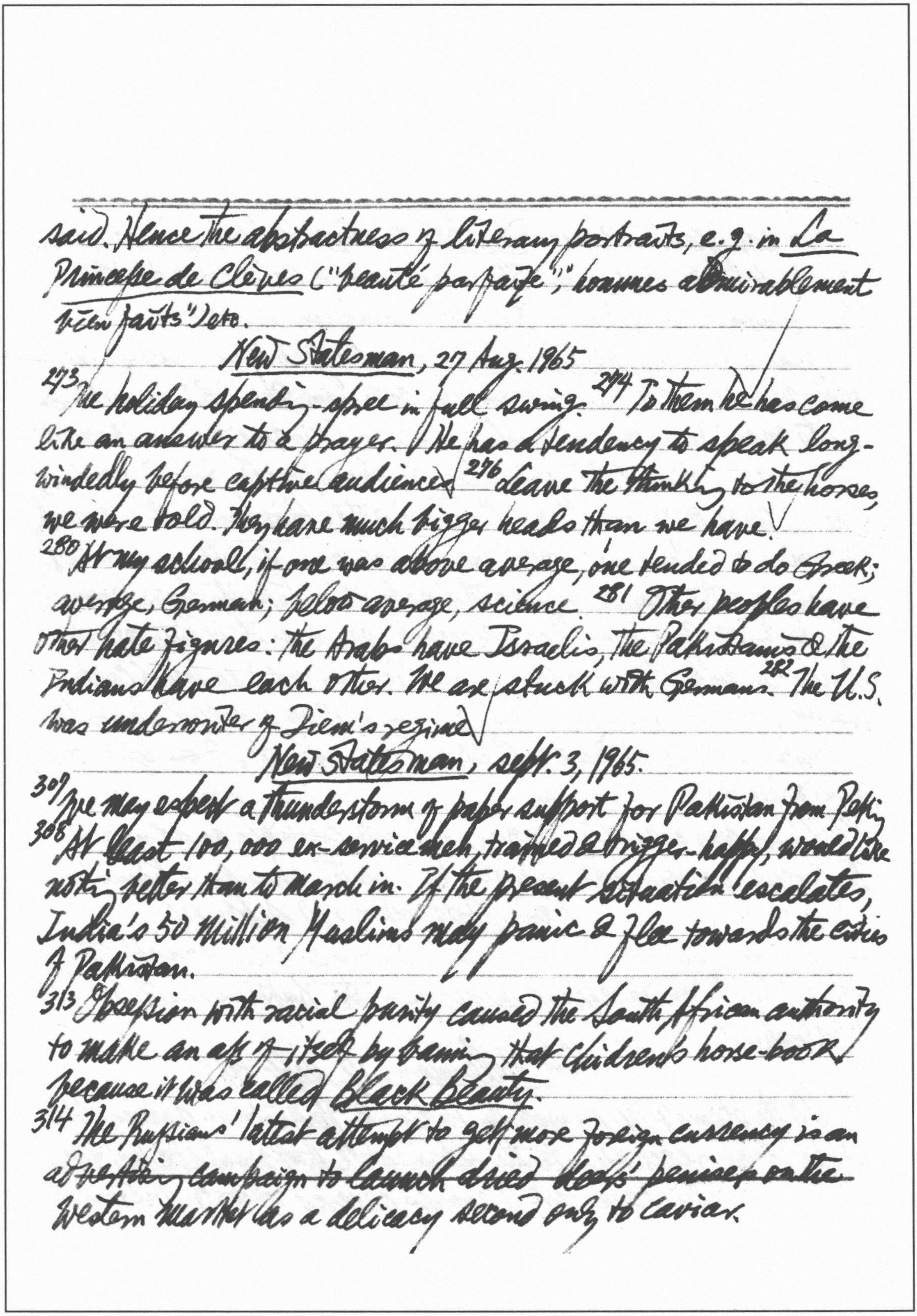
a common core of classics & Bible, & one that no longer exists. Students cannot make sense of classical allusions without turning up the editors' notes, debasing poetry into pedantry.

New Statesman, 20 Aug. 1965

241 The growing wage differential with the marked contrast in standards of life involved. || 246 Churchill's pink & second-childish face 252 Herodotus's ridiculous assertion that in Egypt men squatted to urinate whereas women remained standing! 258 Péguy usually succeeds in hitting the nail on the head, but he goes on hitting & hitting till the wood is all mangled. Teilhard de Chardin, author of *Le Milieu divin*, was a geologist & a palaeontologist, practising what Dr Medawar in an excoriating review of *The Phenomenon of Man* *Le Phénomène humain* (*Mind*, Jan. 1961) called "a comparatively humble & unexacting kind of science" which requires of its devotees no very advanced mathematical expertise. Teilhard makes "complexity", "complexification" the sign of biological superiority. But a chicken moves faster than a centipede.* 260 Mandarin prose may be lying down, but it isn't dead. 266 Adlai Stevenson: "To be an *ambassador* it is not enough to be a fool, you have to be polite."

The British Journal of Aesthetics, April 1965

179 In the 18th century no one would have thought of reading La Fontaine's *Fables* without accompanying illustrations (cf. M. David: "Leibniz et le *Tableau de Cébès* ou le problème du langage par images", *Revue Philosophique de la France et de l'Étranger*, no. 1, 1961, pp. 39 ff.). 180 What can be shown need not be



said. Hence the abstractness of literary portraits, e.g. in La Princesse de Clèves ("beauté parfaite", "hommes admirablement bien faits") etc.

New Statesman, 27 Aug. 1965

273 The holiday spending-spree in full swing. 274 To them he has come like an answer to a prayer. He has a tendency to speak long-windedly before captive audiences. 276 Leave the thinking to the horses, we were told. They have much bigger heads than we have.

280 At my school, if one was above average, one tended to do Greek; average, German; below average, science. 281 Other peoples have other hate figures: the Arabs have Israelis, the Pakistanis & the Indians have each other. We are stuck with Germans. 282 The U.S. was underwriter of Diem's regime.

New Statesman, sept. 3, 1965.

309 We may expect a thunderstorm of paper support for Pakistan from Peking.

308 At least 100,000 ex-service men, trained & trigger-happy, would like nothing better than to march in. If the present situation escalates, India's 50 million Moslems may panic & flee towards the cities of Pakistan.

313 Obsession with racial purity caused the South African authority to make an ass of itself by banning that children's horse-book because it was called Black Beauty.

314 The Russians' latest attempt to get more foreign currency is an advertising campaign to launch dried deers' penises on the Western market as a delicacy second only to caviar.

* cf Italian "sottogoverno"

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318 Two can play this game. Er spottet seiner selbst und weiss nicht wie! Let him put on an SS cap & take a hard look at the Obersturmbannführer looking at him from his mirror.

324 Fred Cook, The FBI Nobody Knows: J. Edgar Hoover is effectively beyond dismissal or even any criticism. The FBI is inefficient in its main function of crushing crime; it is vicious in its methods, frequently intimidating witnesses & occasionally forging evidence. David Wise & Thomas Ross, The Invisible Government*: a study of America's Central Intelligence Agency — its intervention in the affairs of other countries ~~etc~~ Its activities, like its huge annual budget, are free from "Congressional scrutiny. It plants agents in American embassies who are in practice outside embassy control. Harry Truman, who created the Agency in 1947, expressed himself disturbed in 1963 at the way CIA has been diverted from its original assignment".

326 Corvo was a crafty beggar; he is not credible as a bugger.

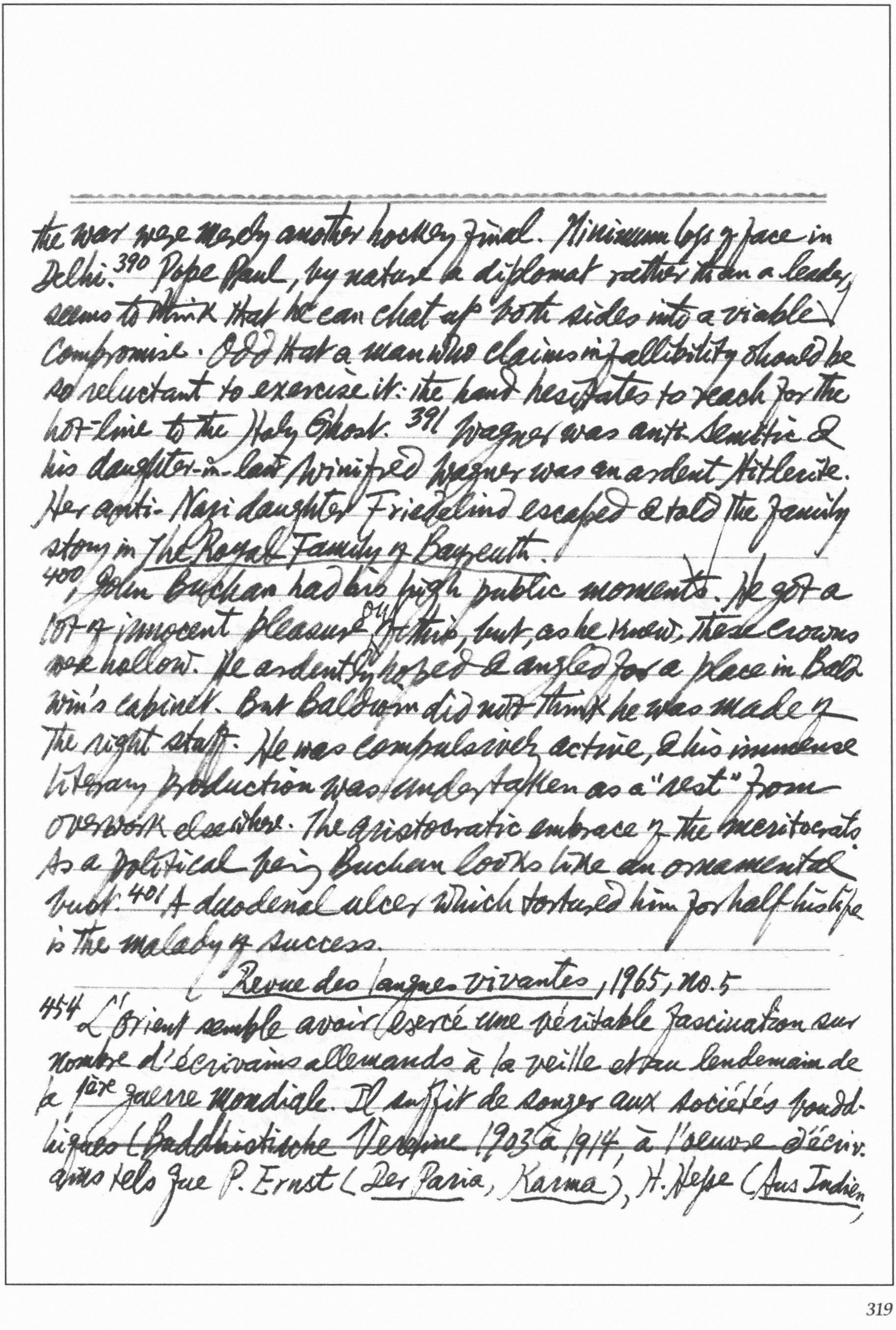
The great powers hypocritically hold up their hands in pious horror

New Statesman, 10 Sept. 1965.

348 The Soviet economy has failed to produce a reasonably thin sheath for the contraceptive purpose — the Russians call them "galoshes".

New Statesman, 17 Sept. 1965

381 On the plains of the Punjab, the Indian & Pakistani armies appear to be fighting each other to the standstill that would be the basis for a speedy cease-fire. Crowds cheered news of victory as if



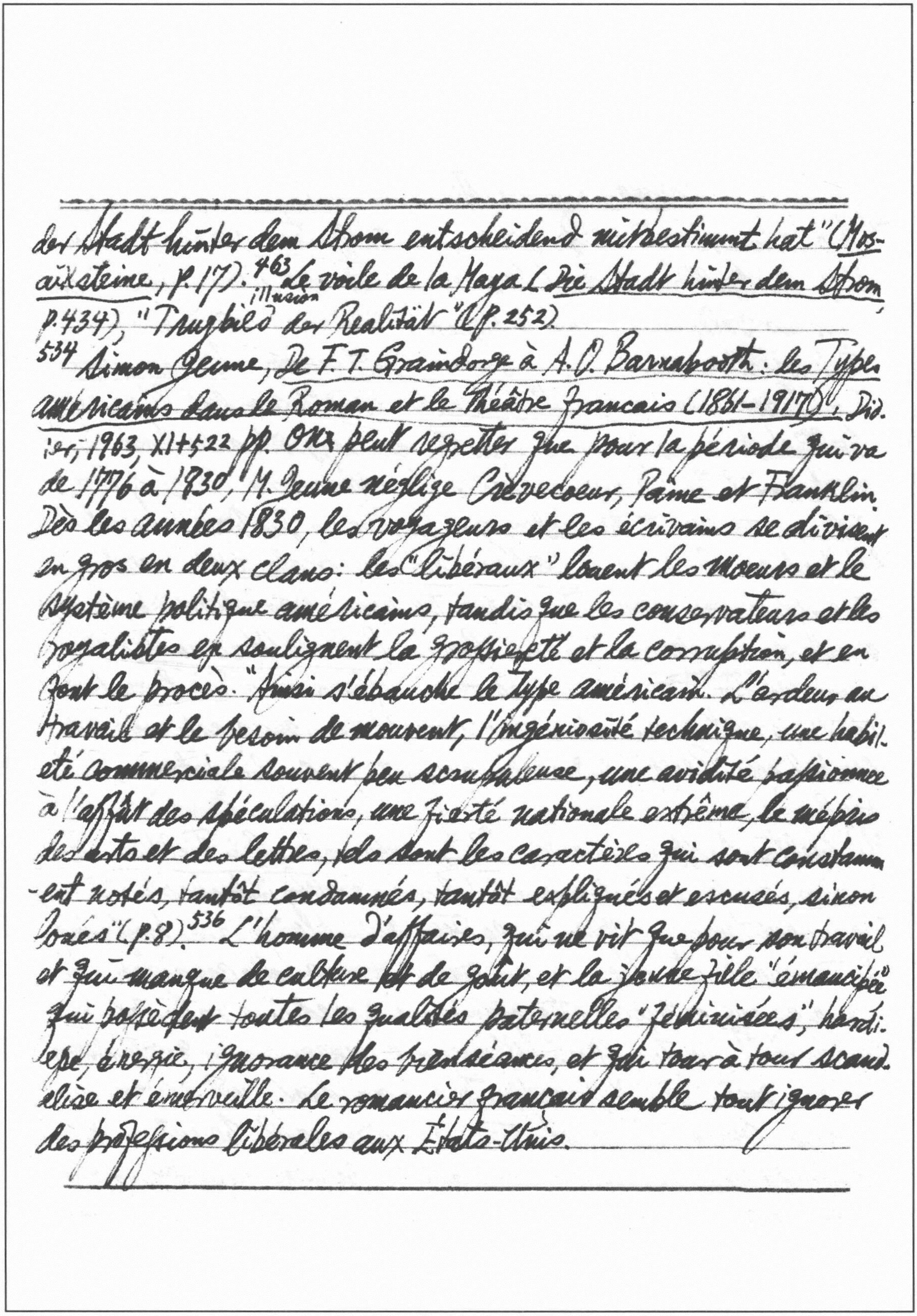
the war were merely another hockey final. Minimum loss of face in Delhi. 390 Pope Paul, by nature a diplomat rather than a leader, seems to think that he can chat up both sides into a viable compromise. Odd that a man who claims infallibility should be so reluctant to exercise it: the hand hesitates to reach for the hot-line to the Holy Ghost. 391 Wagner was anti-Semitic & his daughter-in-law Winifred Wagner was an ardent Hitlerite. Her anti-Nazi daughter Friedelind escaped & told the family story in *The Royal Family of Bayreuth*.

400 John Buchan had his high public moments. He got a lot of innocent pleasure out of this, but, as he knew, these crowns were hollow. He ardently hoped & angled for a place in Baldwin's cabinet. But Baldwin did not think he was made of the right stuff. He was compulsively active, & his immense literary production was undertaken as a "rest" from overwork elsewhere. The aristocratic embrace of the meritocrats. As a political being Buchan looks like an ornamental bust. 401 A duodenal ulcer which tortured him for half his life is the malady of success.

Revue des langues vivantes, 1965, no. 5

454 L'Orient semble avoir exercé une véritable fascination sur nombre d'écrivains allemands à la veille et au lendemain de la 1ère guerre mondiale. Il suffit de songer aux sociétés bouddhiques (*Buddhistische Vereine* 1903 à 1914, à l'oeuvre d'écrivains tels que P. Ernst (*Der Paria*, *Karma*), H. Hesse (*Aus Indien*

Reden Buddhas, *Siddharta*, usw.), A. Döblin (*Buddha und die Natur*, *Die drei Sprünge des Wang-Lun*, *Manas*, usw.), M. Dauthendey (*Die acht Gesichter am Biwasee*, *Der Garten ohne Jahreszeiten*, usw.), W. Bonsels (*Indienfahrt*), A. Ehrenstein (*Der Mensch schreit*, *Menschen und Affen*), H. Keyserling (*Reisetagebuch eines Philosophen*), H. Much (*Buddhatrilogie*, *Boro Budur*), Klabund (*Der Kreidekreis*, *Chinesische Lyrik*), O. Loerke (*Zeitgenossen aus vielen Zeiten*), pour ne citer que quelques noms. L'Orient, berceau des religions et terre d'absolu, semble offrir ce fameux "*supplément d'âme*" à des hommes las d'une civilisation matérialiste. Il en va de même de H. Kasack,[455] qui, dans un poème écrit pour le 70e anniversaire de H. Hesse, se considère comme "Morgenlandfahrer", voyant en Hesse le guide dans ce pèlerinage (*Das ewige Dasein*, éd. 1945, p. 76) et qui, dans les vers à nouveau dédiés au même écrivain: "Denn wir sind was wir gewesen / Geisterkundige Chinesen" (*Aus dem chinesischen Bilderbuch*, éd. 1955, p. 48). Il connaissait bien la plastique chinoise, les discours de Bouddha, les écrivains et penseurs chinois (voir, e.g. l'essai "Das Chinesische in der Kunst" contenu dans le recueil *Mosaiksteine*, éd. 1956, pp. 17–53).[457] L'influence de la pensée orientale s'affirme dans l'oeuvre la plus célèbre de H. Kasack, le roman *Die Stadt hinter dem Strom* (1947). L'auteur écrit d'ailleurs à son propos: "Ich möchte annehmen, *daß die geistige Haltung, die hier in der Gegenüberstellung zur* abendländischen Kunst zum Ausdruck kommt, das Weltbild in



der Stadt hinter dem Strom entscheidend mitbestimmt hat" (Mosaiksteine, p. 17). 463 illusion Le voile de la Maya (Die Stadt hinter dem Strom p. 434), "Trugbild der Realität" (p. 252).

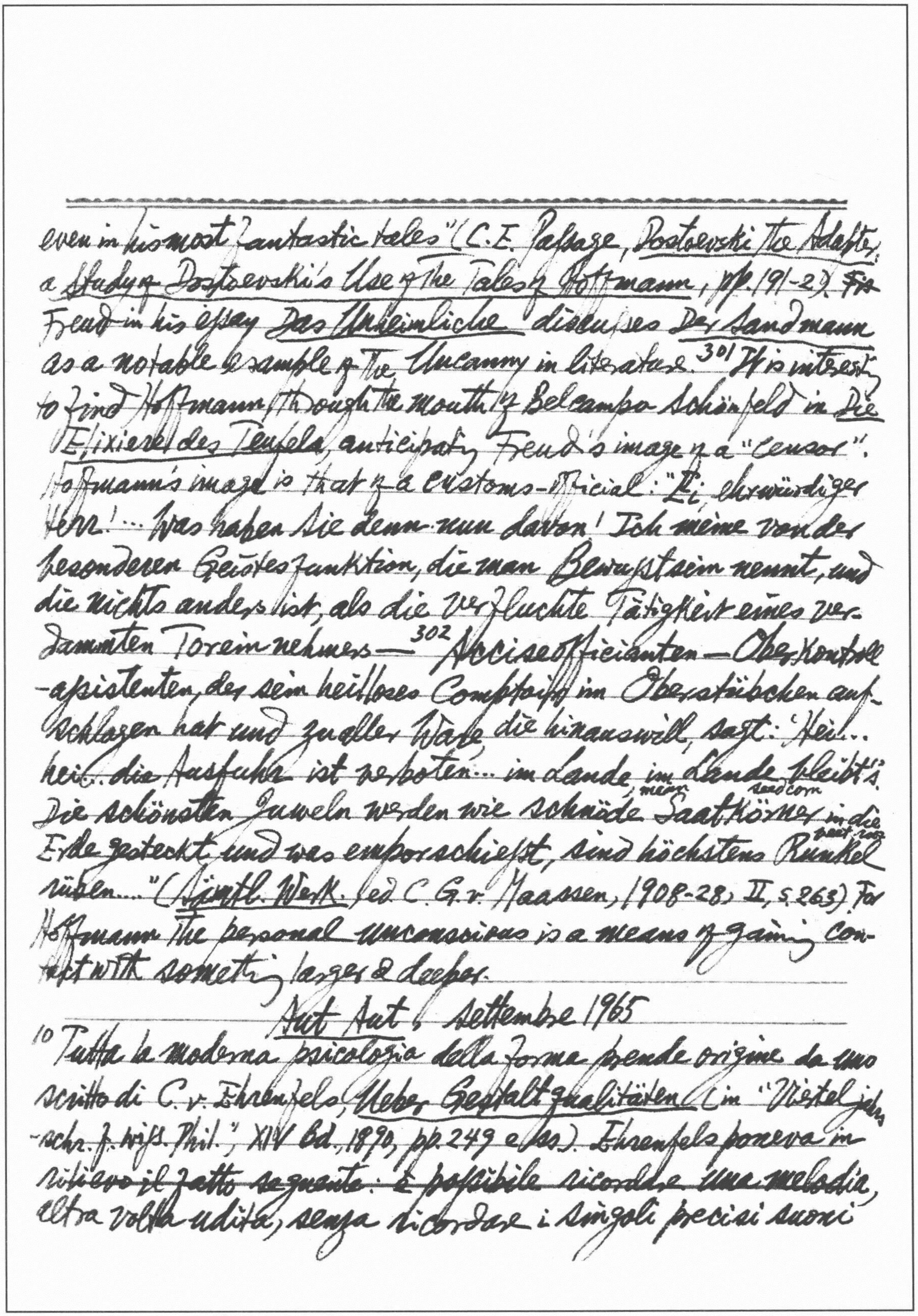
534 Simon Jeune, De F. T. Graindorge à A. O. Barnabooth: les Types américains dans le Roman et le Théâtre français (1861-1917), Didier, 1963, XI+522 pp. On peut regretter que pour la période qui va de 1776 à 1830, M. Jeune néglige Crèvecoeur, Paine et Franklin. Dès les années 1830, les voyageurs et les écrivains se divisent en gros en deux clans: les "libéraux" louent les moeurs et le système politique américains, tandis que les conservateurs et les royalistes en soulignent la grossièreté et la corruption, et en font le procès. "Ainsi s'ébauche le type américain. L'ardeur au travail et le besoin de mouvement, l'ingéniosité technique, une habileté commerciale souvent peu scrupuleuse, une avidité passionnée à l'affût des spéculations, une fierté nationale extrême, le mépris des arts et des lettres, tels sont les caractères qui sont constamment notés, tantôt condamnés, tantôt expliqués et excusés, sinon loués" (p. 8). 536 L'homme d'affaires, qui ne vit que pour son travail et qui manque de culture et de goût, et la jeune fille "émancipée" qui possède toutes les qualités paternelles "féminisées": hardiesse, énergie, ignorance des bienséances, et qui tour à tour scandalise et émerveille. Le romancier français semble tout ignorer des professions libérales aux États-Unis.

German Life & Letters, July 1965

246 A pilgrimage need not be to a grave. In Werther we read: "Ich habe die Wallfahrt nach meiner Heimat mit aller Andacht eines Pilgrims vollendet." It is to Mignon's "Heimat", not to her grave that Wilhelm makes the "fromme Wallfahrt" (Wanderjahre, II. 6). Throughout the Wanderjahre we find the words "Pilger" & "Wallfahrt" used simply to connote journeys with a purpose. Wilhelm on the way to the "Riesenschloss" is described as a "Pilger", he & Felix on the way to the pedagogic province as "Die Wallfahrenden".

291 Andrea Guarna's Bellum Grammaticale (1511), relating the conflict ~~with~~ between the verb & the noun, was followed by a large number of imitations. Johann Beer's Bellum Musicum (1701), ~~whose action~~ ~~[illegible]~~ which is referred to in Hoffmann's Die Brautwahl ch. VI, is set in an imaginary realm ("das musicalische oder Cymbalische Reich"), & gives an account of a conflict between Compositio & Harmonia.

297 Walter Scott in his essay On the Supernatural in Fictitious Compositions condemns Hoffmann's tales as grossly improbable: "In fact, the inspirations of Hoffmann so often resemble the ideas produced by the immoderate use of opium, that we cannot help considering his case as one requiring the assistance of medicine rather than of criticism". 298 Dostoevsky: "Hoffmann is immeasurably greater than Poe as a poet. With Hoffmann there is an ideal, not always explicit perhaps, but in this ideal there is purity, real beauty… If there is fantasy in Poe, it is a kind of materialistic fantasy if one may speak of such a thing. It is obvious that he is wholly American



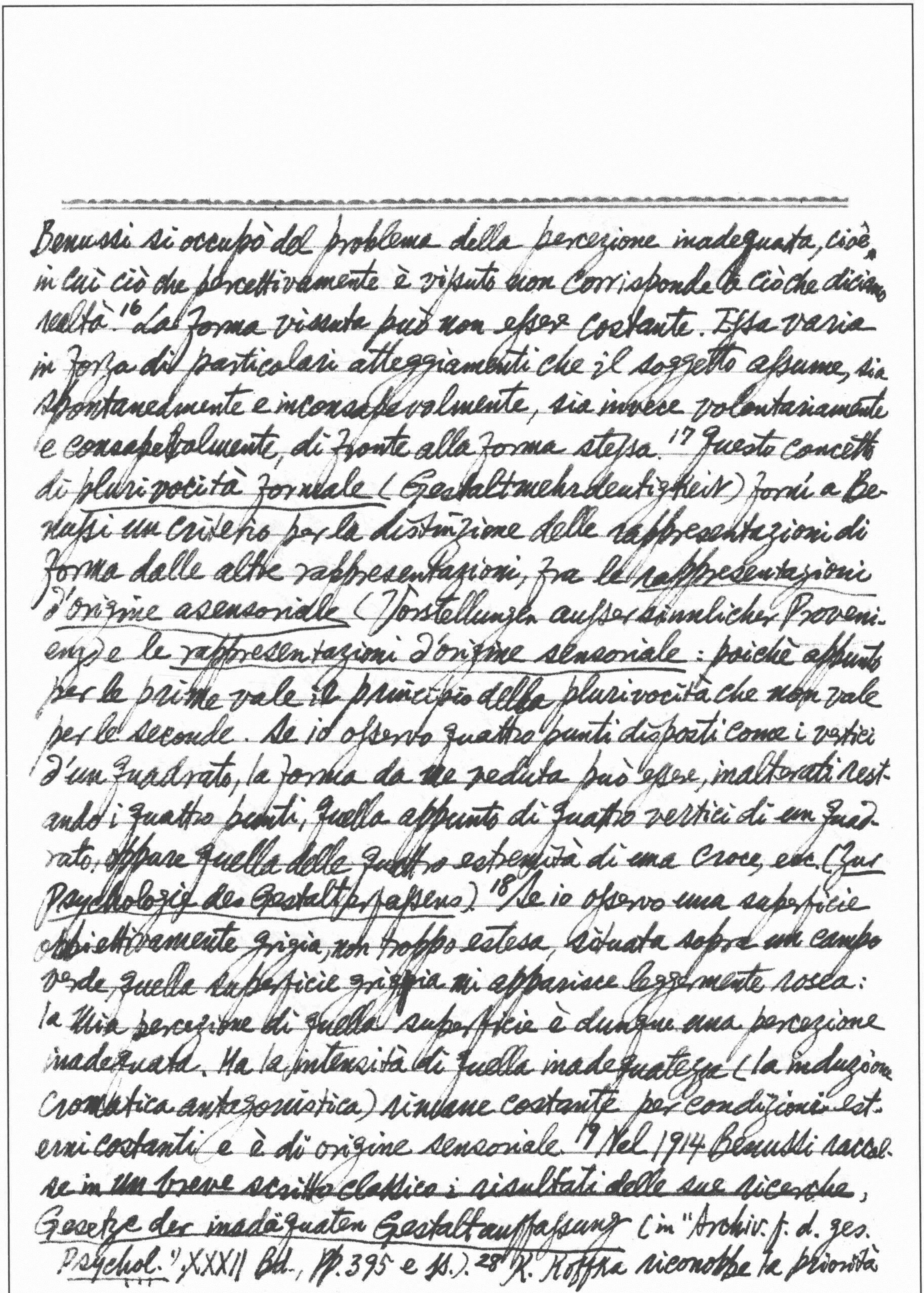
even in his most fantastic tales" (C.E. Passage, *Dostoevski the Adapter: a Study of Dostoevski's Use of the Tales of Hoffmann*, pp. 191-2). ~~Fr~~ Freud in his essay *Das Unheimliche* discusses *Der Sandmann* as a notable example of the Uncanny in literature.[301] It is interesting to find Hoffmann, through the mouth of Belcampo Schönfeld in *Die Elixiere des Teufels*, anticipating Freud's image of a "censor". Hoffmann's image is that of a customs-official: "Ei, ehrwürdiger Herr! ... Was haben Sie denn nun davon! Ich meine von der besonderen Geistesfunktion, die man Bewußtsein nennt, und die nichts anders ist, als die verfluchte Tätigkeit eines verdammten Toreinnehmers —[302] Acciseofficianten — Oberkontroll-assistenten, der sein heilloses Comptoir im Oberstübchen aufgeschlagen hat und zu aller Ware, die hinaus will, sagt: 'Hei... hei... die Ausfuhr ist verboten... im Lande, im Lande bleibt's.' Die schönsten Juwelen werden wie schnöde (mean) Saatkörner (seedcorn) in die Erde gesteckt, und was emporschießt, sind höchstens Runkelrüben (beet-roots)..." (*Sämtl. Werke*, ed. C.G. v. Maassen, 1908-28, II, s. 263). For Hoffmann the personal unconscious is a means of gaining contact with something larger & deeper.

Aut Aut, Settembre 1965

[10] Tutta la moderna psicologia della forma prende origine da uno scritto di C. v. Ehrenfels, *Ueber Gestaltqualitäten* (in "Viertel jahrschr. f. wiss. Phil.", XIV Bd., 1890, pp. 249 e sgg.). Ehrenfels poneva in rilievo il fatto seguente: è possibile ricordare una melodia altra volta udita, senza ricordare i singoli precisi suoni

in base ai quali quella melodia era stata *vissuta*.[12] Secondo A. Meinong, sono oggetti d'ordine superiore quegli oggetti che per ~~se~~ *esser* hanno bisogno che ci siano *altri oggetti*: tali ad es. l'oggetto "differenza fra due determinati colori", oppure una qualsiasi "tema melodico", poiché è chiaro che non può esserci quella "differenza fra colori" senza che ci siano colori, e così quel "tema melodico" senza che ci siano suoni. Sono invece oggetti d'ordine inferiore quegli oggetti, il cui *esserci* non dipende intrinsecamente dall'*esserci* di alcun altro oggetto: tali sono le singole tonalità cromatiche, i singoli suoni, ecc. Il rapporto che intercede fra un oggetto d'ordine superiore e quegli oggetti d'ordine inferiore il cui *esserci* è richiesto per l'esserci dello stesso oggetto d'ordine superiore è detto *fondazione* (Fundierung) (*Ueber Gegenstände höherer Ordnung und deren Verhältnis zur inneren Wahrnehmung*, in "Zeitschr. f. Psych. u. Physiol.", XXI Bd., 1899, pp. 181 e ss.).

[13] Tutte le rappresentazioni — intese col significato ampio che la parola *Vorstellung* può avere in tedesco, e cioè come intuizioni concrete, tanto d'ordine percettivo quanto mnestiche o di fantasia — si distinguono in *rappresentazioni prodotte* (Produzierte Vorstellungen) e e *rappresentazioni elementari* o *non prodotte* (Elementarvorstellungen). Al rapporto di *fondazione*, che sussiste fra oggetti d'ordine superiore e oggetti d'ordine inferiore, corrisponde così il rapporto di *produzione* fra le rappresentazioni corrispondenti. E sono rappresentazioni prodotte ad es. le rappresentazioni di forme spaziali, di ritmi temporali, ecc. (Meinong, *Ueber Annahmen*, pp. 8 e ss.). [15] Vittori



Benussi si occupò del problema della percezione inadeguata, cioè, in cui ciò che percettivamente è vissuto non corrisponde a ciò che diciamo realtà.[16] La forma vissuta può non esser costante. Essa varia in forza di particolari atteggiamenti che il soggetto assume, sia spontaneamente e inconsapevolmente, sia invece volontariamente e consapevolmente, di fronte alla forma stessa.[17] Questo concetto di *plurivocità formale* (Gestaltmehrdeutigkeit) fornì a Benussi un criterio per la distinzione delle rappresentazioni di forma dalle altre rappresentazioni, fra le *rappresentazioni d'origine asensoriale* (Vorstellungen aussersinnlicher Provenienz) e le *rappresentazioni d'origine sensoriale*: poichè appunto per le prime vale il principio della plurivocità che non vale per le seconde. Se io osservo quattro punti disposti come i vertici d'un quadrato, la forma da me veduta può essere, inalterati restando i quattro punti, quella appunto di quattro vertici di un quadrato, oppure quella delle quattro estremità di una croce, ecc. (*Zur Psychologie des Gestalterfassens*).[18] Se io osservo una superficie obbiettivamente grigia, non troppo estesa, situata sopra un campo verde, quella superficie grigia mi apparisce leggermente rosea: la mia percezione di quella superficie è dunque una percezione inadeguata. Ma la intensità di quella inadeguatezza (la induzione cromatica antagonistica) rimane costante per condizioni esterni costanti e è di origine sensoriale.[19] Nel 1914 Benussi raccolse *in un breve scritto classico i risultati delle sue ricerche*, *Gesetze der inadäquaten Gestaltauffassung* (in "Archiv. f. d. ges. Psychol.", XXXII Bd., pp. 395 e ss.).[28] K. Koffka riconobbe la priorità di Benussi per quanto si riferiva ai particolari fenomeni nella percezione della forma, ma negò che la Teoria della forma potesse identificarsi con i punti di vista teoretico-interpretativi di Benussi (*Beiträge zur Grundlegung der Wahrnehmungspsychologie: eine Auseinandersetzung mit V. Benussi*, in "Zeitschr. f. Psychol." LXXIII Bd., 1915, pp. 11 e ss.)[35] La scuola di M. Wertheimer, K. Koffka e W. Koehler, col negare la possibilità di isolare i singoli fattori della percezione assume un atteggiamento simile a quello di un medico il quale, in base al noto aforisma "*non vi sono malattie, vi sono soltanto ammalati*", affermasse la impossibilità di isolare i singoli agenti patogeni.

New Statesman, 24 Sept. 1965

421 A gulf between the government's platform promises & its performance in office. 424 Mr Goldwater surfaced to lend his support & then disappeared into whatever memory hole he calls home. Congressmen huddle together for warmth. A small stable of dark horses.

432 Because of Egypt's quarrel with West Germany, Cairo is now a nest of ex-Nazis. A few weeks ago a German was prosecuted for obtaining money on the false pretenses of being an ex-SS man down on his luck. What are we to make of a country where it pays to invent a Nazi past? Pop singers wear long hair to keep their brains warm.

433 A gossip wants the power of being first with the worst; he invades other persons' privacy. Biography is high gossip. The expression of a gossip after he or she has done his or her stuff is that of a duty performed rather than a delight indulged. Information which

François Mitterand's brilliant anti-Gaullist bk *Le Coup d'État Permanent*.

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was once news can now only be obtained in the form of gossip. News is, in general, no longer trusted since it is believed to be managed; gossip alone is truth. 454 The phrase "search for identity" goes deep with West Indians writing in English.

New Statesman, 1 oct. 1965

470 "Rape?" suggested Miss Rita Tushingham hopefully as, in the film *The Knack*, she wandered through London signifying her availability to passers-by. "Not today, thank you," replied a householder, firmly closing the door on her bashful importunities. 478 For the 1st time, the Indians are on "the receiving end" of moral advice. 489 In a colour supplement, all the women are young & beautiful. They wash their exquisite limbs with delectably perfumed soap & wipe their exquisite backsides with delectably soft & tinted fabrics. As for their husbands, lovers & friends — they are suitable escorts for creatures so elegant. Manly & handsome, they have suits for all occasions. Everyone is perpetually smiling. In the beginning was the ad. The colour supplements are anthems in praise of consumption.

488 Patrick *Campbell* opens his book on cooking *Rough Husbandry* with the sentence: "Every man, in these difficult times, should learn to be his own *woman*." 490 War may not make good poets write better but it does make people write bad poetry who would otherwise never have written at all. A roll-call of poets, a crowded canvas of a literary scene

492 There is one major haul in Dan Laurence's 1st vol. of Shaw's *Collected Letters*: his correspondence with Alice Lockett, a nervous, "modern" young woman who lived with a bed-ridden mother, with whom he fell in love in 1881. For 4 yrs they conducted a wrangling, passionate, unconsummated relationship

Journal of the History of Ideas, Oct.-Dec. 1965.

479 Although ~~Plato~~ Plato's suggestions in the Republic & the Laws are the ultimate roots of all Renaissance utopias, the practical starting point was the abstract city models of the Quattrocento architects: a city plan of geometrical regularity, & regimentation of the lives of the inhabitants. Leon Battista Alberti's De re aedificatoria (1452) listed plans for an organic city. More complete was the plan for perfect city called Sforzinda made by Antonio Averlino (known as Filarete) (1400-69), the architect of the Sforza castle at Milan, but his plan remained in MS until the 20th century. 480 Anton Francesco Doni had a hand in bringing More's Utopia (1516) to vernacular readers in Italy; he wrote the dedicatory letter to the Italian translation by Ortensio Lando, La republica nuovamente ritrovata, del governo dell'isola Eutopia, ecc. (1548). As widely known as More's work was the Relox de principes (1529), with its Eutopian land of the Garamanti, by the Spanish humanist Antonio de Guevara. 481 The Garamanti lived under 7 laws: 1. There should be no more than 7 laws; 2. The people should adore no more than 2 gods, one for life & the other for death; 3. All should dress alike; 4. No woman should bear her husband more than 3 children, & the excess children should be sacrificed to the gods; 5. Liars should be decapitated; 6. All have to inherit equally; 7. No woman should live more than 40 yrs & no man more than 50 & they should be sacrificed to the gods when they reach ~~they~~ their respective age limits. The 6 laws in Doni's I Marmi (1552) are are ~~an~~ imitation of Guevara's 7.

*cf I Marmi: "viveva del suo giusto sudore e non beveva del sangue de' poveri."

^Children up to 10 wear white, adults from 11 to 20 wear green, those between 21 & 30 peacock blue, 31 to 40 red, after 40 black.

482 Two other Italian utopias: Francesco Patrizi da Cherso's La Città Felice (1553) & Ludovico Agostini's La Repubblica Immaginaria (written between 1575 & 1580 & unpublished until the 20th cent.).

483 All these utopias had in common a rational, even geometrical organization of the physical environment & a highly regimented life for the inhabitants. 485 In I Mondi (1552) Doni said that he "vorrei che ogni persona mangiassi il pane del suo sudore"* & suggested that "4 yards of earth" were enough for any man. 488 Doni went beyond the other utopian authors in the completeness of his uniformity: people all eat the same few, simple dishes in equal quantity, etc. 490 "Chi non lavora non mangia adunque"; "Tutto era commune, e i contadini vestivano come quei della citta"; When a dies 491 person the body is treated "come un pezzo di carnaccia, ... si mettera là in terra a rendere alla terra quello ch'egli haveva consumato tanto tempo della terra". 劉齋 [illegible]

495 Gesture as a means of expression & communication used by the mime artist, the orator or the deaf man: Lucian's dialogue of Pantomime (Works, tr. by H. W. & F. G. Fowler, II. 256); Giovanni Bonifacio, L'Arte de' Cenni con la quale formandosi favella visibile, si tratta della muta eloquenza, che non è altro che un facondo silentio (1616); 496 John Bulwer, Chirologia: or the Naturall Language of the Hand (1644) (497 the language of gesture "had the happinesse to escape the curse at the Confusion of Babel..."); 498 Plato's reference to significant gestures of the dumb in Cratylus; St Augustine's reference to a deaf person expressing himself by gestures

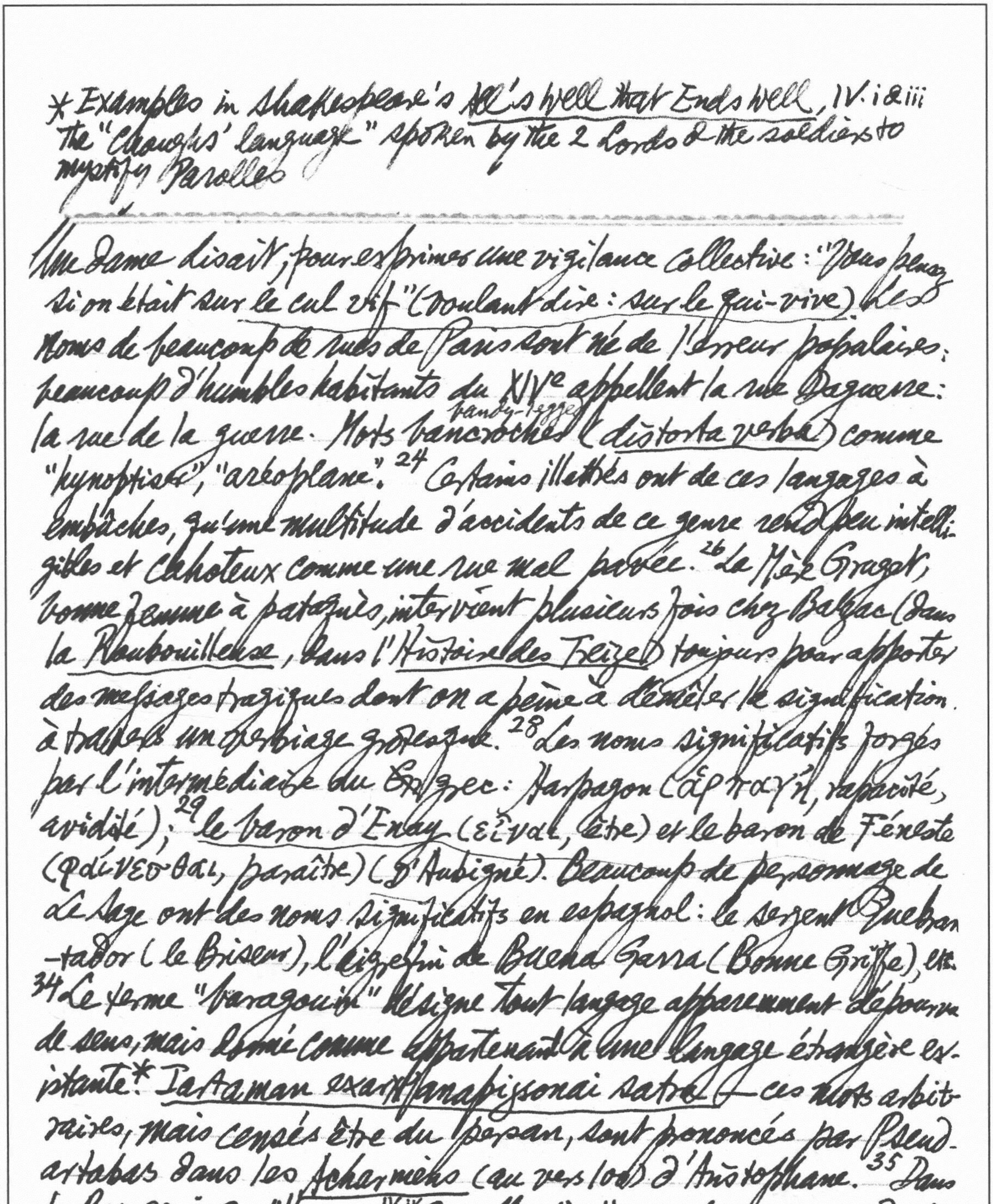
[illegible]

Passages in De Quantitate Animae; Rabelais's burlesque of the gesture language in Pantag., ch. 19, Tiers livre, ch. 19 & Garg. ch. 35 (éd. la Pléiade, pp. 254-8, 387-9 & 104-6). Descartes's account of the "quelques signes" invented by people "nés sourds et muets" (Disc. de la Méthode, 5th part, éd. E. Gilson, p. 57-8).[499] The deaf were regarded throughout the Middle Ages as cut off from the Word of God, since "faith cometh by hearing, & hearing by the word of God" (Romans, X.17).

Revue d'Esthétique, Janv.-Mars 1965.

1 Nos lecteurs se sont-ils étonnés du visage nouveau que leur offre la Revue? 2 Quant au contenu, il sera le même, et autre. Les "arts du second degré" (céramique, ameublement, etc.). Autant que son champ d'investigation, la Revue espère ouvrir l'éventail de ses collaborateurs, et fera appel aux représentants de disciplines voisines. 3 Une revue savante peut être une revue vivante.

20 Après les quelques appréciations obligées, on entendit des critiques et des objections. La révérence au "saint Langage" (pour citer Valéry). 21 En tant qu'institution sociale, il faut convenir que le langage implique foncièrement le point de vue normatif. En telle ou telle occurrence, on doit parler de telle ou telle manière. C'est une faute, dans les milieux socialement élevés, de dire: "On est venu" pour: "nous sommes venus". Et c'est une faute, dans le discours "soutenu", de dire "ça" pour "cela". 23 Diverses sortes d'accidents — de glissades verbales slips — peuvent faire sortir du langage institutionnel organisé. Tel est le "pataquès" slips ou le barbarisme.



* Examples in Shakespeare's *All's Well that Ends Well*, IV. i & iii the "Choughs' language" spoken by the 2 Lords & the soldiers to mystify Parolles

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Une dame disait, pour exprimer une vigilance collective : "Vous pensez si on était sur le cul vif" (voulant dire : *sur le qui-vive*). Les noms de beaucoup de rues de Paris sont né de l'erreur populaire : beaucoup d'humbles habitants du XIVe appellent la rue Daguerre : la rue de la guerre. Mots bancroches bandy-legged (*distorta verba*) comme "hynoptiser", "aréoplane". 24 Certains illettrés ont de ces langages à embûches, qu'une multitude d'accidents de ce genre rend peu intelligibles et cahoteux comme une rue mal pavée. 26 La Mère Gragot, bonne femme à pataquès, intervient plusieurs fois chez Balzac (dans la *Rabouilleuse*, dans l'*Histoire des Treize*) toujours pour apporter des messages tragiques dont on a peine à démêler la signification à travers un verbiage grotesque. 28 Les noms significatifs forgés par l'intermédiaire du ~~gr~~ grec : Harpagon (ἁρπαγή, rapacité, avidité) ; 29 *le baron d'Enay* (εἶναι, être) et le baron de Féneste (φαίνεσθαι, paraître) (d'Aubigné). Beaucoup de personnage de Le Sage ont des noms significatifs en espagnol : le sergent Quebrantador (le Briseur), l'aigrefin de Buena Garra (Bonne Griffe), etc. 34 Le terme "baragouin" désigne tout langage apparemment dépourvu de sens, mais donné comme appartenant à une langage étrangère existante.* *Iartaman exarxanapissonai satra* — ces mots arbitraires, mais censés être du persan, sont prononcés par Pseudartabas dans les *Acharniens* (au vers 100) d'Aristophane. 35 Dans le *Bourgeois gentilhomme* IV.iv, Covielle dit : "*Ossa binamen sadoc babalii oracaf ouram*", et Cléonte répond : "*Bel-men*". Covielle : "Il dit que vous alliez avec lui pour vous préparer pour la

Oeuv. Comp. "Edition de "La Société des Belles Lettres" VI, p. 27½

*Imité de Rotrou, *La Soeur*, III.iv: Horace: Belmen, ne sursulez. Anselme: Eh bien, que veut-il dire? .... Ergaste: Il dit qu'ils sont entrés dans une hôtellerie / Où trinquant en l'honneur de leur chère patrie, / etc. etc. (6 vers, qu'Anselme interrompt). Anselme: T'en a-t-il pu tant dire en si peu de propos? Ergaste: Oui, le langage turc dit

cérémonie" etc. etc. M. Jourdain: "Tant de choses en deux mots?" Covielle: "Oui, la langue turque est comme cela, elle dit beaucoup en peu de mots!"*[37] ("Le terme "charabia" désigne le parler artificiel résultant d'une déformation[38] systématique du langage institutionnel. L'exemple le plus ancien du genre, en littérature française, c'est probablement le *Kékeçaça* de Gavroche, vocable dont Hugo suggère la ressemblance avec un cri botocudo; le plus savoureux emploi qu'on en puisse trouver dans la littérature est assurément celui de *Zazie dans le métro* (e.g. "Doukipudonktan"; "Skeuttadittaleur") Un des exemples contemporains les plus frappants de ce phénomène, c'est le "paralloïdre" d'André Martel (voir son *Initiation au paralloïdre*)[39] qui dit que le titre de son ouvrage, *Le Mirivis des Naturgies* "signifie le Miroir Merveilleux du visage des Surgies de la Nature". Dans *Ulysses* et *Finnegans Wake* le discours se déforme et passe à un charabia du genre paralloïdre. Le terme "lanternois" désigne le discours où des mots totalement forgés, perdant tout lien avec des vocabulaires existants, n'ont plus aucune signification assignable à l'aide d'une clef quelconque (e.g. Joyce)"[41] A la première rencontre de Pantagruel et de Panurge, défile une kyrielle de langues réelles entrelardées de "baragouins", de patelinois ou lanternois, etc. (*Pantag.* II, ch. 9; III, ch. 42)

New Statesman, 8 oct. 1965

506 Labour & Tory are twins under the skin. 507 CIA's support for the

beaucoup en *deux mots*.") 參小說大觀第十五之睇尚高諜往、
("Classiques Garnier"; pp. 252-253)

519: "She was more slimmed against than slimming."

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rebellion is one of the most publicised activities of the "invisible government" in Asia. Sidek is in Peking enjoying the reddest carpet treatment. 514 The "Source close to the Vatican" might turn out to be the multi-lingual car-park attendant in St Peter's Square. Again, the "personal angle" could be misleading; "as Hans Küng said to me" sounds fine, but the fact that he said it to 200 others in a crowded hall remained the journalist's secret. 516 An American Catholic lady got so worried by her inability to practise the "natural" or "rhythm" method of birth control that she suffered a recurrent dream in which a cardinal sat on the end of her bed working a set of traffic lights.

517 I work for an employment agency. Trying to find jobs for Negroes, we are in the firing line of the integration battle, the battle which goes on under the surface every day. Some firms will not hire a Negro for any job under any circumstances. Some will hire any capable person, black, white or bright purple. Most firms are somewhere between these two extremes. They may take on Negro factory workers but not Negro office help, or they will hire a Negro typist but not a Negro secretary.

518 I asked my parents what the Doctor meant by "playing with oneself". Being an only child I was accustomed to play with myself.

523 Such experiences are said to be character-building. In fact, they are also case-creating. "Take great care of that-part-of-your-body-commonly-known-as-balls. Easily damaged, & you've only got two" (Gavin Maxwell, The House of Elrig; a clergyman to a boy).

Felix Greene, *Curtain of Ignorance: China: How America is Deceived*

Bailly on "cette gorge d'une excessive générosité" de Mme de Sévigné. *cf 586: "Mr Ian Smith's drumbeaters have been dismayed…"

524 Wanting a South-East Asian Tito, the American have tried to convert Ho from a poacher into a game-keeper, & Ho is tailor-made for that part.

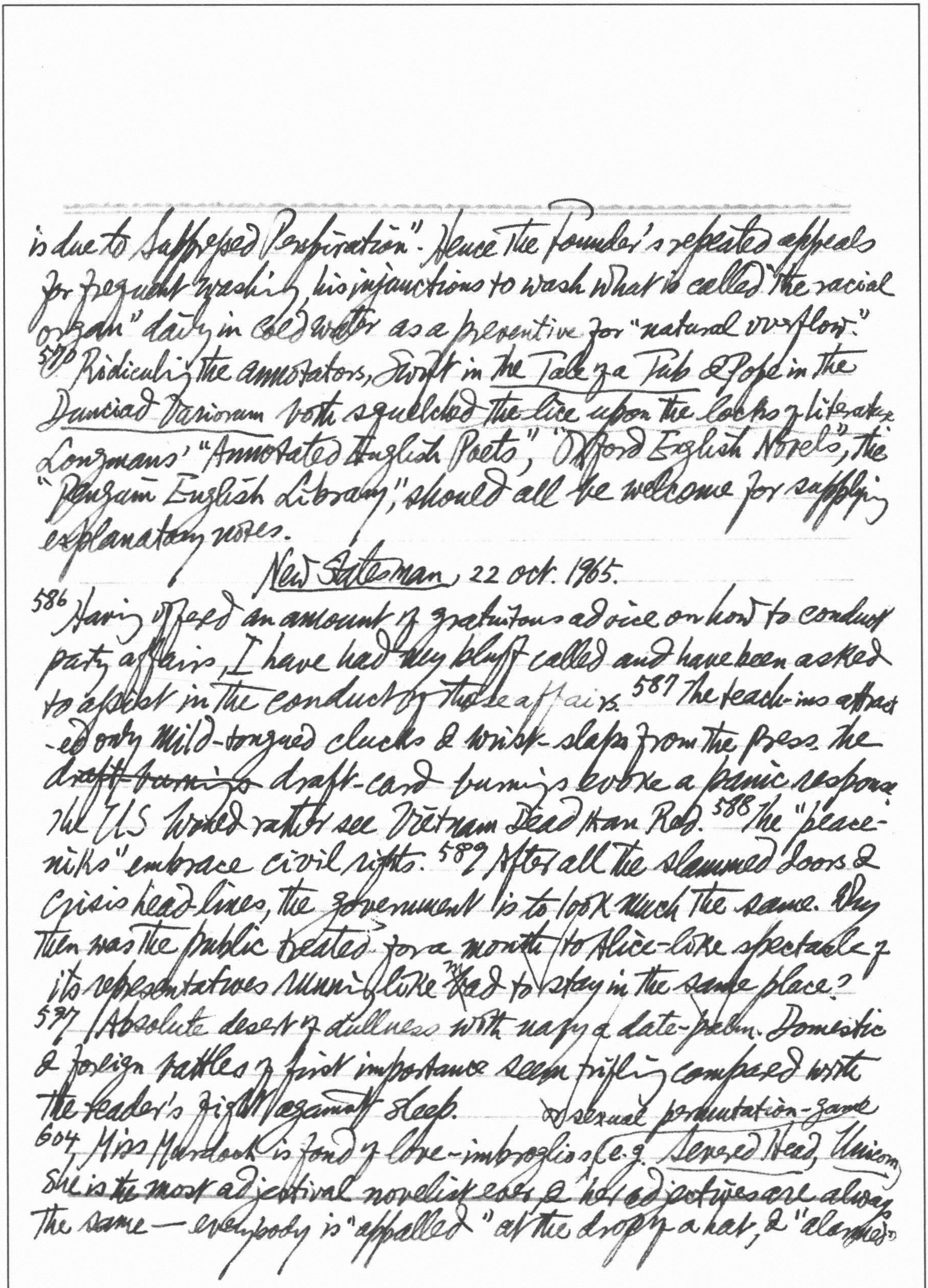
526 The myopia which is the occupational disease of historians dealing with a limited field of action. 528 There's no captive audience for his kind of writing, scarcely even a viable library market to guarantee a minimum wage. You can't rely simply on the bandwaggon of fashion or the occasional unpredictable jackpot

526 Hemingway is the doyen of author-athletes, & Jed Kiley's *Hemingway: A Title Fight in Ten Rounds* convincingly shows that he excelled at his chosen sports. Lillian Ross's *Portrait of Hemingway* (1950) had him apply a boxing patois to all possible topics. "I started out very quiet & I beat Mr Turgenev. Then I trained & I beat Mr de Maupassant. I've fought two draws with Mr Stendhal, & I think I had an edge in the last one. But nobody's going to get me in any ring with Mr Tolstoy."

New Statesman, 15 Oct. 1965

545 Anniversaries are the proper time for good resolutions: the government needs to make some. Even its Fleet Street cheer-leaders* find it hard to sing about its policy. 546 Lord Salisbury lacked any constitutional right—other than some sort of political *droit de seigneur*—to table an emergency resolution.

Baden-Powell's *Rovering to Success* is still described by the Boy Scouts as a "classic guide ~~to~~ for Young Men". A curious quotation from Dr W. J. Dawson announces that "Most Vice



is due to Suppressed Perspiration". Hence the Founder's repeated appeals for frequent washing, his injunctions to wash what is called "the racial organ" daily in cold water as a preventive for "natural overflow."

570 Ridiculing the annotators, Swift in the *Tale of a Tub* & Pope in the *Dunciad Variorum* both squelched the lice upon the locks of literature. Longmans' "Annotated English Poets", "Oxford English Novels", the "Penguin English Library," should all be welcome for supplying explanatory notes.

New Statesman 22 oct. 1965.

586 Having offered an amount of gratuitous advice on how to conduct party affairs, *I* have had my bluff called and have been asked to assist in the conduct of these affairs. 587 The teach-ins attracted only mild-tongued clucks & wrist-slaps from the press. The ~~draft-burnings~~ draft-card burnings evoke a panic response: the US would rather see Vietnam dead than Red. 588 The "peace-niks" embrace civil rights. 589 After all the slammed doors & crisis *head*-lines, the government is to look much the same. Why then was the public treated for a month to Alice-like spectacle of its representatives running like ~~H~~mad to stay in the same place?

597 Absolute desert of dullness with nary a date-palm. Domestic & foreign battles of first importance seem trifling compared with the reader's fight against sleep.

a sexual permutation-game

604 Miss Murdoch is fond of love-imbroglios, e.g. *Severed Head*, *Unicorn*. She is the most adjectival novelist ever & her adjectives are always the same — everybody is "appalled" at the drop of a hat, & "alarmed"

618 Top of the Pops. "Pop" ought to be short not for "popular," but "POtent-cheap" as in "very potent, but cheap music".

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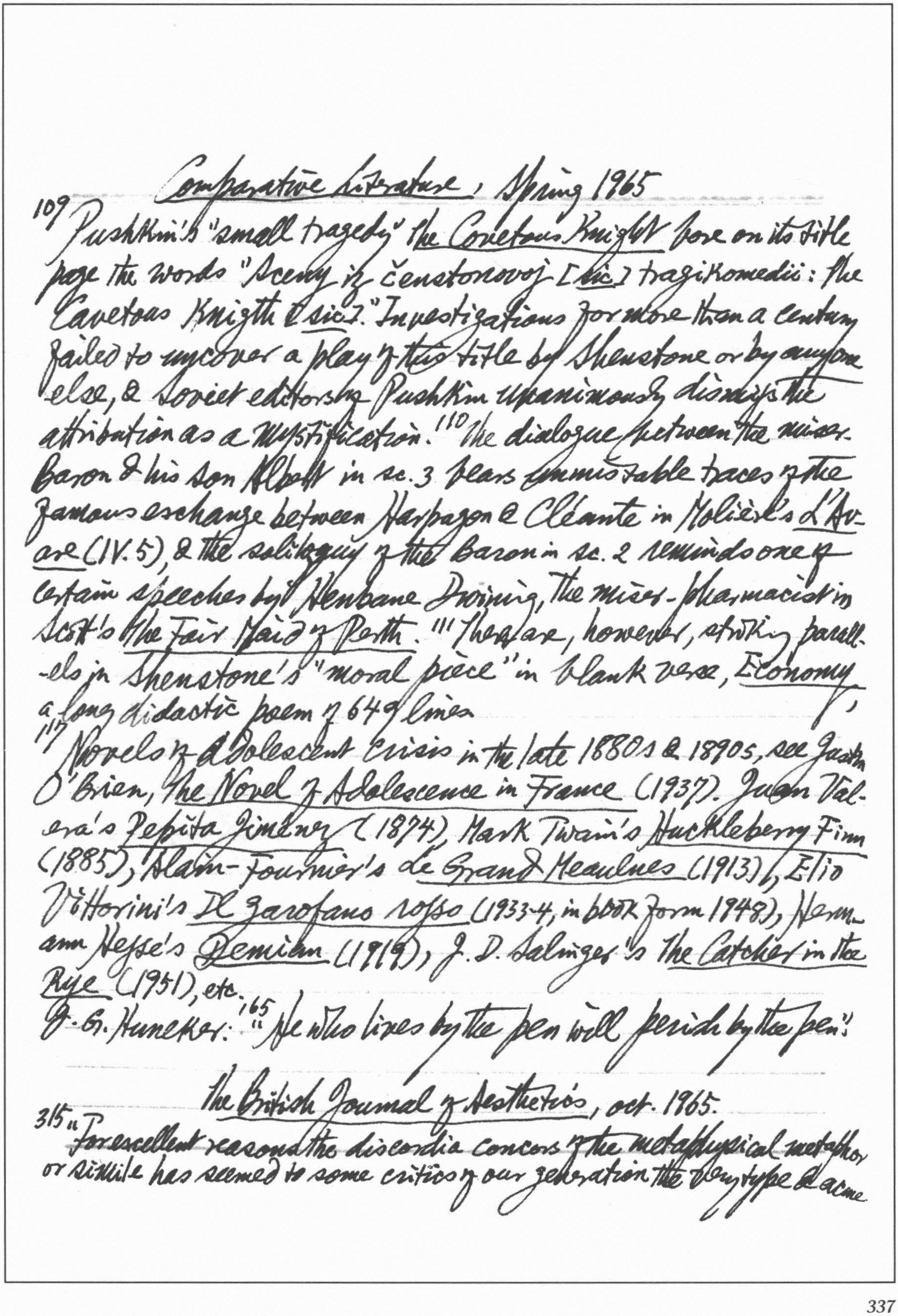
goes off every minute. The mysterious & strange lose all their value & become the small change of description; "vague", "sinister", "strange", "obscure", "curious," "weird", "eerie", "somehow" etc. recur with military regularity. 605 Her most debilitating mannerism — "a sort of laughing rapture", "a kind of triumphant relief", "a sort of generalised tenderness" etc — does its confidence-trick as a formula for mystery. It intends to evoke a sense of how difficult it is to speak exactly of the emotions & of how necessary it is to try. The air of precision is pure bluff. To speak merely of "a laughing rapture" would be to collapse into a romantic cliché, whereas to speak of "a sort of laughing rapture" has a much arduously grappling sound. "A sort of" ensures that the prose wears on its face that trustworthy frown of concentration which you don when someone enters your study.

608 His factual narrative is spiced with "occasional pauses for refreshment" in the form of jokes.

610 In his From an Occult Diary, Strindberg noted certain psychic manifestations. He met Harriet Bosse when his second marriage was on the rocks, & dreamed of having intercourse with her: "When I went to bed at 10 o'clock she was lying there waiting for me XXX. Again at 5 o'clock XXX. Last at 6.30, but then she was satisfied" He thought her an incubus. When she divorced him to marry Gunnar Wingård, Strinberg's erotic fantasies increase: "She sought me ardently & I responded X. She came again at about 4 o'clock XX. What does all this mean? Are the two of them playing an insolent game with me?".



Comparative Literature, Spring 1965

[109] Pushkin's "small tragedy" *the Covetous Knight* bore on its title page the words "Sceny iz čenstonovoj [*sic*] tragikomedii: the Cavetous Knigth [*sic*]." Investigations for more than a century failed to uncover a play of this title by Shenstone or by anyone else, & Soviet editors of Pushkin unanimously dismiss the attribution as a mystification.[110] The dialogue between the miser-Baron & his son Albert in sc. 3 bears unmistakable traces of the famous exchange between Harpagon & Cléante in Molière's *L'Avare* (IV.5), & the soliloquy of the Baron in sc. 2 reminds one of certain speeches by Henbane Dwining, the miser-pharmacist in Scott's *The Fair Maid of Perth*.[111] There are, however, striking parallels in Shenstone's "moral piece" in blank verse, *Economy*, a long didactic poem of 649 lines

[117] Novels of Adolescent Crisis in the late 1880s & 1890s, see Justin O'Brien, *The Novel of Adolescence in France* (1937). Juan Valera's *Pepita Jimenez* (1874), Mark Twain's *Huckleberry Finn* (1885), Alain-Fournier's *le Grand Meaulnes* (1913), Elio Vittorini's *Il Garofano rosso* (1933-4, in book form 1948), Hermann Hesse's *Demian* (1919), J. D. Salinger's *The Catcher in the Rye* (1951), etc.

J. G. Huneker:[165] "He who lives by the pen will perish by the pen."

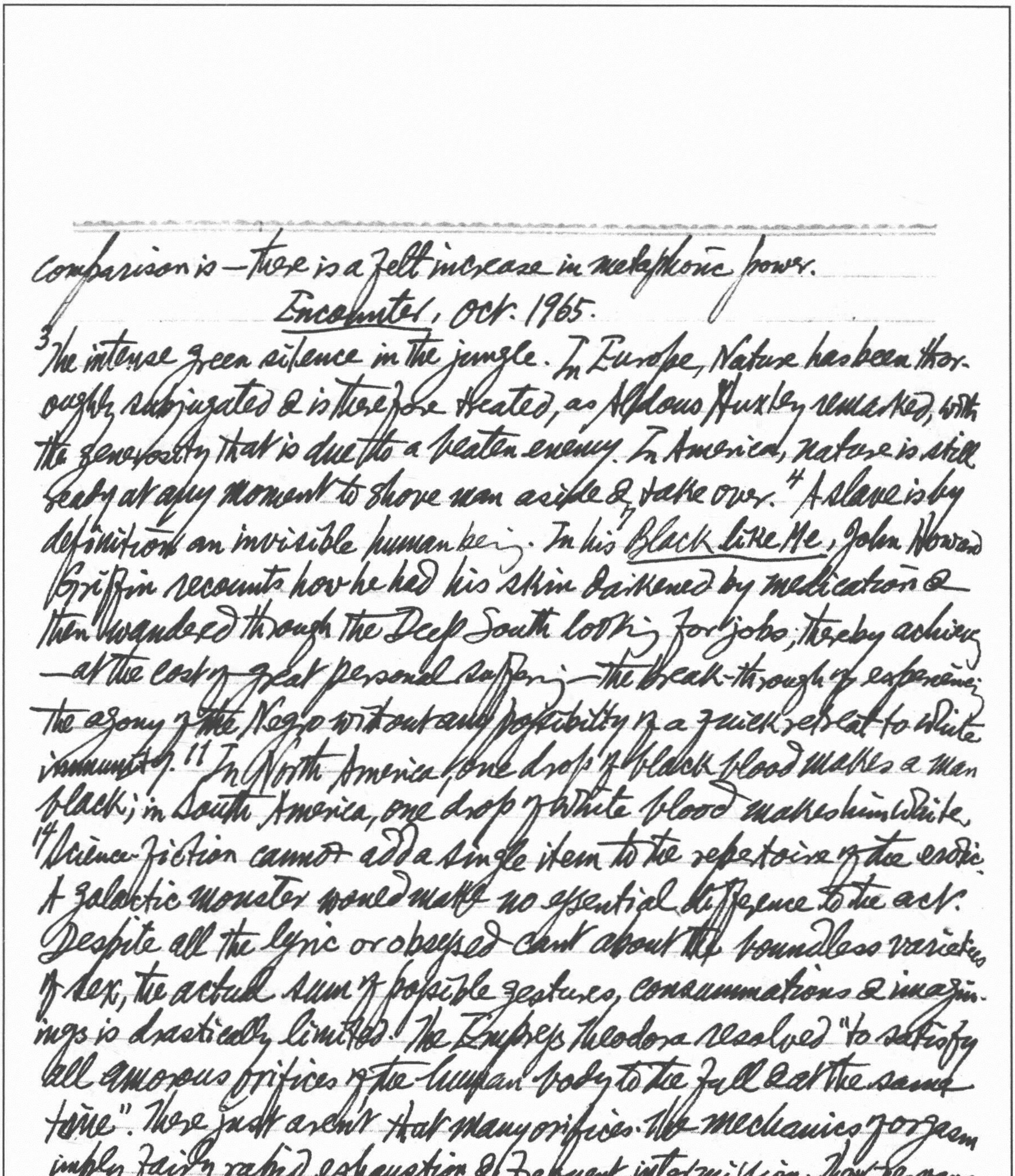
The *British Journal of Aesthetics*, oct. 1965.

[315] "For excellent reasons the discordia concors of the metaphysical metaphor or simile has seemed to some critics of our generation the very type & acme

*Especially in *Dryden* on "Eleonora".

of the poetic structure... let us observe that metaphor combines the element of necessity or universality... with that other element of concreteness or specificity which was implicit in Aristotle's requirement of the mimetic object" (W. K. Wimsatt. Jr. & C. Brooks, *Literary Criticism*, p. 749).

316 Robert Frost, whose poetry is not especially metaphorical, makes metaphor the basic ingredient of poetry, whereas A. E. Housman in his lecture on "The Name & Nature of Poetry" says that metaphor & simile are things "inessential to poetry." We talk of well-worn comparisons. But do comparisons wear out like chairs or house-slippers or coins? Is it possible to remint old metaphors, e.g., to say "as hot as the hinges of hell" instead of the trite "as hot as hell"? 317 In his *Life of Addison** Johnson makes an acute & just comment upon the famous simile in *The Campaign*, which compared Marlborough's conduct of the Battle of Blenheim to that exerted by an angel riding in & directing a storm. Johnson points out that the actions of the general & of the angel are too nearly parallel to form a true simile. In a good comparison the lines of association come from different quarters & the metaphor is the more excellent in proportion as these lines come from farther distances. The converging lines must, of course, actually meet: their failure to do so was the point of Johnson's criticism of Cowley's strained conceits. In a true tautology ("a rose is a rose) the lines are merely superimposed, one upon the other. In the sentence "The dog raged like a wild beast"; we feel no metaphoric power whatever. The dog, a tamed beast, is too nearly like a wild beast for the comparison to make much difference. But in "The fire raged like a wild beast"—poor as the



comparison is — there is a felt increase in metaphoric power.

Encounter, Oct. 1965.

3 The intense green silence in the jungle. In Europe, Nature has been thoroughly subjugated & is therefore treated, as Aldous Huxley remarked, with the generosity that is due to a beaten enemy. In America, nature is still ready at any moment to shove man aside & take over. 4 A slave is by definition an invisible human being. In his *Black Like Me*, John Howard Griffin recounts how he had his skin darkened by medication & then wandered through the Deep South looking for jobs; thereby achieving — at the cost of great personal suffering — the break-through of experiencing the agony of the Negro without any possibility of a quick retreat to white immunity. 11 In North America, one drop of black blood makes a man black; in South America, one drop of white blood makes him white. 14 Science-fiction cannot add a single item to the repertoire of the erotic. A galactic monster would make no essential difference to the act. Despite all the lyric or obsessed cant about the boundless varieties of sex, the actual sum of possible gestures, consummations & imaginings is drastically limited. The *Empress* Theodora resolved "to satisfy all amorous orifices of the human body to the full & at the same time". There just aren't that many orifices. The mechanics of orgasm imply fairly rapid exhaustion & frequent intermission. The nervous system is so organised that responses to simultaneous stimuli at different points of the body tend to yield a single, somewhat blurred sensation. The notion (fundamental to Sade) that one can double one's ecstasy by engaging in *coitus* while being at the same time deftly

[15] "WS" (wife-swapping) stories

** *Ginger Man*, *Lolita*, *Naked Lunch*, etc.

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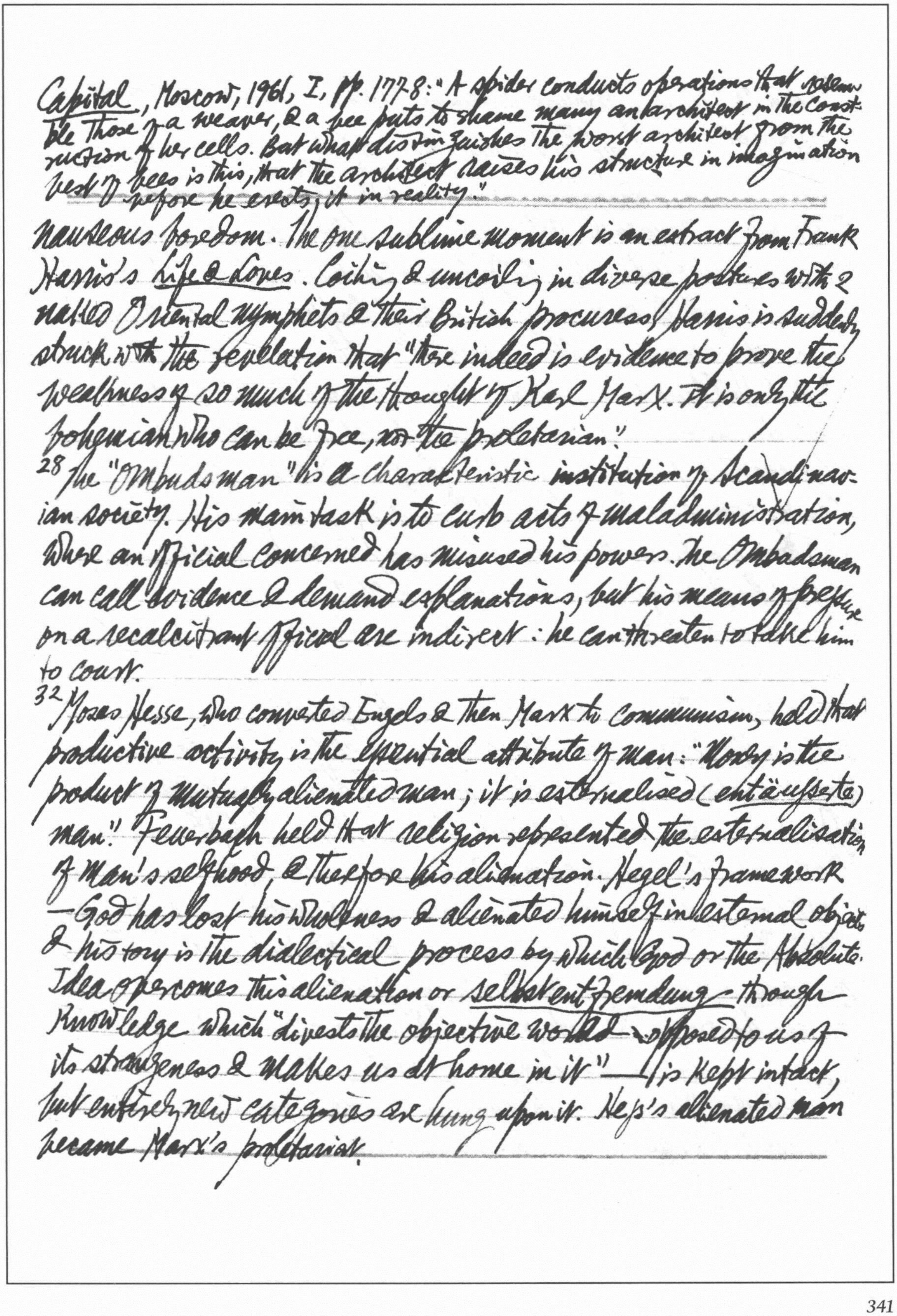
sodomised is sheer nonsense. The variables are surprisingly few.[15] Pornography operates within highly conventionalised formulas of low-grade sadism, excremental drollery, & banal fantasies of phallic prowess or feminine responsiveness. Anyone who has been allowed access to the Kinsey library in Bloomington is made aware of the profoundly revealing, striking fact that there is hardly a major writer of the 19th or 20th centuries who has not, at some point in his career, be it in earnest or in the deeper earnest of jest, produced a pornographic work. Likewise there are remarkably few painters who have not produced at least one set of pornographic plates or sketches. Would one of the definitions of abstract art be that it cannot be pornographic? What distinguishes the "forbidden classic" from under-the-counter delights on Fifth Street is essentially a matter of semantics, of the level of vocabulary & rhetorical device used to provoke erection. Of the masturbating housemaid in a very recent example of the Great American Novel [Norman Mailer, *An American Dream*] & the housemaid similarly engaged in *They Called Her Dolly* (n.d., price 6 s.). The difference is one of narrative sophistication.[16] Maurice Girodias's *The Olympia Reader* (Grove Press, 1965), an anthology of passages from the books he published,** is an interminable succession of fornications, flagellations, onanisms, etc. The pages are strewn with 4-letter words. "Writing dirty books was a necessary participation in the common fight against the Square World... an act of duty."[17] After 50 pages of "hardening nipples," "softly opening thighs" & "hot rivers" flowing in & out the ecstatic anatomy, the spirit cries out in



Capital, Moscow, 1961, I, pp. 177-8: "A spider conducts operations that resemble those of a weaver, & a bee puts to shame many an architect in the construction of her cells. But what distinguishes the worst architect from the best of bees is this, that the architect raises his structure in imagination before he erects it in reality."

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nauseous boredom. The one sublime moment is an extract from Frank Harris's *Life & Loves*. Coiling & uncoiling in diverse postures with 2 naked Oriental nymphets & their British procuress, Harris is suddenly struck with the revelation that "here indeed is evidence to prove the weakness of so much of the thought of Karl Marx. It is only the bohemian who can be free, not the proletarian."

[28] The "Ombudsman" is a characteristic institution of Scandinavian society. His main task is to curb acts of maladministration, where an official concerned has misused his powers. The Ombudsman can call evidence & demand explanations, but his means of pressure on a recalcitrant official are indirect: he can threaten to take him to court.

[32] Moses Hesse, who converted Engels & then Marx to communism, held that productive activity is the essential attribute of man: "Money is the product of mutually alienated man; it is externalised (*entäusserte*) man." Feuerbach held that religion represented the externalisation of man's selfhood, & therefore his alienation. Hegel's framework — God has lost his wholeness & alienated himself in external objects & history is the dialectical process by which God or the Absolute Idea overcomes this alienation or *selbstentfremdung* — through knowledge which "divests the objective world opposed to us of its strangeness & makes us at home in it" — is kept intact, but entirely new categories are hung upon it. Hess's alienated man became Marx's proletariat.

Gertrude Stein's protest against "letting remembering mix itself with looking"

p.880

* New Statesman, 13 Dec. 1965. The translator leaves the slang word bicots (wogs) in the original. 882 Sartre & Bost "took turns at parting their hair in the middle to prove that it makes you look stupid." With restrained pudeur she spoke of

51 Bertrand de Jouvenel sets out in his L'Art de la Conjecture to refute the familiar objection that the future is "unknowable". Prévoyance is an attempt to envisage what may happen or possible futures which Jouvenel calls futuribles.

61 J. B. S. Haldane took Indian citizenship, wore Indian clothes, ate Indian food. His incredible verses about his operation for rectal carcinoma, "Cancer's a Funny Thing": "My final word, before I'm done, / Is 'Cancer can be rather fun'. / ... / Provided one confronts the tumour / With a sufficient sense of humour. / I know that cancer often kills, / But so do cars & sleeping pills"...

85 Simone de Beauvoir's humourless didacticism on the erotic has won her the nickname "the teaching body" (le corps enseignant). She insists in the 3rd vol. of her autobiography La Force des choses that Les Mandarins was not a roman à clef, but she does admit that it contains a description of her (by now) world-famous love affair with the American writer Nelson Algren. 86 cf Algren's recent book Who lost an American? & his comments on the theory of "contingent love" held by Sartre & Simone de Beauvoir in Harper's, May, 1965. 88 La Force des choses contains also violent attacks on the Nouveau Roman & in particular on Nathalie Sarraute. She quotes Sartre to the effect: "La littérature c'est de la merde."*

Revue des langues vivantes, No. 6, 1965

547 Tolkien: "There are dungeons in Fairyland for the overbold" (Essays presented to Charles Williams, 1947, p. 38).

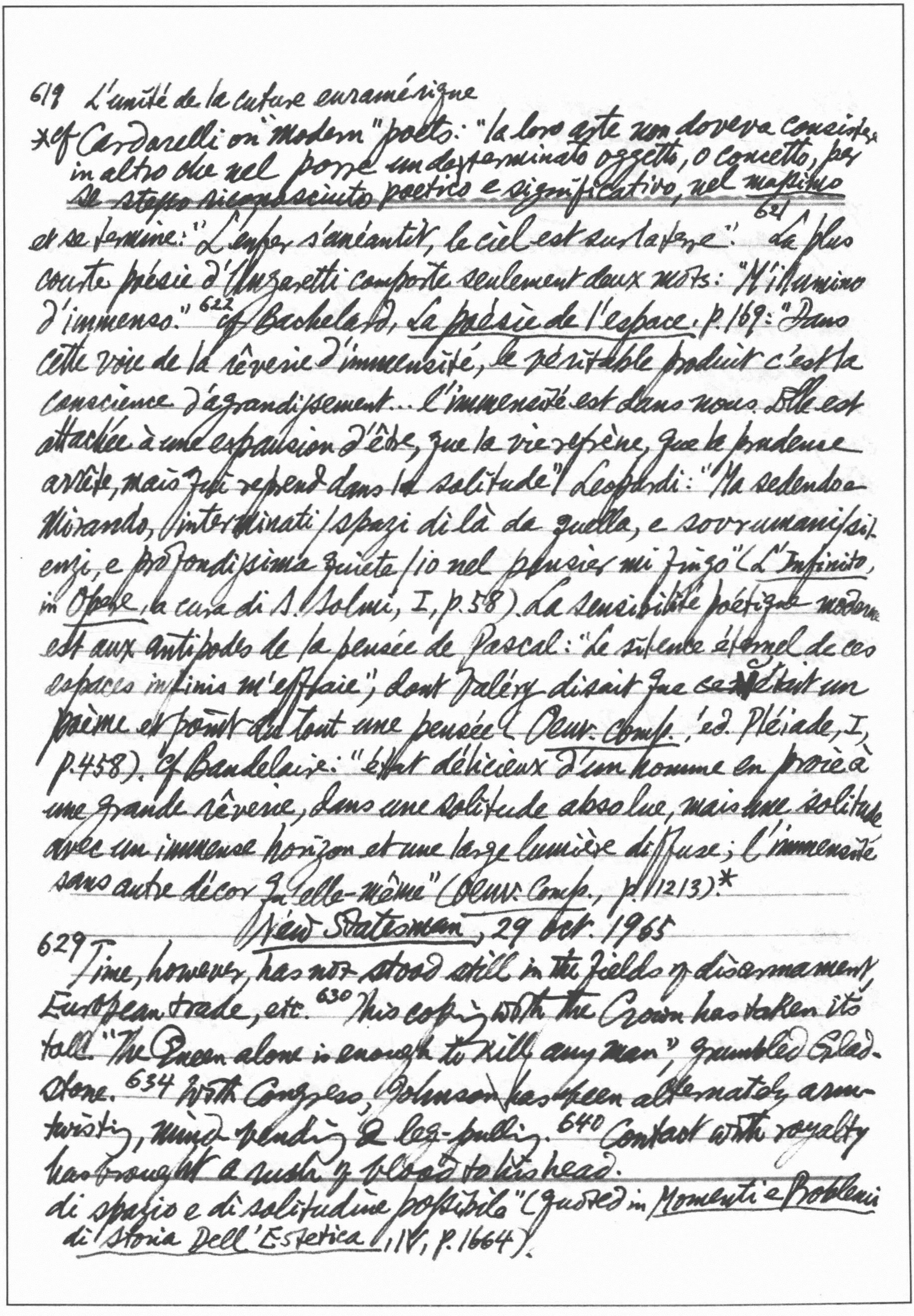
her loneliness when Sartre went off with other women. Her account shows that the intellectual companionship of Sartre is intermittent, & suggests that he may at times have chafed at her perpetual symbiosis with him.

557 In a review of Yeats's The Cutting of an Agate in The Athenaeum for July 4th 1919, Eliot wrote: "Very powerful feeling is crude; the fault of Mr Yeats's is that it is crude without being powerful." In his essay on "Andrew Marvell" (1921), he wrote: "Mr Yeats is an Irishman... that is to say... Mr Yeats is outside the tradition [of English poetry] altogether." 558 Mockery of Yeats in The Use of Poetry; branding of Yeats along with Babbitt & Pound as examples of the modern mind deracinated from the central Christian tradition in After Strange Gods. 559 Yeats to Lady Dorothy Wellesley on Dec 1, 1935: "The worst language is Eliot's in all his early poems — a level flatness of rhythm". 560 In the introduction to the Oxford Book of Modern Verse, Yeats speaks of Eliot as "an Alexander Pope, working without apparent imagination"; compares his "rhythmical flatness" to Manet's "grey middle tint", & comments on the lack of "self-surrender", of "all strong emotion" in Eliot's religion. 561 In the Journals (quoted in R. Ellmann in The Identity of Yeats), he characterises Eliot's religion as "not a belief or submission but exposition of intellectual needs".

599 Eine der dominierenden Gestalten der deutschen Literatur nach dem Kriegsende ist die Gestalt des gespaltenen Menschen. Schizophrenie ist Krankheit und Enträumen und Protest. 601 Ulrich, der Held in Musils Roman Der Mann ohne Eigenschaften widerspricht selbst: "dass er nicht besitze als eine Fähigkeit, an jeder Sache zwei Seiten zu entdecken, jene moralische Ambivalenz, die fast alle Zeitgenossen auszeichnete." 602 In G. Eichs ersten Gedichtsammlungen nach dem Kriege wiederholt sich oftmals die Frage des Doppelgängertums; aus ihm erwachsen die Zweifel an der Identität des

"Ich" und schließlich das Risiko risk, alles mit allem zu verwechseln. 603 Bei P. Härtling sich das "Ich" dem "Er" einverleibte incorporate und YAMIN genannt wurde: Yamins Stationen. 606 W. Jensens' *Der Mann, der nicht alt werden wollte* ist das Portrait des heutigen Intellektuellen, der sich bemüht, er selbst zu sein, sein eigenes Leben zu leben. Das einzige Selbstverteidigungsmittel ist für Jensens Held das Vergessen.
607 Vergessen heißt, sich von der gesellschaftlichen Vergangenheit befreien, sich von Erinnerungen ~~zu~~ befreien, die die Gegenwart aufzehren consume; heißt, jene Nabelschnur umbilical cord zu durchreißen, durch die der Mensch an den Pfahl stake seiner Klasse gefesselt ist.

613 La raison principale du succès du comparatisme réside dans l'impossibilité d'encore concevoir l'évolution de chaque littérature à la façon du 19e siècle positiviste et nationaliste, comme se déroulant en vase clos, chaque nation produisant ses livres comme la Normandie produit ses pommes. 615 La relation que Serban a mise en évidence entre Montesquieu et Leopardi (*Leopardi et la France*, 1913) existe, mais elle va en sens inverse de celle que Serban indique. Serban avait cru pouvoir affirmer que L. n'a fait que porter à leur conclusion logique les principes de M. que la vie est un désir perpétuellement rallumé. Mais chez M. ce renouvellement du désir est la source même du plaisir de vivre. C'est L. qui a changé M. Le M. du *Zibaldone* est un autre M. que celui de l'*Essai sur le goût*. Le *Poème sur le bonheur* d'Helvétius s'ouvre sur les deux lamentables vers: "Plongé dans les ennuis, l'homme, disais-je un jour, / Est-il donc au malheur, condamné sans retour?"



619 L'unité de la culture euramérique

*cf Cardarelli on "modern" poets: "la loro arte non doveva consistere in altro che nel porre un determinato oggetto, o concetto, per se stesso riconosciuto poetico e significativo, nel massimo

621 et se termine: "L'enfer s'anéantit, le ciel est sur la terre". La plus courte poésie d'Ungaretti comporte seulement deux mots: "M'illumino d'immenso." 622 cf Bachelard, La poésie de l'espace, p. 169: "Dans cette voie de la rêverie d'immensité, le véritable produit c'est la conscience d'agrandissement... L'immensité est dans nous. Elle est attachée à une expansion d'être, que la vie refrène, que la prudence arrête, mais qui reprend dans la solitude" / Leopardi: "Ma sedendo e mirando, interminati / spazi di là da quella, e sovrumani / silenzi, e profondissima quiete / io nel pensier mi fingo" (L'Infinito, in Opere, a cura di S. Solmi, I, p. 58). La sensibilité poétique moderne est aux antipodes de la pensée de Pascal: "Le silence éternel de ces espaces infinis m'effraie", dont Valéry disait que c'était un poème et point du tout une pensée (Oeuv. Comp., éd. Pléiade, I, p. 458). Cf Baudelaire: "effet délicieux d'un homme en proie à une grande rêverie, dans une solitude absolue, mais une solitude avec un immense horizon et une large lumière diffuse; l'immensité sans autre décor qu'elle-même" (Oeuv. Comp., p. 1213).*

New Statesman, 29 Oct. 1965

629 Time, however, has not stood still in the fields of disarmament, European trade, etc. 630 His coping with the Crown has taken its toll. "The Queen alone is enough to kill any man," grumbled Gladstone. 634 With Congress, Johnson has been alternately arm-twisting, mind-bending & leg-pulling. 640 Contact with royalty has brought a rush of blood to his head.

di spazio e di solitudine possibile" (quoted in Momenti e Problemi di Storia dell'Estetica, IV, p. 1664).

658 A square trying to be hip, in search of the joys of trace-breaking & non-conformity. One[698] once rebelled & tried to kick over the traces.

The adman's dream home

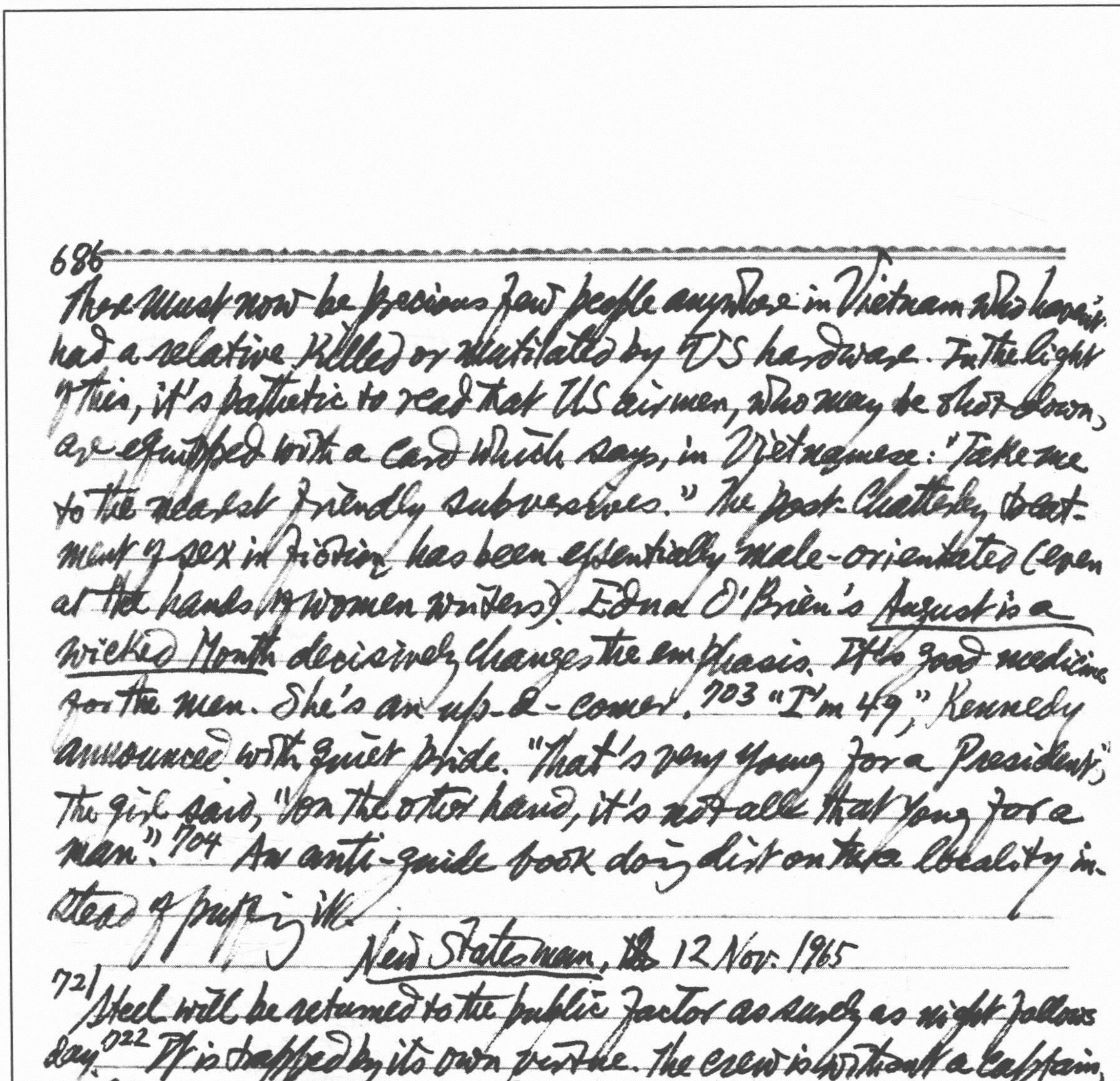
647 Pay may go up but then so do prices. The admen exist to sell us what is up-to-the-minute in all sections of human activity. I don't wish to live just off Madison Avenue, New York.

644 His statement that I "pick apparently innocent words out of sentences [illegible] brandish them with the distaste of a duchess discovering a contraceptive in her glove-drawer" leaves me asking who put the contraceptive in the duchess' drawer in the first place? 649 In the days of the Paris Commune, as food grew short, it was the rich who ate rats, the camouflaging sauces being so expensive.

654 The remarkable Dr Aslan of the geriatric clinic at Bucharest attributes the rejuvenating effects to procaine rather than to his own magnetism. In The Process of Ageing Dr Alex Comfort points out that the hope or dread that science would be able to prolong active human life far beyond the century mark was a typically 19th-century one. Among rats a young female introduced to a group of old males will "groom" & rejuvenate them. Geese have lived to be 50, an owl to 68. Tortoises alone beat their own anecdotal reputation.

800 George Barker's line on his mother "Huge as Asia, seismic with laughter" is stolen away by Mr Paul Dehn & applied, MacDiarmid-like, to another context: "~~Huge~~ Huge as Atlas, seismic with desire".

New Statesman, 5 Nov. 1965



686 There must now be precious few people anywhere in Vietnam who haven't had a relative killed or mutilated by US hardware. In the light of this, it's pathetic to read that US airmen, who may be shot down, are equipped with a card which says, in Vietnamese: "Take me to the nearest friendly subversives." The post-Chatterley treatment of sex in fiction has been essentially male-orientated (even at the hands of women writers). Edna O'Brien's *August is a Wicked Month* decisively changes the emphasis. It's good medicine for the men. She's an up-&-comer. 703 "I'm 49," Kennedy announced with quiet pride. "That's very young for a President," the girl said, "on the other hand, it's not all that young for a man." 704 An anti-guide book doing dirt on the locality instead of puffing it.

New Statesman, 12 Nov. 1965

721 Steel will be returned to the public sector as surely as night follows day. 722 It is trapped by its own virtue. The crew is without a captain, Elijah's mantle is waiting — but Elisha never comes. He bears the heat & burden of the day. The meetings are called at the convenience of the Top Brass. Trouble is brewing upstairs. The feeling of "them" & "us" between the government & its supporters.

726 The steam has gone out of the Vatican Council. While the Pope is waiting for illumination from the Deity the pill is freely on sale in St Peter's square. The axis is shifting from the next world to this. Religion is ceasing to be an opium of the people & becomes instead a sort of antibiotic for the earthly social ills. The "pie in the sky" concept or the vision of eternal bliss is being played down

747 Reading Kipling is rather like having a conversation with a man who stands too close to you: you can't attend to what he is saying because you are too conscious of his moist, warm breath on your face.

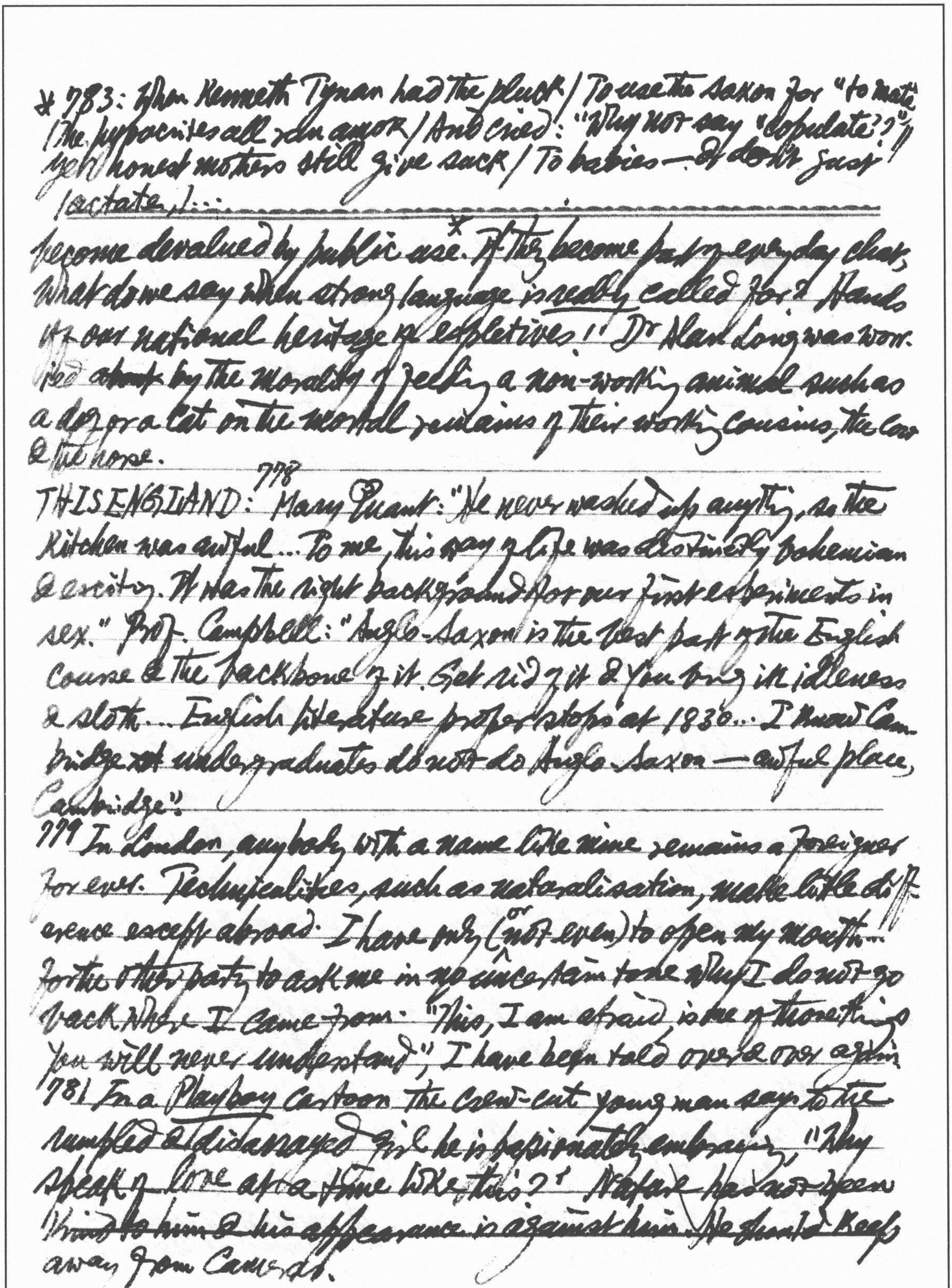
A conflict between two teams of goodies & baddies √

797 *The Times* denounced me with all the thunder of its penny whistle for pointing out the similarity in the nature of the employment of the Director of Information at South Africa House, whose job was to write to the papers defending his government, & that of the man at the greyhound-track who walks round after the dogs during the pre-race parade, bearing a dustpan & brush, & sweeps up any solids they may deposit. There are men having trouble with their wives who sit down & write me an abusive letter instead of beating them. They are welcome to any access of marital harmony they can get out of using me as their safety-valve. If I am wrong, there is no need to get so violent; if you get quite so violent, may it not be that you are not quite as sure as you say you are? / My destiny is to be √ 13th at table.

754 In the Magistrates' court Mr Griffith Jones made much of the fact that *Fanny Hill* isn't in the current edition of the *Oxford Companion to English Literature*. It's all very well boldly & properly to put in *cunt* & *fuck* in *The Penguin English Dictionary*, but not if they're put in wrongly. I don't believe *cunt* means the female pudenda; I believe it means vagina. I know that it's also term of abuse for a person, but Mr G. N. Garmonsway apparently doesn't. I don't believe that *fuck* means "have sexual intercourse with"—women don't fuck men.

New Statesman, 19 Nov. 1965

778 No doubt Ken Tynan got as much childish pleasure out of using a 4-letter word [fuck] on the BBC as the angry ladies did in ringing up afterwards. These convenient little words will soon



* 783: When Kenneth Tynan had the pluck / To use the Saxon for "to mate" / The hypocrites all ran amok / And cried: "Why not say 'copulate'?" / Yet honest mothers still give suck / To babies — & don't just lactate.)...

become devalued by public use.* If they become part of everyday chat, what do we say when strong language is *really* called for? Hands off our national heritage of expletives!" Dr Alan Long was worried ~~about~~ by the morality of feeding a non-working animal such as a dog or a cat on the mortal remains of their working cousins, the cow & the horse.

THIS ENGLAND: 778 Mary Quant: "He never washed up anything, so the kitchen was awful... To me, this way of life was distinctly bohemian & exciting. It was the right background for our first experiments in sex." Prof. Campbell: "Anglo-Saxon is the best part of the English course & the backbone of it. Get rid of it & you bring in idleness & sloth... English literature proper stops at 1830... I know Cambridge ~~xx~~ undergraduates do not do Anglo-Saxon — awful place, Cambridge".

779 In London, anybody with a name like mine remains a foreigner for ever. Technicalities, such as naturalisation, make little difference except abroad. I have only (or not even) to open my mouth... for the other party to ask me in no uncertain tone why I do not go back where I came from. "This, I am afraid is one of those things you will never understand", I have been told over & over again.

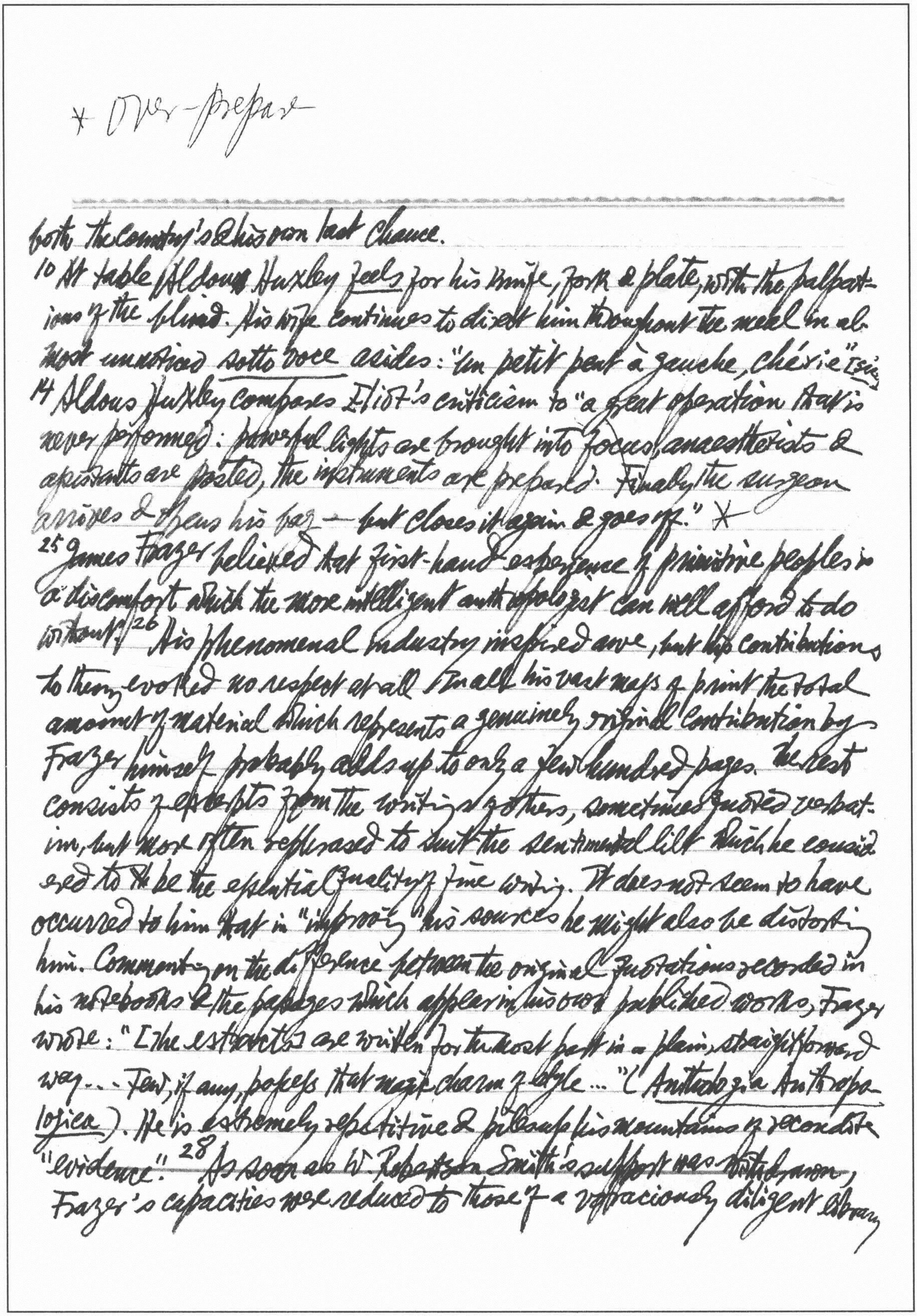
781 In a *Playboy* cartoon the crew-cut young man says to the rumpled & dismayed girl he is passionately embracing, "Why speak of love at a time like this?" Nature has not been kind to him & his appearance is against him. He should keep away from cameras.

791

Amis: "Anybody who has had much experience of work with military or quasi-military staff knows how soon his superiors & opposite numbers begin to assume the aspect of enemies. I myself can remember in 1944-5 feeling a far livelier hatred for a certain Colonel in Saffy & Frankfort than I ever entertained for Hitler. Nothing in Oleg Penkovsky's papers comes up more often or more intensely than his loathing of the KGB (Committee of State Security)." Penkovsky was sentenced to death in May 1963 for passing secret information to the British & Americans."

Encounter, Nov. 1965

3 Churchill's literary agent, his valet, had scraped the barrel of memory for the last threadbare fragments of reminiscence. A large & lucrative industry had been founded on his death. A colossus who had bestridden the petty world of pygmies. 4 It was a nation mourning for his & its own past greatness. The most striking feature of his long political career is that, for all his brilliant qualities, or perhaps because of them, he was repeatedly rejected by the British people, that for the greater part of his career he had been an object of suspicion & mistrust. 5 Lord Randolph, made for a boy's love & devotion, treated his son as if he were a stranger, & with a chilly disapproval. Winston used to ask Lady Violet Bonham Carter wistfully: "Your father told you that? He talks to you quite freely, I wish I could have had such talk with mine ... I should have had them if he lived. It *must* have come" (*Winston Churchill as I knew him*). 8 His most absorbing interest was war. It would not be unfair to say that, both on national & personal grounds, he welcomed the war: it was



× Over-prepare

forth the country's & his own last chance.

10 At table Aldous Huxley *feels* for his knife, fork & plate, with the palpations of the blind. His wife continues to direct him throughout the meal in almost unnoticed *sotto voce* asides: "un petit peu à gauche, chérie" [sic]

14 Aldous Huxley compares Eliot's criticism to "a great operation that is never performed: powerful lights are brought into focus, anaesthetists & assistants are posted, the instruments are prepared. Finally the surgeon arrives & opens his bag — but closes it again & goes off." ×

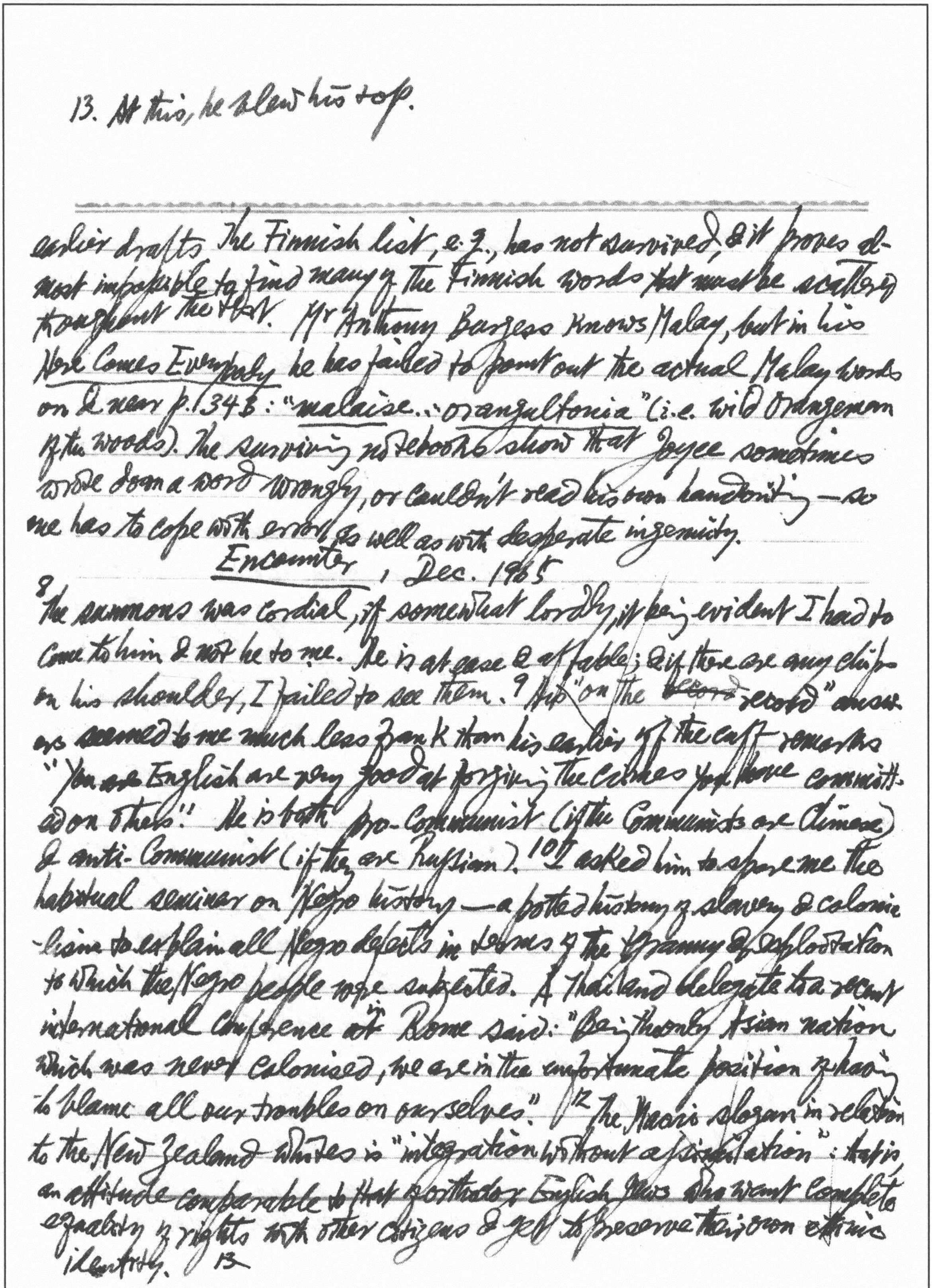
25 James Frazer believed that first-hand experience of primitive peoples is a discomfort which the more intelligent anthropologist can well afford to do without.[26] His phenomenal industry inspired awe, but his contributions to theory evoked no respect at all. In all his vast mass of print the total amount of material which represents a genuinely original contribution by Frazer himself probably adds up to only a few hundred pages. The rest consists of excerpts from the writings of others, sometimes quoted verbatim, but more often rephrased to suit the sentimental lilt which he considered to be the essential quality of fine writing. It does not seem to have occurred to him that in "improving" his sources he might also be distorting him. Commenting on the difference between the original quotations recorded in his notebooks & the passages which appear in his own published works, Frazer wrote: "[The extracts] are written for the most part in a plain, straightforward way... Few, if any, possess that magic charm of style..." (*Anthologia Anthropologica*). He is extremely repetitive & piles up his mountains of second-rate "evidence".[28] As soon as W. Robertson Smith's support was withdrawn, Frazer's capacities were reduced to those of a voraciously diligent library

mole. His academic influence was *nil*.[29] He had a set of very simple mechanistic ideas about the nature of scientific truth: science is the true association of cause & effect, whereas magic is the corresponding false association. Primitive Man, being childish & ignorant, has much magic & little science. Any reference to genitalia or an act of copulation is likely to be wrapped up in a periphrasis which lasts for half a page. The long tantalising footnotes in the original Latin & Greek offer all the delights of polite pornography. While he was scrupulous in citing his authorities, he never assessed their quality.[32] In contrast to Frazer, B. K. Malinowski was a dynamically powerful personality, a "charismatic leader".[35] *The Sexual Life of Savages* is simply an account of Trobriand domestic organisation, but its title assured it a place in Old Compton Street shop-windows where it is still to be found alongside sealed-up versions of *Fanny Hill* & the Marquis de Sade. Before long the Trobrianders' sex life was accepted as a model of virtue by such disparate propagandists as Havelock Ellis & Bertrand Russell (*Marriage & Morals*).

37 The highest art has its lowbrow affinities.

59 Herbert Read: "Worringer once said: 'I ask in the form of statements' (*Ich frage in der Form von Behauptungen*).[60] Wars sadly interrupted our communications, but I have always regarded myself as a disciple of Worringer."

180 Joyce punned away fluently & often beautifully in the languages he knew well, that is, Latin, French, German, Italian, & Dano-Norwegian. But almost at the last moment, when he was preparing *Finnegans Wake* for the press, he decided to include words from many languages he did not know. He compiled lists of key words in each language, & then worked these into his



13. At this, he blew his top.

earlier drafts. The Finnish list, e.g., has not survived, & it proves almost impossible to find many of the Finnish words that must be scattered throughout the text. Mr Anthony Burgess knows Malay, but in his Here Comes Everybody he has failed to point out the actual Malay words on & near p.343: "malaise... orangultonia" (i.e. wild Orangeman of the woods). The surviving notebooks show that Joyce sometimes wrote down a word wrongly, or couldn't read his own handwriting — so one has to cope with errors as well as with desperate ingenuity.

Encounter, Dec. 1965

8 The summons was cordial, if somewhat lordly, it being evident I had to come to him & not he to me. He is at ease & affable; & if there are any chips on his shoulder, I failed to see them. 9 His "on the ~~[illegible]~~ record" answers seemed to me much less frank than his earlier off the cuff remarks "You ~~are~~ English are very good at forgiving the crimes you have committed on others!" He is both pro-Communist (if the Communists are Chinese) & anti-Communist (if they are Russian). 10 I asked him to spare me the habitual seminar on Negro history — a potted history of slavery & colonialism to explain all Negro defects in terms of the tyranny & exploitation to which the Negro people were subjected. A Thailand delegate to a recent international conference ~~at~~ in Rome said: "Being the only Asian nation which was never colonised, we are in the unfortunate position of having to blame all our troubles on ourselves." 12 The Maoris slogan in relation to the New Zealand Whites is "integration without assimilation": that is, an attitude comparable to that of orthodox English Jews who want complete equality of rights with other citizens & yet to preserve their own ethnic identity. 13

* *The Sleep-Walkers* (1959); *The Act of Creation* (1964).

8 Two outstanding works on Zen by German catholic scholars: Heinrich Dumoulin, *A History of Zen Buddhism*; Fr. H. M. Enomiya-Lassalle, *Zen—Weg zur Erleuchtung*.

16 When Pope John decided to open the ecclesiastical windows he had no notion that he might be letting in a hurricane. 19 "Don't think, but look!" was Wittgenstein's repeated advice to his students. 20 The religious insights stemming from India, being separable from Hindu & Buddhist institutions, may 21 offer Christianity something more substantial than the interdenominational "dialogue"—witness Dom Aelred Graham's book *Zen Catholicism—A Suggestion* (1964).[8]

32 Arthur Koestler*: I am an outsider to the scientific establishment, & of the 4 letters which follow my name "FRSL" the last is one too many. But both cultures are busy putting up signposts with "Trespassers welcome—~~Poaching~~ & Poaching permitted—Admire our views—Tell us what's wrong with them." The behaviorist view of creation is perilously close to our old friend the monkey at the typewriter; the psychoanalytic view of some daemon closeted in the subconscious where he does your homework for you while you are engaged in *dolce far niente*, suggests the automatic writing of the medium in a trance. 34 Kretchevsky & Tolman created quite a stir by showing that even the rat learning to run a new maze, proceeds by forming hypotheses. A hypothesis is an implicit try, & as we ascend to higher levels of the hierarchy the tries assume more & more implicit forms: tentative generalisations, guidance by hunches etc. Trial & error has been fallaciously identified with randomness—with the behavior of the angry cat in Thorndike's puzzle-box. The emergence of a new whole always gives the impression of spontaneity & suddenness regardless of how much fumbling preceded

cf Freud, *Die Traumdeutung*, S. 451.

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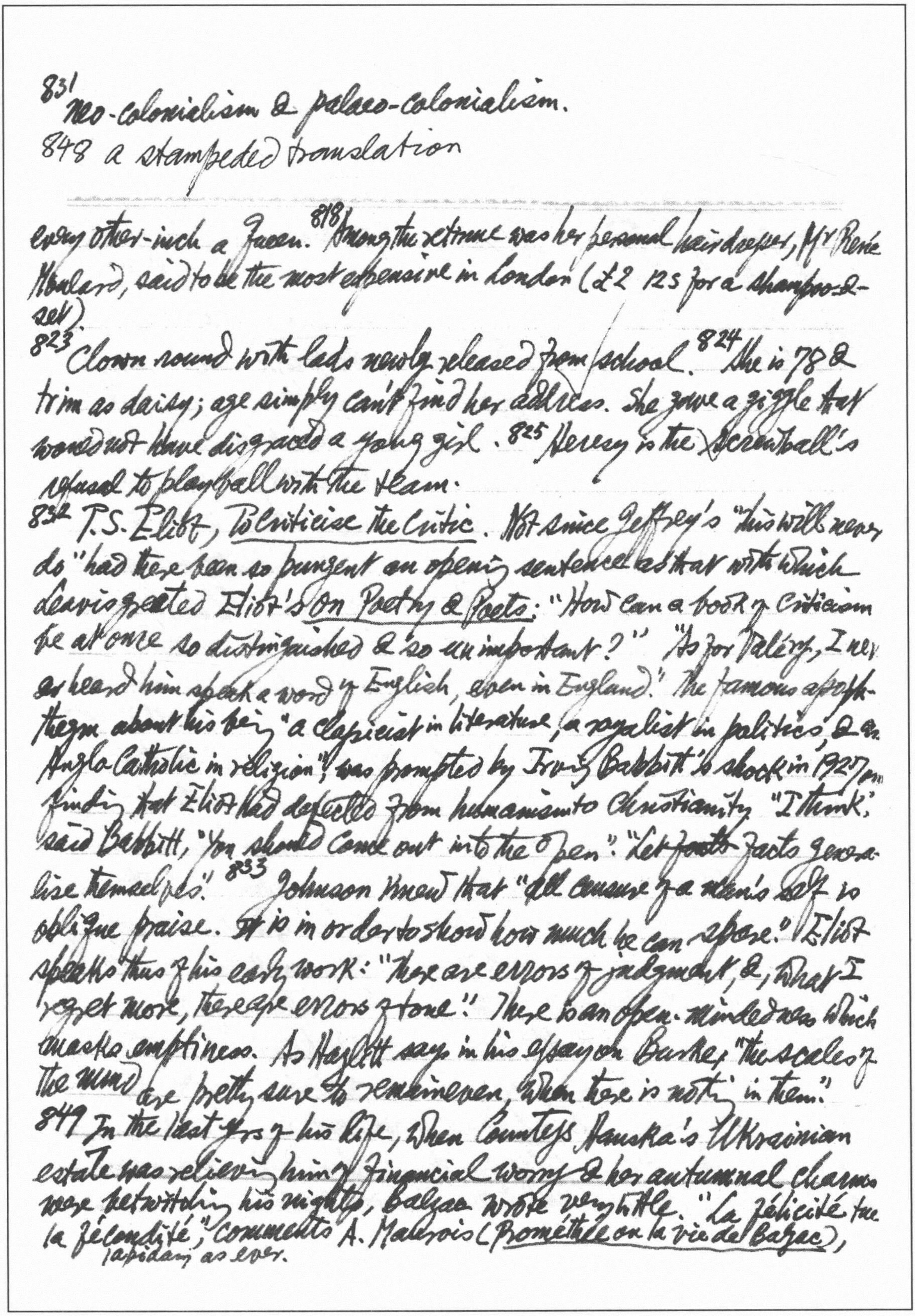
it, because the last decisive step in the *combinatorial* activity acts like a trigger on a Jack-in-the-box. None of the sub-matrices *alone* leads to the solution.[35] Originality does not necessarily create novelty. Originality is a psychological concept, novelty a historical fact. There have been many priority disputes. But multiple discoveries are not exceptions but rather the rule in the history of science; thus Lord Kelvin's published papers contain at least 32 discoveries of his own which he subsequently found had also been made by others. Jacques Hadamard, *The Psychology of Invention in the Mathematical Sciences*: "Invention or discovery … takes place by combining ideas. The Latin verb *cogito*, to think, comes from *coagitare*, to shake together." The creative act does not create something out of nothing like the God of the Old Testament; it synthesises, reshuffles already existing ideas, facts &c. ~~Thus~~ I have proposed the term "bisociation" for this combinatorial act, to set it apart from the normal process of association within a single matrix.[37] Einstein: "Full consciousness is a narrowing." We must avoid the Cartesian equation of mental activities with conscious thinking: awareness of one's own activities is a matter of degree, of a continuous gradient, reaching from the unconsciousness of homeostatic regulations, through the absent-minded tying of one's shoe-laces, to fringe-conscious perceptions & up to the optimum condition of focal awareness.*[38] The classic schema of Helmholtz & Graham Wallas: Conscious preparation, incubation, illumination, verification or consolidation. Max Planck wrote from bitter experience: "A new scientific truth does not triumph by convincing its opponents & making

62 A mother-knows-best dead-certainty about Mrs Muriel Spark
68 To alchemise fact into Candy-Floss.
70 He masterminded this programme.

them see the light, but rather because its opponents eventually die, & a
new generation grows up that is familiar with it" (Scientific Autobio-
graphy & Other Papers)
68 "Fructify", "testy" etc. are called on to do more work than lazy
word can manage. An American professor has recently suggested
that we might look upon "confrontation" as a euphemism for copulation
—almost the only way of making its pompous ambiguity tolerable.

New Statesman, 25 Nov. 1965.

813
we are approaching a new threshold in the Vietnam war. The only ceiling
placed on the US build-up is that determined by the local US commanders
themselves. US is fighting a war with one hand tied behind ~~their~~ her back.
The Chinese are accusing the Russians of dragging their feet in aiding
the Vietnamese. In times of war the first casualty is truth.
814 As well as successes, the government has its quota of failures. Mr
Wilson's readiness to remove his coat, roll up his sleeves & tackle vir-
tually any emergency leads to a revival of the old "one-man-band"
charge. Snarled-up traffic. There isn't any growth potential in
him. To repair his tattered image before making his final bow*.
The government is still overloaded with veterans. The time has
come for some of them to be pensioned off.
816 If Princess Margaret & Lord Snowdon fulfilled their desire to "meet
all kinds of Americans" they must have done it on the sly. In the course
of their official tour, they came across only those picked & prepared (everyone
was told to say "ma'am") for the Royal encounter. 817 She was
* 834. There is a bow in the direction of Georges Poulet, & we know where we
stand.



831 neo-colonialism & palaeo-colonialism.
848 a stampeded translation

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every other-inch a Queen. 818 Among the retinue was her personal hairdresser, Mr René Moulard, said to be the most expensive in London (£2 12s for a shampoo-&-set).

823 Clown round with lads newly released from school. 824 She is 78 & trim as daisy; age simply can't find her address. She gave a giggle that would not have disgraced a young girl. 825 Heresy is the Screwball's refusal to play ball with the team.

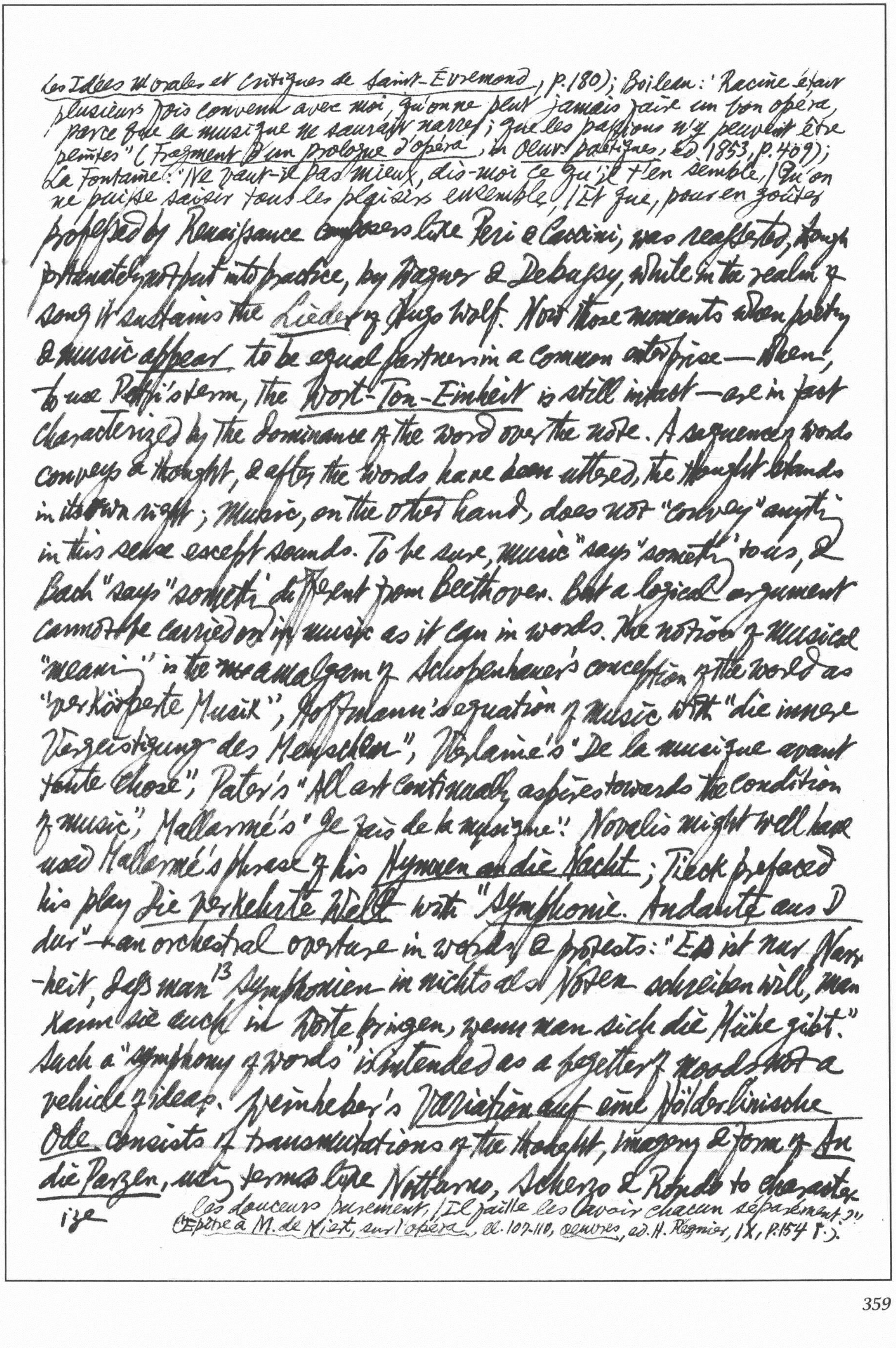
832 T.S. Eliot, *To Criticise the Critic*. Not since Jeffrey's "This will never do" had there been so pungent an opening sentence as that with which Leavis greeted Eliot's *On Poetry & Poets*: "How can a book of criticism be at once so distinguished & so unimportant?" "As for Valéry, I never heard him speak a word of English, even in England." The famous apophthegm about his being "a classicist in literature, a royalist in politics, & an Anglo-Catholic in religion", was prompted by Irving Babbitt's shock in 1927 on finding that Eliot had defected from humanism to Christianity. "I think," said Babbitt, "you should come out into the open." "Let ~~facts~~ facts generalise themselves." 833 Johnson knew that "All censure of a man's self is oblique praise. It is in order to show how much he can spare." Eliot speaks thus of his early work: "There are errors of judgment, &, what I regret more, there are errors of tone." There is an open-mindedness which masks emptiness. As Hazlitt says in his essay on Burke, "the scales of the mind are pretty sure to remain even, when there is nothing in them."

849 In the last yrs of his life, when Countess Hanska's Ukrainian estate was relieving him of financial worry & her autumnal charms were bewitching his nights, Balzac wrote very little. "La félicité tue la fécondité," comments A. Maurois (*Prométhée ou la vie de Balzac*), lapidary as ever.

✗ Cf. St-Évremond in a letter published in Revue d'Hist. litt. de la France, 1922, p. 406: "Le meilleur poète est obligé de se déshonorer ici [dans l'opéra] en faveur du musicien, par le vers qu'il ajuste moins à l'expression de ce qu'il représente, qu'à la commodité du musicien et à la facilité de son chant" (letter probably written on Feb. 4, 1675) (quoted H. T. Barnwell, German Life & Letters, Oct. 1965

6 "Statt Posen, Possen (jests)!" 7 "He was writing the music & modifying the libretto at the same time.

10 Horst Petri, Literatur und Musik. Form- und Strukturparallelen (Sachse und Pohl Verlag, 1964, DM 8.80) concerns itself with modern attempts to explore the common ground—if such there be—between literary & musical experience: "die Strukturverästelung (ramification) im Grenzgebiet der beiden Kommunikationssysteme Sprache und Musik aufzudecken" (S. 7). Petri believes that it is meaningful to transfer the principles of variation, fugue & ~~sonatas~~ sonata to structures of words; the only moment of critical doubt to be found in his pages is that which flickers across the final sentence: "Ob das Problem, Musik und Sprache zu amalgamieren, auf solche Weise [i.e. the verbal experiments of Hans G. Helms] gelöst werden kann oder sich als Aporie erweist, bleibt allerdings abzuwarten" (S. 86). 11 For the Greeks music was heightened speech, & Plato prescribed that the same rhythmic & formal laws must apply to sung as to spoken texts. This left music as a wholly dependent phenomenon whose existence was conditioned by the words of which it was regarded as an emotional extension. With the coming of Christianity the autonomy of melody was established. Guido d'Arezzo (fl. ca. 1025-50) was the first to seek to restore the formal unity of text-syllable & musical note. It is primarily in the Lied, &, by extension, in opera, that the basic problem presents itself. On the one hand there is the tradition of the autonomy or rather supremacy of music: the text is simply a point ✗ of departure. "In opera poetry must be the obedient daughter of music" (Mozart). 12 On the other lies the belief that music should be no more than an equal partner in the achievement of a superior dramatic purpose. This view,



professed by Renaissance composers like Peri & Caccini, was reasserted, though unfortunately not put into practice, by Wagner & Debussy, while in the realm of song it sustains the *Lieder* of Hugo Wolf. Yet those moments when poetry & music *appear* to be equal partners in a common enterprise—when, to use Petri's term, the *Wort-Ton-Einheit* is still intact—are in fact characterized by the dominance of the word over the note. A sequence of words conveys a thought, & after the words have been uttered, the thought stands in its own right; Music, on the other hand, does not "convey" anything in this sense except sounds. To be sure, music "says" something to us, & Bach "says" something different from Beethoven. But a logical argument cannot be carried on in music as it can in words. The notion of musical "meaning" is the amalgam of Schopenhauer's conception of the world as "verkörperte Musik", Hoffmann's equation of music with "die innere Vergeistigung des Menschen", Verlaine's "De la musique avant toute chose", Pater's "All art continually aspires towards the condition of music", Mallarmé's "Je fais de la musique". Novalis might well have used Mallarmé's phrase of his *Hymnen an die Nacht*; Tieck prefaced his play *Die verkehrte Welt* with "*Symphonie. Andante aus D dur*"—an orchestral overture in words & protests: "Es ist nur Narrheit, daß man[13] Symphonien in nichts als Noten schreiben will, man kann sie auch in Worte bringen, wenn man sich die Mühe gibt." Such a "symphony of words" is intended as a pattern of words not a vehicle of ideas. Weinheber's *Variation auf eine Hölderlinische Ode* consists of transmutations of the thought, imagery & form of *An die Parzen*, using terms like Notturno, Scherzo & Rondo to characterize

Les Idées Morales et Critiques de Saint-Évremond, p. 180); Boileau: 'Racine était plusieurs fois convenu avec moi, qu'on ne peut jamais faire un bon opéra, parce que la musique ne saurait narrer; que les passions n'y peuvent être peintes" (*Fragment d'un prologue d'opéra*, in *Oeuvr. poétiques*, ed. 1853, p. 409); La Fontaine: "Ne vaut-il pas mieux, dis-moi ce qu'il t'en semble, / Qu'on ne puisse saisir tous les plaisirs ensemble, / Et que, pour en goûter les douceurs purement, / Il faille les avoir chacun séparément?" (*Épître à M. de Niert, sur l'opéra*, ll. 107-110, *oeuvres*, ed. H. Régnier, IX, p. 154 f.).

see Hegel, Ästhetik, Aufbau Verlag, S. 816; L. A. Reid, A Study in Aesthetics, pp. 330 ff; A. Russi, L'Arte e le Arti, pp. 92-3; A. W. Schlegel, Kritische Schriften und Briefe, W. Kohlhammer Verlag, I, S. 145

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individual variations." 15 "the formal" principles that underlie the sonata are not, in their essential meaning, musical principles but abstract formulae, & a sonata is the product of an arrangement of musical elements in response to a set of formally satisfying extra-musical notions. the lamento e trionfo-form of Liszt's tone-poems, whatever their literary origin, reflects neither a principle peculiar to literature nor a pattern evolved in & for music: it is merely the equivalent of a basic human situation, a familiar formulation in symbolic terms of 16 the victory of happiness over sadness, hope over despair. 26 It is surprising that the Surrealists, when ransacking the European literature to provide themselves with "ancestors", did not cite Jean Paul who has more in common with them than many of the authors dragged into the Manifeste du Surréalisme by Breton. the links with Surrealism are ~~clos~~ closer in the Traumdichtungen & in Jean Paul's theories on the "Creativeness" of the dream & his exploitation of the grotesque element in a worn-out colloquial expression by stressing or disinterring the original visual point: "... wa ... meines Gustavs Ohren so verlängerte (prolong), dass zwei Flügel (lobes) daraus wurden, die mit seinem Köpfchen davon gingen." 29 When Jean Paul described the dream as "unwillkürliche Dichtkunst" (Über das Träumen, 1799) he anticipated the theories of the Surrealists. 30 Many passages in his Traumdichtungen resemble the visions of Chirico & Dali.

81 Paul Pörtner's picaresque novel Tobias Immergrün (1962) has been hailed as a successful attempt to break through the

(Quoted p.181)

866
The French Cinéaste. The Creeping Coca-colonization of Paris
880 (17 Dec. 1865): "The more intense the coca-colonization, the more Americanised the society.... Pop Art is the aesthetic expression of this historic drift" (John Rublowsky, Pop Art).

conventions of the psychological novel. Like Sartre's Roquentin or Camus' Meursault, Tobias is an outsider, devoid of obligations to the world, of ambitions, illusions or codes of abstract values. His rôle is mainly passive, whether as a salesman in a paint-shop, a soldier in a unit on the march, a worker in the mine, a patient in a hospital, mannequin in an exhibition, or tourist in the clutches of a tourist company: "Er selbst war ein unbeschriebenes Blatt. Seine Personalien konnten nur lückenhaft ermittelt werden. Viele Fragezeichen" (S. 119).[82] The experimental use of language for "direct representation" of consciousness is comparable with that in Finnegans Wake & Der Tod des Vergil.

New Statesman, 3 Dec. 1965

861
Force should be used because in the end it would have to be used; better to employ it immediately before events drifted from our grasp. Willing to wound the rebels, Wilson is afraid to strike. 863 Both believe, evidence to the contrary notwithstanding, in the inevitability of the conflict. The only policy is to smash the next uprising that occurs, & buy a few generations until the gloom descends. 300,000 is expected to be the next plateau in the increment of U.S. troop strength. 864 Steps should be taken to stop non-nuclear powers from getting nuclear know-how. 872 France's presidential election is hotting up. People hope that De Gaulle will get precisely 50.01% of the votes — a sort of Suspended Notice to Quit.

873 Maugham did some of those English-overseas types to life, if not to death. If the French dislike the English, they don't like each other any better. The

currency restrictions & visa troubles.

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basic unit is the family, instinctively hostile against the outside world, whether in the next village or the next continent. *Je ne juge pas, je constate.* Still able to support without real discomfort, albeit not always with pleasure, cheap hotels & roughish travel.

879 Single-mindedness plus double-think Conor Cruise O'Brien, *Writers & Politics*: "This statement by Kingsley Martin has been praised as 'moving'. Moving what, where? ... there are Irish people who feel that the words 'a witty Irishman' are pejorative: a device whereby the Anglo-Saxon contrives simultaneously to depreciate the importance of wit & circumscribe the possibilities of Irishmen."

886 Louis MacNeice, *The Strings are False*: "Spender was already taking upon himself the travail of the world, undergoing a chronic couvade." 889 Like Norman Douglas, he has been hooked by Calabria. 890 The psychological void caused by a radical diminution of respect for formal authority has brought into being a whole host of proto-parents & proto-father confessors: the social caseworkers, the psychiatrists, the marriage guidance counsellers.

896 David Lodge, *The British Museum is Falling Down*. "What do you think of the novelist, Kingsley Amis?"

New Statesman, 10 Dec. 1965

910 It is one of Mr Wilson's habits, when the political barometer is unsettled, to pace the corridors of the Commons. Obscure back benchers have been startled to find themselves suddenly face to face with their chief, who emerges, as it were from nowhere. Humble MPs have been flattered by his insistence on joining them over a bun & a cup of lukewarm tea. He has been 'slumming' in the tea-room'.

912

In Gaullist circles there was a moment of panic & chin-up heroics. They were bracing themselves for an "honorable defeat." 913 His overpowering telly-charm. The De Gaulle image is cracked, if not broken.

916 The teen-ager & the supplying aural marijuana in his pocket transistor. 919 Boning up on our French slang, squeezing out an appropriately protracted smile at French dirty jokes, & bearing with whatever equanimity we could summon up the marked preference for *Kepis* of some of our secretarial assistants. The French restaurateurs fell over themselves to purge their collaborationist past by lavishing attention on Allied clients. 920 Intelligence organisations bear names like *Direction Générale d'Études et Recherches*. 934 The history of Commonwealth literature is a history of the will taken for the deed. 936 The need to wring the last drop out of every passing minute marked the Lawrence-Mansfield-Murry world.

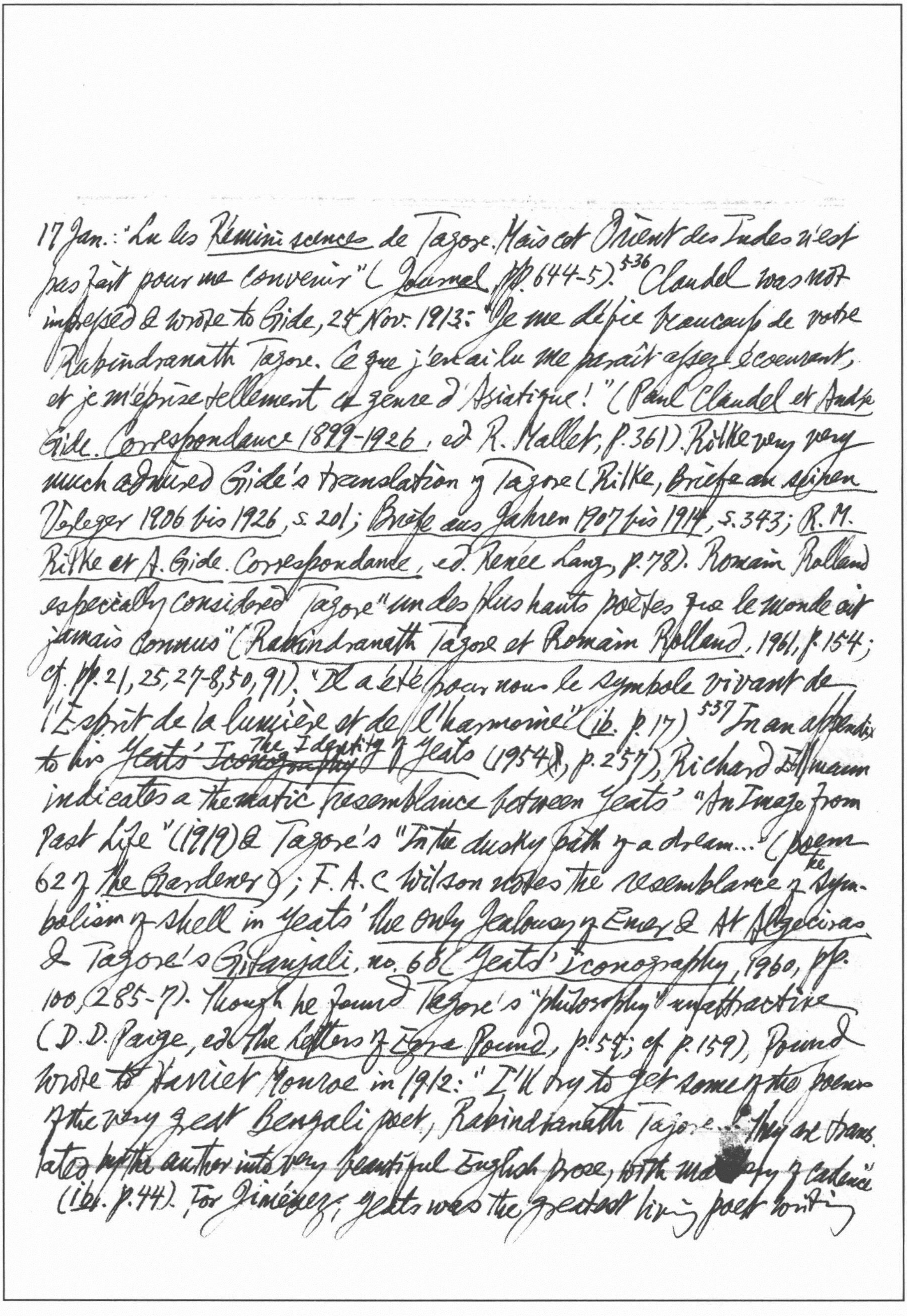
MLR, Oct. 1965

510 A mistranslation of a Hebrew word meaning "young woman" as "virgin" inspired the doctrine of the Virgin Birth. (1860)

520 The ~~tru~~ forgotten novel *Valdieu* by Fromentin's closest friend & confidante, Armand du Mesnil, written under the pseudonym L.-A. Duval & dedicated to Fromentin himself, seems to have been a source of *Dominique*. 523 It was du Mesnil, whose judgment overrode that of George Sand, & who finally gave the go-ahead signal for the publication of *Dominique*. The close thematic similarity between the two novels is striking. Maurice Davesne is haunted by the thought of his impossible love for Julie Neuillan, telling himself:

"Elle est mariée!" (p. 52), with its echoes in Dominique's anguished realization: "J'aime une femme mariée!" (*Fromentin*, 1955 ed. by Émile Henriot in the Garnier Collection, p. 120). [524] In both novels, the love reaches a climax in an idyllic interlude. [525] In *Valdieu*, by contrast with ~~Fra~~ *Dominique*, the heroine dies. The first to point out the affinity between the two novels was Edmond Scherer, known personally to both du Mesnil & Fromentin, [526] in an unpublished letter to du Mesnil (11 mai 1875): "J'ai été plus d'une fois surpris d'une certaine parenté entre votre manière et celle de Fromentin dans *Dominique*…"

534 Juan Ramón Jiménez played a greater part in the translations of Tagore published under Zenobia Camprubí Aymar's name between 1915 & 1922 than has previously been thought. [535] In a letter to María Martos, he says: "Tagore es un poeta realmente extraordinario y 'verdadero'" (*Cartas de J. R. J.*, ed. F. Garfias, 1962, p. 123). Most critics who, with hindsight, have found Tagore's work pretentious & vapid, would have been surprised to find that it was taken very seriously by many major European writers before the 1st World War. Gide translated 25 poems from *Gitanjali* (*Nouvelle Revue Française*, Dec. 1913, pp. 833-51) & published a complete version of *Gitanjali* (1913). In the dedication of his small volume he claims to be the first person in France to be aware of Tagore & expresses a very high regard for his work: "Il m'a paru qu'aucune pensée de nos jours ne méritait plus de respect, j'allais dire de dévotion, que celle de Tagore et j'ai pris mon plaisir à me faire humble devant lui comme lui-même pour chanter devant Dieu s'était fait humble". By 1918 Gide's enthusiasm declined, & he noted on



17 Jan.: "Lu les *Réminiscences* de Tagore. Mais cet Orient des Indes n'est pas fait pour me convenir" (*Journal*, pp. 644-5).[536] Claudel was not impressed & wrote to Gide, 25 Nov. 1913: "Je me défie beaucoup de votre Rabindranath Tagore. Ce que j'en ai lu me paraît assez écoeurant, et je méprise tellement ce genre d'Asiatique!" (*Paul Claudel et André Gide. Correspondance 1899-1926*, ed R. Mallet, p. 361). Rilke very very much admired Gide's translation of Tagore (Rilke, *Briefe an seinen Verleger 1906 bis 1926*, s. 201; *Briefe aus Jahren 1907 bis 1914*, s. 343; *R. M. Rilke et A. Gide. Correspondance*, ed. Renée Lang, p. 78). Romain Rolland especially considered Tagore "un des plus hauts poètes que le monde ait jamais connus" (*Rabindranath Tagore et Romain Rolland*, 1961, p. 154; cf. pp. 21, 25, 27-8, 50, 91). "Il a été pour nous le symbole vivant de l'Esprit de la lumière et de l'harmonie" (*ib.* p. 17).[537] In an appendix to his ~~*Yeats' Iconography*~~ *The Identity of Yeats* (1954), p. 257), Richard Ellmann indicates a thematic resemblance between Yeats' "An Image from Past Life" (1919) & Tagore's "In the dusky path of a dream..." (poem 62 of *The Gardener*); F. A. C Wilson notes the resemblance of the symbolism of shell in Yeats' *The Only Jealousy of Emer* & *At Algeciras* & Tagore's *Gitanjali*, no. 68 (*Yeats' Iconography*, 1960, pp. 100, 285-7). Though he found Tagore's "philosophy" unattractive (D. D. Paige, ed *The Letters of Ezra Pound*, p. 57; cf p. 159), Pound wrote to Harriet Monroe in 1912: "I'll try to get some of the poems of the very great Bengali poet, Rabindranath Tagore. They are translated by the author into very beautiful English prose, with ma[illegible]ery of cadence" (ib. p. 44). For Jiménez, Yeats was the greatest living poet writing

* In his introduction to Gitanjali, dated Sept. 1912, Yeats wrote: "these prose translations... have stirred my blood as nothing for years... So abundant & simple is this poetry" etc. (p. vii, xiii).

Encounter, Feb. 1966, pp. 30 ff

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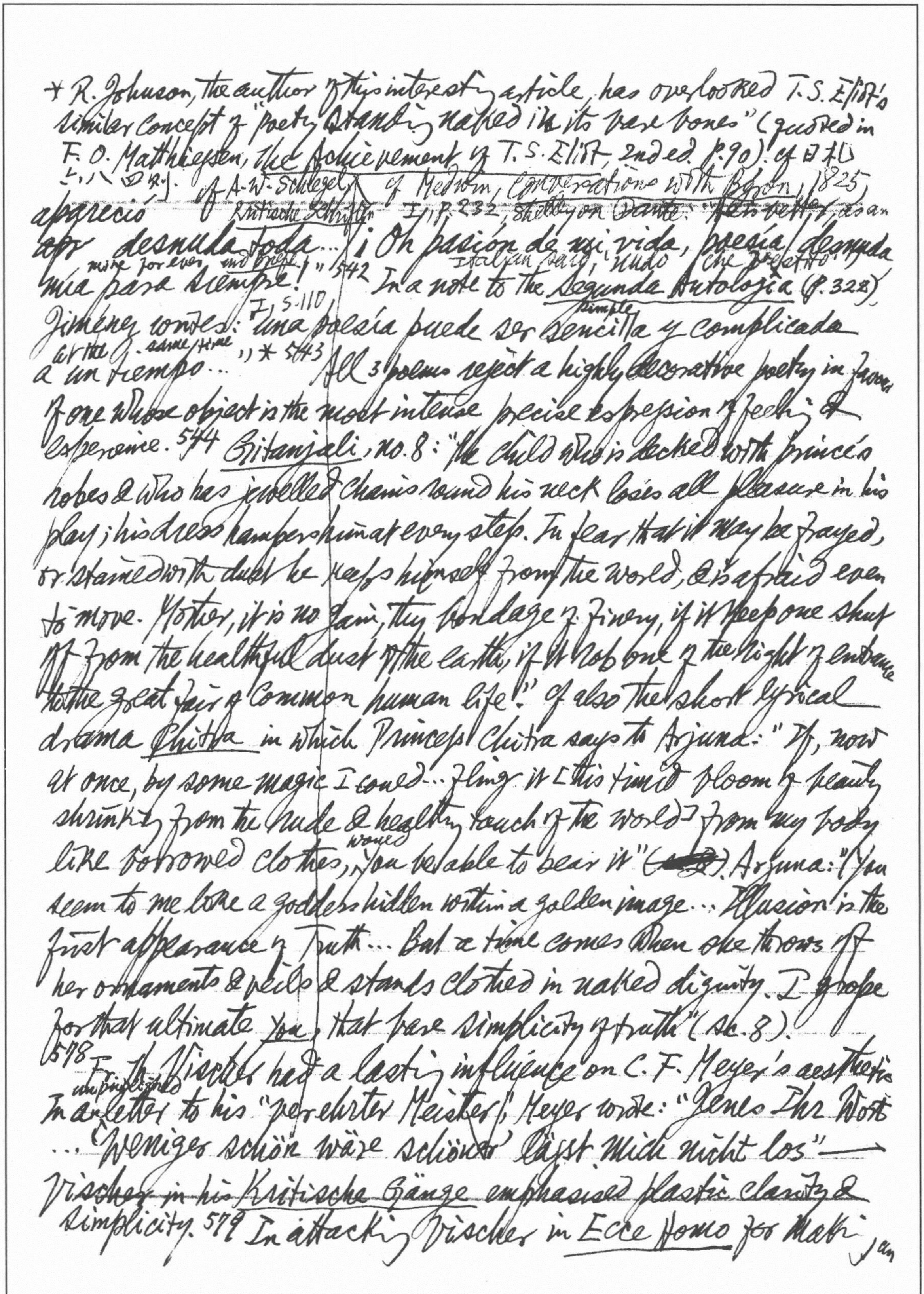
in English, & one of the greatest ever in world literature (Juan Guerrero Ruiz, Juan Ramón de viva voz, 1961, p. 213). A change from a poetry of profusion, sentiment & dream to a more sparse, profound poetry occurred almost simultaneously in Yeats' & Jiménez' work. What Norman Jeffares says of Responsibilities (1914), "an entirely changed poetry, the antithesis of his early work, stripped of its decoration & mystery" (Selected Poetry of W. B. Yeats, 1962, p. xvii) can
538 be applied to Diario de un poeta recién casado (1916). 541
Of the following three poems: Gitanjali, no. 7*: "My song has put off her ornaments. She has no pride of dress & decoration. Ornaments would mar our union; they would come between thee & me; ~~they would~~ their jingling would drown thy whispers. My poet's vanity dies in shame before thy sight. O master poet, I have sat down at thy feet. Only let me make my life simple & straight, like a flute of reed for thee to fill with music"; / "A Coat" (in Responsibilities): "I make my song a coat / Covered with embroideries / Out of old mythologies / From heel to throat; / But the fools caught it, / Wore it in the world's eyes / As though they'd wrought it. / Song, let them ~~m~~take it, / For there's more surprise / In walking naked"; / Eternidades (1918), no. 5: "Vino, primero, pura, / vestida de inocencia. / Y la amé como un niño. // Luego soon se fue vistiendo / de no sé qué ropajes clothes. / Y la fui odiando, sin saberlo. // Llegó becomes a ser una reina, / fastuosa de tesoros... / ¡Qué iracundia ~~de~~ de yel y sin sentido! // ...Ma se fue desnudando. / Y yo le sonreía smile. / Se quedó con la túnica / de su inocencia antigua. / Creí de nuevo en ella. // Y se quitó la túnica, / Y



* R. Johnson, the author of this interesting article, has overlooked T.S. Eliot's
similar concept of "poetry standing naked in its bare bones" (quoted in
F. O. Matthiessen, The Achievement of T.S. Eliot, 2nd ed. p. 90). cf 日本
七八四 R.J.
of A.W. Schlegel, of Medwin, Conversations with Byron, 1825
apreció Kritische Schriften I, p. 232, Shelley on Dante: "~~Yet better~~, as an
apr desnuda toda ... ¡Oh pasión de mi vida, poesía desnuda
naked for ever and free! Italian very, nudo "che pregato"
mía para siempre!" 542 In a note to the Segunda Antolojía (p. 322)
I, S. 110 simple
Jiménez writes: "una poesía puede ser sencilla y complicada
at the same time
a un tiempo ..." * 543 All 3 poems reject a highly decorative poetry in favour
of one whose object is the most intense precise expression of feeling &
experience. 544 Gitanjali, no. 8: "The child who is decked with prince's
robes & who has jewelled chains round his neck loses all pleasure in his
play; his dress hampers him at every step. In fear that it may be frayed,
or stained with dust he keeps himself from the world, & is afraid even
to move. Mother, it is no gain, thy bondage of finery, if it keep one shut
off from the healthful dust of the earth, if it rob one of the right of entrance
to the great fair of common human life!" cf also the short lyrical
drama Chitra in which Princess Chitra says to Arjuna: "If, now
at once, by some magic I could ... fling it [this timid bloom of beauty
shrinking from the rude & healthy touch of the world] from my body
like borrowed clothes, would you be able to bear it" (~~[illegible]~~). Arjuna: "You
seem to me like a goddess hidden within a golden image ... Illusion is the
first appearance of Truth ... But a time comes when she throws off
her ornaments & veils & stands clothed in naked dignity. I grope
for that ultimate you, that bare simplicity of truth" (sc. 8).
578 Fr. Th. Vischer had a lasting influence on C. F. Meyer's aesthetic
unpublished
In a letter to his "verehrter Meister", Meyer wrote: "Jenes Ihr Wort
... 'Weniger schön wäre schöner' läßt mich nicht los" →
~~Vischer in his Kritische Gänge emphasised plastic clarity &~~
simplicity. 579 In attacking Vischer in Ecce Homo for making

with 6 nightly performances a week, plus, of course, matinées?... To achieve the vérité,... the actors surely should be attracted to the actresses & vice-versa (that is, if I dare presume the plot to be heterosexual). What if they ~~tire of one another & further thought~~

to theatre is to some extent a voyeur... I am as free to attack it in print as the author is to stage it. Better freedom for both of us than merely for me." John Knight comments (31 Dec. 1965, p. 1026): "Could the player's stamina ~~in performing sexual intercourse on the stage~~ compete,

"Idioten-Urteil in historicis," Nietzsche unfortunately did not take the trouble to read Auch Einer (54. Aufl., 1912, p. 484) carefully since Vischer saw the Reformation with Nietzsche as a retrograde reaction against the Renaissance. The passage beginning "Wir sind von Rätseln umgeben" (p. 496 ~~[illegible]~~) brings Vischer even closer to Nietzsche & 582 Ch. Andler quotes it & comments: "Où trouver une profession de foi plus voisine de Nietzsche?" (Nietzsche, sa vie et sa pensée 2nd éd., 1921, t. II, p. 388).

620 Jean Rousset, Forme et Signification (1964): "Mme de La Fayette proclame à travers ses romans que l'on ne pénètre pas au fond de son propre cœur, et que le seul regard perspicace est le regard ~~x~~ d'autrui" (p. 23).

621 Voltaire: "Lorsqu'ainsi on s'intéresse tour à tour pour des partis contraires, on ne s'intéresse en effet pour personne".

New Statesman, 17 Dec. 1965

957 The American Administration seems to speak with two voices. Its terms for peace are brutally clear. Its outright rejection of two peace-feelers put out by Hanoi. The flow of supplies along the so-called "Ho Chi Minh Trail". To shatter the fragile truce arrangements to ~~prot~~ protect the neutrality of Laos. General Curtis LeMay wants to "bomb the North back ~~to~~ into the stone age", thereby revealing his own stone-age mentality. The Allies' strategic bombing campaign against Germany had virtually no effect on the Reich's capacity to fight, ~~&~~ nor had the "successful" U.S. bombing, "completed in a little more than a month" after the outbreak of the conflict, on that of North Korea. McNamara: "We have stopped losing this war?" But have they? 958 Britain appears totally committed

is that quite a large no. of actors are homosexual...

Anyone addicted to US policy irrespective of the military levels at which it operates or the geographical areas to which it is extended. To what extent Wilson is prepared to follow this path must be left to his own conscience.

959 Donald McLachlan chilled the blood of Anthony Eden by calling for the "smack of firm government." — cf A. Dumas, *L'Étrangère*, Préface, *Théâtre Complet* VI, pp. 196 ff.

967 Mr Tynan has announced that he for one would allow sexual intercourse to be seen on the stage, if a play demanded it. What may be read about or even discussed on the stage is very different from what is actually *seen*. Unless we happen to be *voyeurs*, we simply don't want to regard sex from the outside, to watch two bodies turning into the beast with two backs.* Scenes of violence might pass in a tough melodrama, a simple goodies v. baddies affair, but are as much out of place in plays about human relationships as a tank would be in a ballet. And there seems no truth in the notion that we can be purged of our longing for violence by having our noses rubbed in it at the playhouse. If this theory worked, our streets ought to be safer than they ever were before — J. B. Priestley.

973 D. J. Palmer's *The Rise of English Studies* (Oxford, 42s), a thesis supervised by F. P. Wilson, covers the same ground as Stephen Potter's *The Muse in Chains*, though with little of its zest & wit. No reference is made to Potter at all though Ch. 5 is called "The Muse in Chains." The disinclination of our universities to recognise their obligations to the most distinguished literature the world has ever known is one of the major scandals of English educational history. Palmer's hero is Walter Raleigh, a brilliant ~~talker~~ phrase-maker & a first-rate critical journalist, whose ambition was to build by the Merton Chair a bridge between "language" & "literature."

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*Kenneth Tynan replies (24 Dec. 1965, p. 1001): "Suppose I were a Puritan anxious to show the essential repulsiveness of sexual excess: how better could I do it than by a ruined lecher with a raddled whore? Again, suppose I wrote a play about a contrasting pair of married couples: A & B look idyllically happy in public but can't bear to sleep together, while X & Y, fighters in public, unite in bed..."

Belgium & the Congo bargained over a phased transition to independence; 996 reduce matrimony to the level of hire-purchase ✓

But the bridge is still unbuilt. The case against Anglo-Saxon as a compulsory subject for the BA in English is simply its irrelevance. Gothic used to be a compulsory subject, whereas "about 6 plays" was considered a proper ration of Shakespeare." 974 The Cambridge system, on the other hand, is vitiated by its unhistorical bias: the undergraduate does not have to read all the English literary classics from 1200 to 1965 but he must have read enough to be aware of what he has not read.

980 John Rublowsky, Pop Art: "The Pop artist revels in the beauty of the American assembly-line technique in which speed of acceptance of this year's model is also the omen of quick obsolescence." But it will have a second lease of life after it's knocked around in the junk shops long enough to acquire period quaintness.

982 If it had been for the Beatles, no foreign schoolchild would ever have heard of England. Graham Greene continued to write excellent parodies of Graham Greene. ✓ Women novelists were embarrassingly fecund; some form of fictional contraception was urgently needed.

New Statesman, 24 Dec. 1965

990 Wilson stumped the land in the role of the Great Moderniser—a part now less prominent in his repertory. 991 Johnson goes from crisis to crisis, gut-reacting & shooting from the hip. He swung half-circle the pistol he had been aiming at Vietnam & fired, without blinking, at the Caribbean. The U.S is the major share holder in the world. ✓

997 The Muggeridge Syndrome is a complex of symptoms of extreme nervous depression about public morality. He is rationalising his own spleen—the old man jealous of the young, the impotent hating

the potent. In view of the food/population imbalance, what kills a potential parent today is saving a lot of people from starvation tomorrow. 998 He flashed a grin of remarkable teeth: the upper jaw 10-carat gold, the lower a nicotined ruin.

1002 As a clue to Swift's life, Nigel Dennis (Jonathan Swift, Weidenfeld & Nicolson, 21s) notes the following passage in a letter to Pope: "all my endeavors, from a boy, to distinguish myself, were only for want of a great title & fortune that I might be used like a Lord... & so the reputation of wit or great learning does the office of a blue ribbon or of a coach & 6 horses." Characteristically, Dennis observes: "If an old man tells us that all his endeavours since boyhood were to help the sick & make the world a kinder place, we may suspect that the passage of years has tilted his memory a little." "His contempt for the Irish people was limitless, but when kings, ministers & high-born friends left him in the lurch he became the leader of the very rabble he most despised. He did not fight for their liberties because he loved them but because they were absolutely obedient to his commands. The people's liberty was the Dean's authority." "Swift combined a profound respect for authority in theory & an absolute disgust for authority in practice."

1004 God was said to be "Love" in much the same way as the Furies were called the Kindly Ones. 1006 Without four-letter words, he'd be speechless.

1008 Maugham's writing reveals an aborted romanticism. He is often the sentimental cynic. Could one put his foreign success down to the fact that his vocabulary was small, his syntax simple & his clichés a godsend to the aspiring professional class which dominates the new states everywhere? — V. S. Pritchett

1009
There are certain house rules to be observed—e.g. the writer doesn't say "I". Suppose Shelley goes to work in the Time-Life building. RESEARCHER: May I come in, Percy? POET: Certainly. Take a chair. What's your worry? R.: No worry, Perce. It's just this line in your copy I quote: "I am the eye with which the universe / Beholds itself & knows it is divine". Well, we feel that needs some little clarification. P.: Okay. shoot. R.: The word "I". We don't use that, so couldn't we just say "people in general", P.: Sure. What else? R.: Well—"eye": which eye? P.: Let's say left eye. R.: Good. What colour eye? P.: Let's say blue. R.: That's better. So to date we have "People in general are the left blue eye..." You okay that. P.: Sure. R.: I'm not harassing you?! P.: Not a bit. What else? R.: "With which"—that strikes us as ill-phrased. Our research on the optical nerve establishes that you don't see with the eye, but through it. P.: You sure of that? R.: Sure we're sure. We've checked with a professor at the M I T. P.: Gee! All right. R.: Listen, Percy. I don't want to dictate to you...

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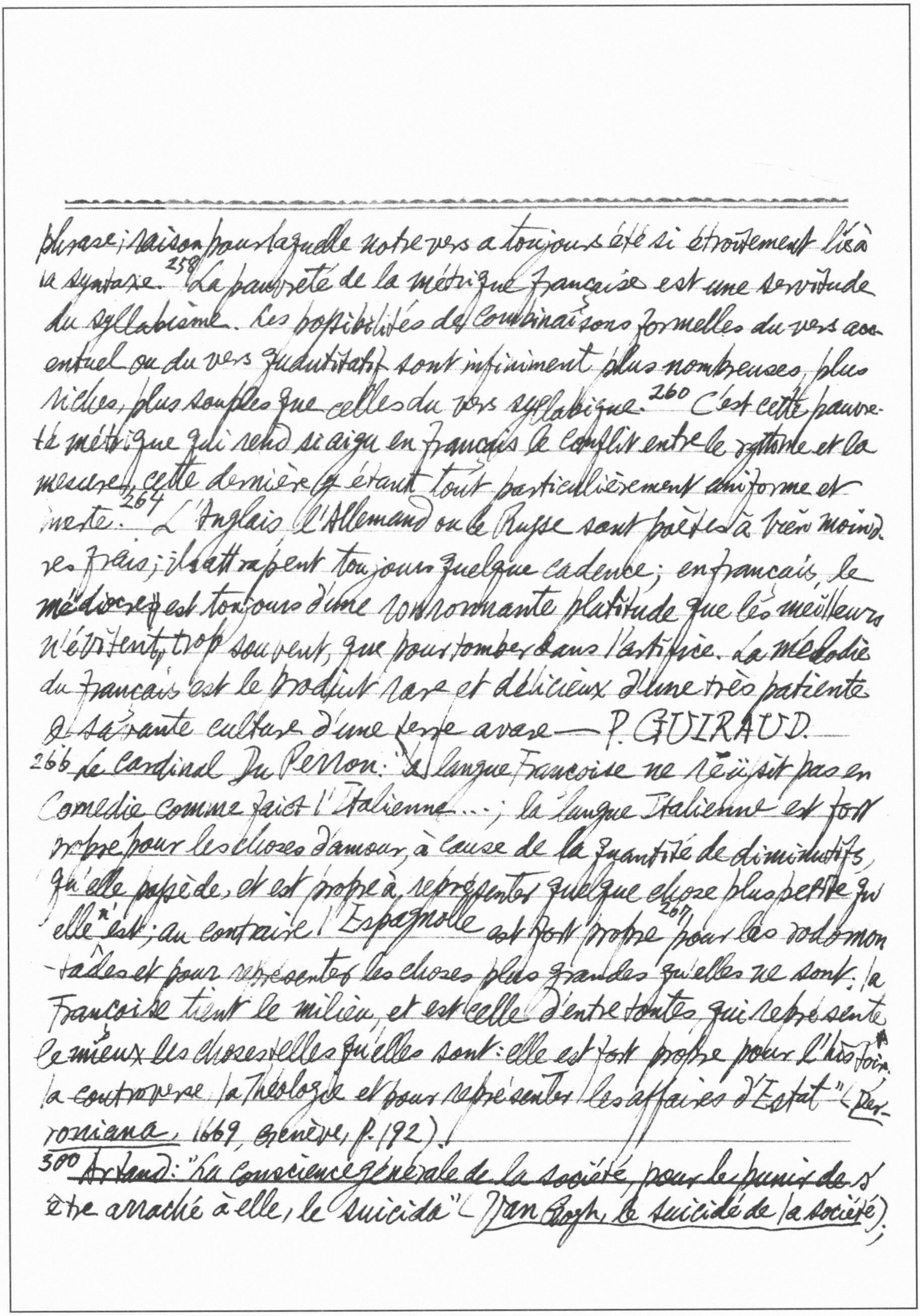
256 En français l'accent tonique est faible et tombe uniformément sur la dernière syllabe du mot; les différences de quantité (voyelles longues ou brèves) sont négligeables. D'autre part, la quantité et l'intensité sont sémantiquement pertinentes dans les langues classiques et germaniques dans lesquelles une même forme peut prendre des significations différentes selon la place de l'accent (cf l'anglais to présent et the présent). 257 Le français ignore ce type d'oppositions et l'accent lexical d'autre part tend à s'effacer au profit de l'accent de



phrase; raison pour laquelle notre vers a toujours été si étroitement lié à la syntaxe. [258] La pauvreté de la métrique française est une servitude du syllabisme. Les possibilités des combinaisons formelles du vers accentuel ou du vers quantitatif sont infiniment plus nombreuses, plus riches, plus souples que celles du vers syllabique. [260] C'est cette pauvreté métrique qui rend si aigu en français le conflit entre le rythme et la mesure, cette dernière y étant tout particulièrement uniforme et inerte. [264] L'Anglais, l'Allemand ou le Russe sont poètes à bien moindres frais; ils attrapent toujours quelque cadence; en français, le médiocre est toujours d'une ronronnante platitude que les meilleurs n'évitent, trop souvent, que pour tomber dans l'artifice. La mélodie du français est le produit rare et délicieux d'une très patiente et savante culture d'une terre avare — P. GUIRAUD.

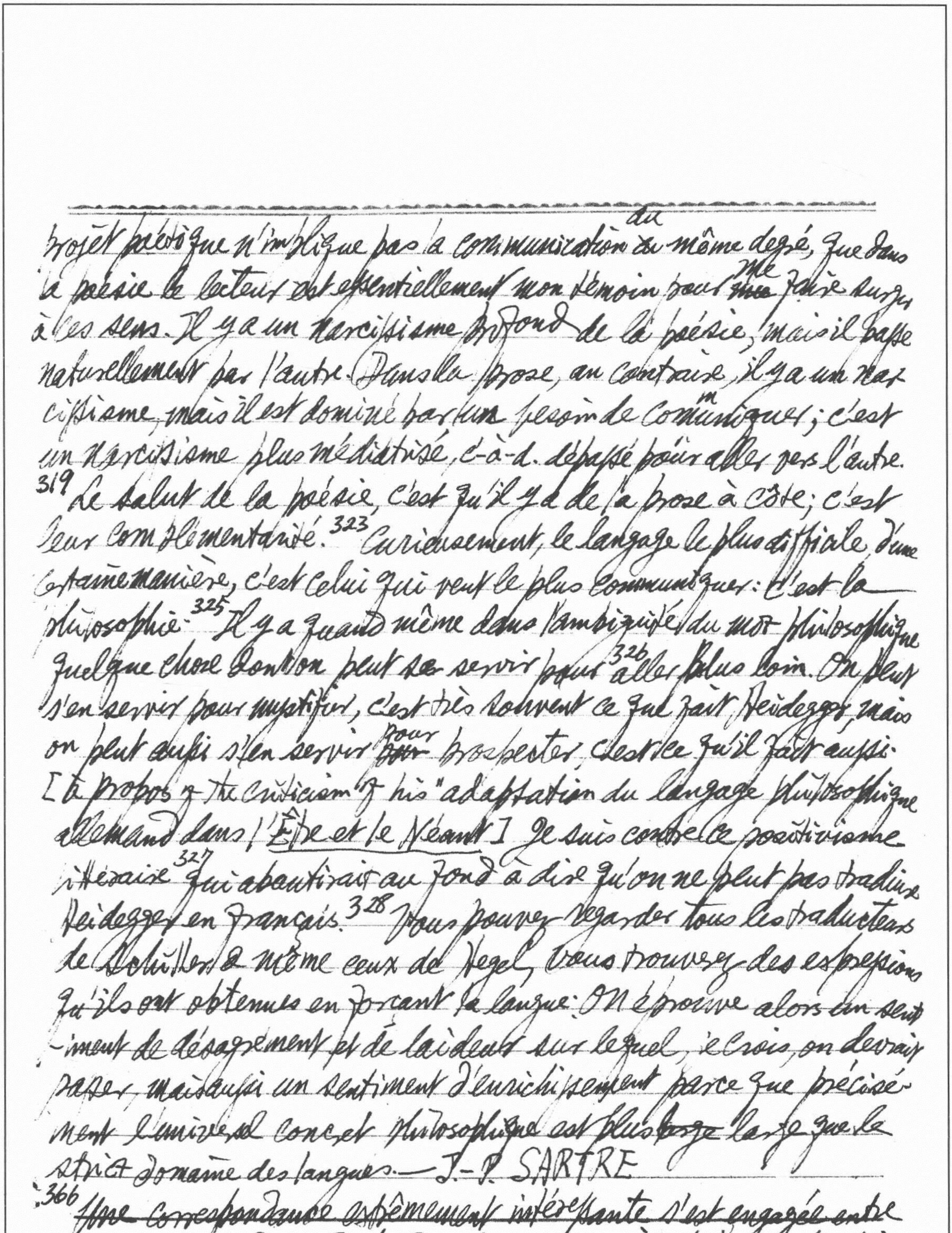
266 Le Cardinal Du Perron: "La langue Françoise ne réüssit pas en Comedie comme faict l'Italienne...; la langue Italienne est fort propre pour les choses d'amour, à cause de la quantité de diminutifs qu'elle possède, et est propre à représenter quelque chose plus petite qu'elle n'est; au contraire l'Espagnolle est fort propre [267] pour les rodomontades et pour représenter les choses plus grandes qu'elles ne sont; la Françoise tient le milieu, et est celle d'entre toutes qui représente le mieux les choses telles qu'elles sont: elle est fort propre pour l'histoire, la controverse, la Théologie et pour représenter les affaires d'Estat" (*Perroniana*, 1669, Genève, p. 192).

300 Artaud: "La conscience générale de la société pour le punir de s'être arraché à elle, le suicida" (*Van Gogh, le suicidé de la société*);

*cf Thomas A. Sebeok, ed. *Style in Language*, p.83-4; Leopardi, *Zibalone* ed. F. Flora, II, p.1044.
§ cf *Encounter*, Jan. 1966, p.33.

Michaux:
^"Le chef de l'Etat s'engage avec véhémence dans son discours, avec véhémence mais en chemise" (*Voyage en Grande Garabagne*); Breton et Éluard: "Le jour et la nuit vont être à la gare" (*L'immaculée Conception*). Si ces phrases n'étaient pas signées par des grands poètes d'aujourd'hui tout honnête professeur de français aurait cru de son devoir de corriger en rouge les fautes de grammaire qu'elles comportent.301 Curieusement, la plupart les figures rhétoriques désignent des déviations linguistiques; au lieu de collaborer étroitement la rhétorique et le bon usage entretiennent des relations plutôt hostiles.* Par exemple la paronomase: rapprocher deux mots différents dans leurs sens mais proches phoniquement peut provoquer des confusions. Les poètes se permettent parfois d'enfreindre les règles de la grammaire. 303 Ces "effets de style" ne pourraient pas exister s'ils ne s'opposaient pas à une norme, à une usage établi.305 La langue poétique est non seulement étrangère au bon usage, elle en est l'antithèse — T. TODOROV.

310 Il y a ceux qui expliquent, qui montrent les choses, qui écrivent pour désigner les objets, qui sont des *écrivants*, mais il y a ceux qui écrivent pour que le langage en lui-même se manifeste, ce sont des *écrivains*§ Je pense qu'on ne peut pas être écrivain sans être écrivant et écrivant sans être écrivain.312 Au fond je pense que rien n'est inexprimable à la condition d'inventer l'expression; mais inventer l'expression, ca ne veut pas dire inventer la grammaire, ni inventer les mots. 318 Dans la prose, il y a réciprocité; dans la poésie, je pense que l'autre sert uniquement de révélateur. Je crois que le



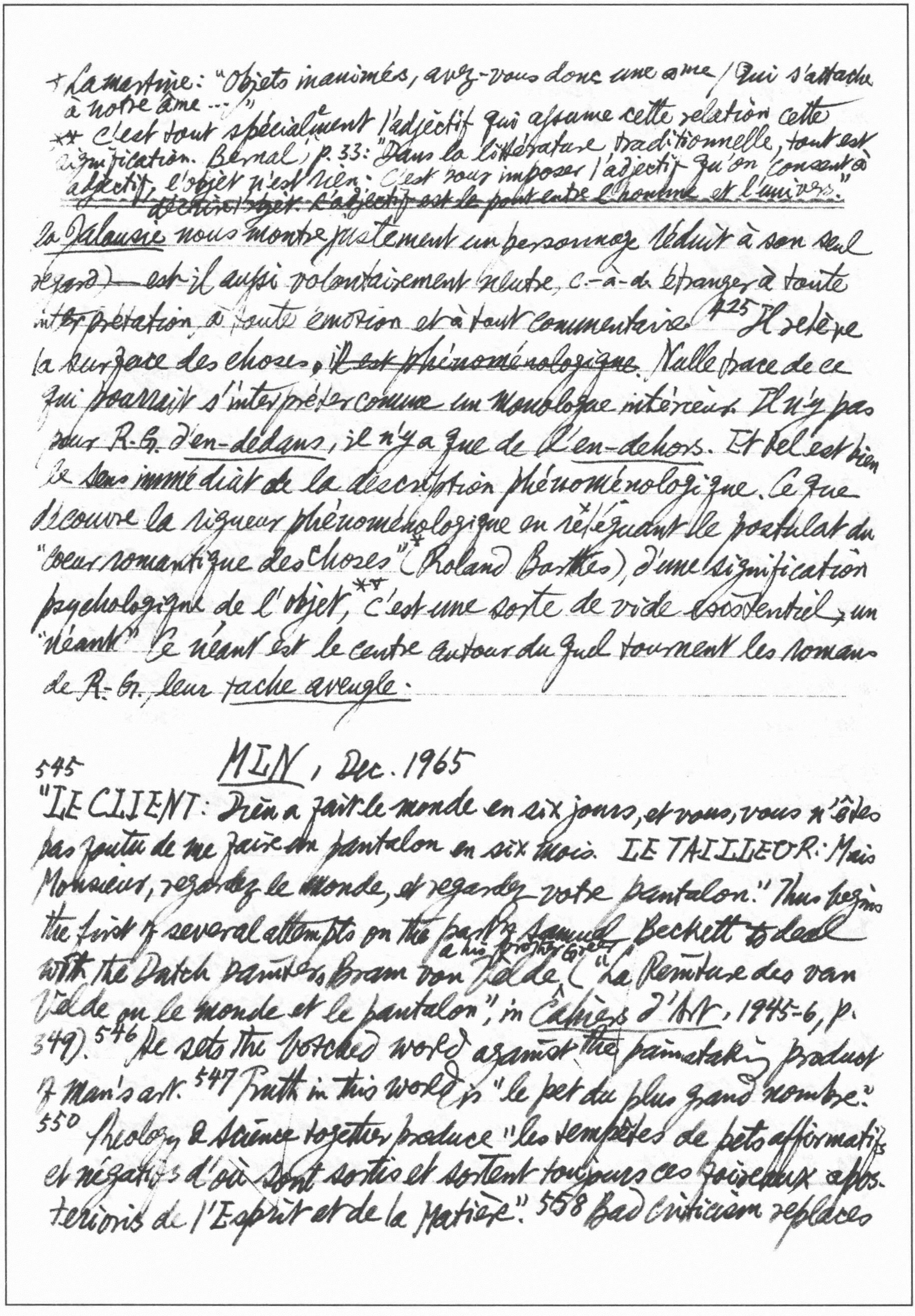
projet poétique n'implique pas la communication ~~au~~ du même degré, que dans la poésie le lecteur est essentiellement mon témoin pour ~~me~~ me faire surgir à ces sens. Il y a un narcissisme profond de la poésie, mais il passe naturellement par l'autre. Dans la prose, au contraire, il y a un narcissisme, mais il est dominé par un besoin de communiquer; c'est un narcissisme plus médiatisé, c-à-d. dépassé pour aller vers l'autre. 319 Le salut de la poésie, c'est qu'il y a de la prose à côté; c'est leur complémentarité. 323 Curieusement, le langage le plus difficile, d'une certaine manière, c'est celui qui veut le plus communiquer: c'est la philosophie. 325 Il y a quand même dans l'ambiguïté du mot philosophique quelque chose dont on peut se servir pour 326 aller plus loin. On peut s'en servir pour mystifier, c'est très souvent ce que fait Heidegger, mais on peut aussi s'en servir ~~pour~~ pour prospecter, c'est ce qu'il fait aussi. [à propos of the criticism of his "adaptation du langage philosophique allemand dans l'Être et le Néant] Je suis contre le positivisme littéraire 327 qui aboutirait au fond à dire qu'on ne peut pas traduire Heidegger en français. 328 Vous pouvez regarder tous les traducteurs de Schiller et même ceux de Hegel, vous trouverez des expressions qu'ils ont obtenues en forçant la langue: on éprouve alors un sentiment de désagrément et de laideur sur lequel, je crois, on devrait passer, mais aussi un sentiment d'enrichissement parce que précisément l'univers du concept philosophique est plus ~~large~~ large que le strict domaine des langues. — J.-P. SARTRE

366 ~~Une correspondance extrêmement intéressante s'est engagée entre~~ Romain Rolland et Richard Strauss au sujet de l'accentuation

* R-M. Albérès, L'Aventure intellectuelle du 20e siècle, 3rd ed. p. 385 ff.

dans la langue française. Rolland: "Nous n'avons pas une seule façon d'accentuer un mot, une fois pour toutes… 'Je ne peux pas le dire" (si c'est de l'obstination); 'Je ne peux pas le dire' (s'il y a vraiment impossibilité), ou 'Je ne peux pas le dire' (si le personnage est fatigué de répondre…)… Quand vous avez une accentuation à me demander, dites-moi la phrase toute entière" (R. Strauss et R. Rolland, Correspondance, pp. 45-89). Maurice Grammont: "L'accent n'appartient pas au mot, mais au groupe… 'un lieutenant' est accentué sur nant; 'un lieutenant-colonel' est accentué sur nel et n'a pas d'accent sur nant… De même: la misère — la misère noire; les champs — les Champs-Élysées; le jardin — le Jardin des Plantes. De plus, un 'accent d'insistance' vient parfois s'ajouter à l'accent rythmique'.. l'accent rythmique est attendu, normal… L'accent d'insistance met vivement en relief le mot qui le porte. La syllabe insistante surprend; elle fait un contraste puissant avec ce que l'on attend" (Traité de Prononciation française, 1963, pp. 141-2). "Le noble n'est plus fier du sang de ses ancêtres; Mais il le prostitue au fond d'un mauvais lieu" (Musset, Rolla).

424 Pour Olga Bernal (Alain Robbe-Grillet: Le Roman de l'Absence, Gallimard), le premier roman les Gommes est-il précisément le "roman de la liquidation". Elle se propose de situer l'oeuvre de R.-G. dans son "monde" propre, monde sans archétypes, sans héros, sans points d'appui. Son roman se fonde essentiellement sur le découpage objectif que le regard opère sur le fond neutre de la réalité.* Et le regard lui-même — du romancier, ou du personnage



+ Lamartine: "Objets inanimés, avez-vous donc une âme / Qui s'attache à notre âme ... /"

** C'est tout spécialement l'adjectif qui assume cette relation cette signification. Bernal, p. 33: "Dans la littérature traditionnelle, tout est adjectif, l'objet n'est rien. C'est pour imposer l'adjectif qu'on consent à décrire l'objet. L'adjectif est le pont entre l'homme et l'univers."

La Jalousie nous montre justement un personnage réduit à son seul regard — est il aussi volontairement neutre, c.-à-d. étranger à toute interprétation, à toute émotion et à tout commentaire.[425] Il reste à la surface des choses, ~~il est phénoménologique~~. Nulle trace de ce qui pourrait s'interpréter comme un monologue intérieur. Il n'y a pas pour R-G. d'en-dedans, il n'y a que de l'en-dehors. Et tel est bien le sens immédiat de la description phénoménologique. Ce que découvre la rigueur phénoménologique en reléguant le postulat du "coeur romantique des choses"* (Roland Barthes), d'une signification psychologique de l'objet,** c'est une sorte de vide essentiel, un "néant". Le néant est le centre autour duquel tournent les romans de R.-G., leur tache aveugle.

MLN, Dec. 1965

545 "LE CLIENT: Dieu a fait le monde en six jours, et vous, vous n'êtes pas foutu de me faire un pantalon en six mois. LE TAILLEUR: Mais Monsieur, regardez le monde, et regardez votre pantalon." Thus begins the first of several attempts on the part of Samuel Beckett to deal with the Dutch painters, Bram van Velde & his brother Geer ("La Peinture des van Velde ou le monde et le pantalon", in Cahiers d'Art, 1945-6, p. 349). 546 He sets the botched world against the painstaking product of Man's art. 547 Truth in this world is "le pet du plus grand nombre." 550 Theology & Science together produce "les tempêtes de pets affirmatifs et négatifs d'où sont sortis et sortent toujours ces zoiseaux a posterioris de l'Esprit et de la Matière". 558 Bad criticism replaces

*cf. A. Gide: "Ce qu'ils veulent, c'est un critère qui leur permette de ne pas avoir de goût pour juger." (quoted in R. Bayer, Traité d'Esthétique, p. 244).

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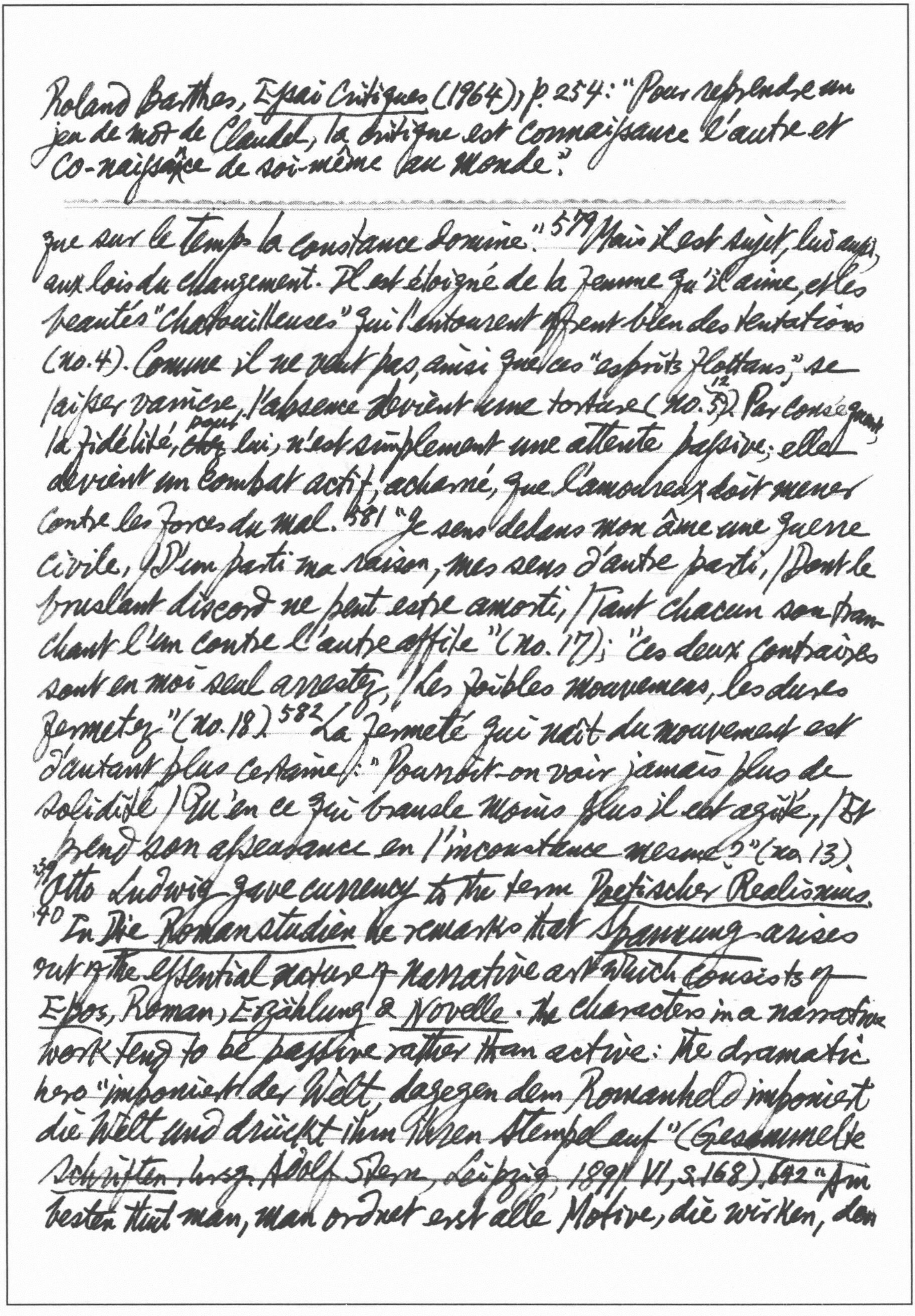
the painting with itself." "Ils vont le charger, le noircir, de la seule vie qui compte, celle des bipèdes sans plumes. Il finira par en crever. Peu importe. On le rafistolera. On le rabibochera. On le cachera le sexe et on lui soutiendra la gorge. On lui foutra un gigot à la place de la fesse". The pest of criticism is a "hystérectomie à la $\overset{\text{pincette}}{\text{truelle}}$", a gross operation that kills the capacity of the work to radiate its magic. 559 "L'impossible est fait... pour qu'il [l'amateur] accepte à priori, pour qu'il rejette à priori, pour qu'il cesse de regarder, pour qu'il cesse d'exister, devant une chose qu'il aurait pu simplement aimer, ou trouver moche, sans savoir pourquoi." The amateur will say to himself after a visit to the Louvre: "J'suis resté trois minutes devant le sourire du Professeur Pater, à le regarder." The "Mona Lisa" will have vanished behind a verbal veil.* 561 The symbol of the flight of time is the "jet d'urine".

576 C'est un univers instable, en constant mouvement, nous est révélé par Jean de Sponde dans les Sonnets d'Amour. Cf. La terre est "pesée" sur les eaux et fondée sur les vents; le monde n'est que spectacle de "maux coulans, soufflans de tous cotés". De leurs conquêtes César et Alexandre ne laissent "mémoire qu'en la cendre" (no. 2). 577 Aux images de fluidité, Sponde oppose celle de la solidité: à l'exemple de la terre, qui demeure stable bien que fondée sur eaux et vents, son amour sait trouver "sa constance au milieu de ces légèretez" (no. 1). Solidité et pesanteur (no. 7, 10, 13, 18, 22). "Et si le temps domine encor sur nos désirs / Faisons



Roland Barthes, *Essai Critiques* (1964), p. 254: "Pour reprendre un jeu de mot de Claudel, la critique est connaissance l'autre et co-naissance de soi-même au monde."

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que sur le Temps la constance domine."[579] Mais il est sujet, lui aussi, aux lois du changement. Il est éloigné de la femme qu'il aime, et les beautés "chatouilleuses" qui l'entourent offrent bien des tentations (no. 4). Comme il ne peut pas, ainsi que ces "esprits flottans," se laisser vaincre, l'absence devient une torture (no. 5)[12]. Par conséquent la fidélité, ~~chez~~ pour lui, n'est simplement une attente passive; elle devient un combat actif, acharné, que l'amoureux doit mener contre les forces du mal.[581] "Je sens dedans mon âme une guerre civile, / D'un parti ma raison, mes sens d'autre parti, / Dont le bruslant discord ne peut estre amorti, / Tant chacun son tranchant l'un contre l'autre affile" (no. 17); "Ces deux contraires sont en moi seul arrestez, / Les foibles mouvemens, les dures fermetez" (no. 18).[582] La fermeté qui naît du mouvement est d'autant plus certaine: "Pourroit-on voir jamais plus de solidité / Qu'en ce qui branle moins plus il est agité, / Et prend son asseurance en l'inconstance mesme?" (no. 13).

[39] Otto Ludwig gave currency to the term *Poetischer Realismus*.

[40] In *Die Romanstudien* he remarks that *Spannung* arises out of the essential nature of narrative art which consists of *Epos*, *Roman*, *Erzählung* & *Novelle*. The characters in a narrative work tend to be passive rather than active: the dramatic hero "imponiert der Welt, dagegen dem Romanheld imponiert die Welt und drückt ihm ihren Stempel auf" (*Gesammelte Schriften*, hrsg. Adolf Stern, Leipzig, 1891, VI, S. 168). 692 "Am besten thut man, man ordnet erst alle Motive, die wirken, den

ganzen objektiven Zusammenhang nach Zeit und Kausalnexus. Also die ganze Begebenheit in ihrer objektiven Folge. Dann arrangiert man nach den Gesetzen der Spannungserweckung und Steigerung" (S.106). A story must excite the reader & hold him in suspense; but when suspense slackens, as it inevitably must from time to time, the details must be sufficiently interesting in themselves to carry the reader along until such time as suspense again begins to build up: "Es muß für Spannung im allgemeinen gesorgt sein an jedem einzelnen Stellchen und zugleich für Interesse des Details. Die Spannung auf das, was kommen muß, muß sich beständig in Interesse am Detail verwandeln, und wo dieses nachläßt, wiederum jene Spannung wirken" (S.75) There are two main complementary types: Spannung der Neugierde & Spannung der Teilnahme. The former consists in whetting the ~~ex~~ reader's curiosity: "Was geschieht? Wen betrifft es? Wie ist er? Sodaß wir ihm Glück wünschen oder nicht?" etc. (S.104). It depends on a feeling of mystery whereas the latter requires familiarity: the readers becomes familiar with the characters & identifies himself with them.[643] "Erst wird unsre Neugier gespannt; indem diese befriedigt wird, nehmen wir Partei, wird unsere Teilnahme für oder wider die Personen erregt. Dazu tragen die Gründe ihres Handelns und ihre Zwecke bei. Sowie wir diese wissen, entsteht die Spannung, wird der Zweck erreicht werden oder nicht? Wir fürchten oder hoffen" (S.105). The basic law is "nie den geraden Weg zu gehen, weder in dem Arrangement des Vorganges noch in

*cf Valéry, Cahiers, III, 433: "Une grande erreur est de confondre [le monde avec] un système de notations et les conventions qu'on y introduit pour simplifier le monde et l'écrire".

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der Ausführung, und das bis zum einzelnen Satze herab, wenn er einen längeren, gewundenen, aber schönern und unterhaltendern Weg weiß" (S. 184). Ludwig considers Dickens exemplary in this respect of "Behaglichkeit" (consideration of the reader's sense of well-being): 644 "selbst das Unbehagliche weiß er so behaglich zu schildern." Ludwig's own novel Zwischen Himmel und Erde illustrates both types of Spannung.

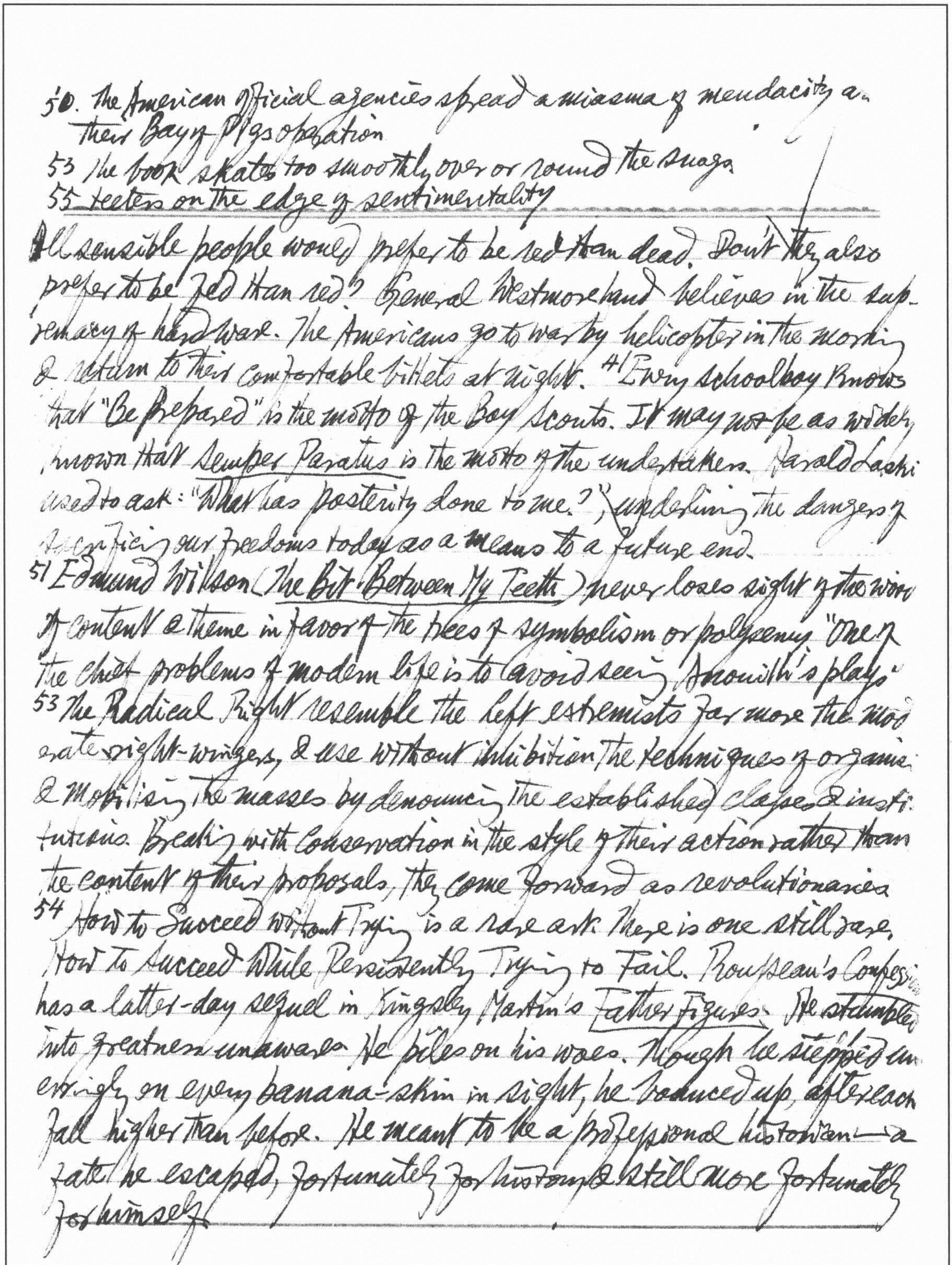
Aut Aut, Nov. 1965

68 Whitehead: "the fallacy of misplaced concreteness": certe operazioni conoscitive, per es. la riduzione della realtà a categorie quantitativamente riscontrabili e controllabili, operazioni in sé valide perché coscienti della propria funzione astrattiva, hanno rovesciato, nell'occultamento suffocazion della propria origine, il loro senso — esse, l'astratto, si presentano come il solo concreto. 69 L'esperienza concreta, il mondo del fedi, rimane quello che è nonostante ogni costruzione scientifica: esso è il terreno originario, il mondo realmente esperito ed esperibile della nostra vita. Questo mondo originario dell'esperienza è nascosto dai concetti esatti della scienza che si sovrappongono all'esperienza stessa. "L'oggetto di ogni scienza è un'astrazione rispetto agli full concrete happenings of nature" (Modes of Thought, 1956, p. 196) Dimenticando questa operazione astrattiva e sostituendo l'astrazione al concreto, cadiamo nella concretezza mal posta.* Ne è un esempio la distinzione tra qualità primarie e secondarie (see Science & the Modern World).

70 Per errore, abbiamo scambiato le nostre astrazioni, le qualité primarie, per ~~ess~~ concrete realtà e crediamo che percezione sia matematizzabile in modo esaustivo. Il *metodo* usato per discriminare all'interno della molteplicità dell'esperienza certe costanti, certe leggi, certe relazioni, si è trasformato in *concezione metafisica* della realtà. Anche Marx, in un passo della *Sacra Famiglia* accenna a questa riduzione del mondo sensibile. A proposito di Hobbes scrive: "La sensibilità perde il suo fiore *und wird zur abstrakten Sinnlichkeit des Geometres*." 71 L'uomo come ente economico, "un'edizione semplificata della natura umana" (*The Adventures of Ideas*), deriva della concretezza mal posta.

New Statesman 14 Jan. 1966.

35 He knows the Department's reputation as a political graveyard but is likely to survive it (or rather will not be there long enough to catch anyth. fatal. He appointed a three-man brains trust. Therapeutic abortion should be made available to girls made pregnant by rape. 36 Nehru had a down on Chavan, but the war with Pakistan has put him back in the public eye. 37 General De Gaulle is still No. I but nobody knows who No. 2 is. 38 *Schistosoma* is perhaps a more vicious oppressor of the Africans than the White Man. The pharmaceutical firm CIBA in Basle has developed a drug to cure bilharzia — "Ambilhar." It took the paper 4 days to dig out ~~then~~ the results & shoot down the scare-mongering allegations with facts. 40 The fierce puritan ethic of China's leaders, forged over decades of war & privation, has led to a confusion of ends & means



50. The American official agencies spread a miasma of mendacity a
their Bay of Pigs operation

53 The book skates too smoothly over or round the snags

55 teeters on the edge of sentimentality

All sensible people would prefer to be red than dead. Don't they also prefer to be fed than red? General Westmoreland believes in the supremacy of hardware. The Americans go to war by helicopter in the mornin & return to their comfortable billets at night. 41 Every schoolboy knows that "Be Prepared" is the motto of the Boy Scouts. It may not be as widely known that *Semper Paratus* is the motto of the undertakers. Harold Laski used to ask: "What has posterity done to me?", underlining the dangers of sacrificing our freedoms today as a means to a future end.

51 Edmund Wilson (*The Bit Between My Teeth*) never loses sight of the woo of content & theme in favor of the trees of symbolism or polysemy. "One of the chief problems of modern life is to avoid seeing Anouilh's plays."

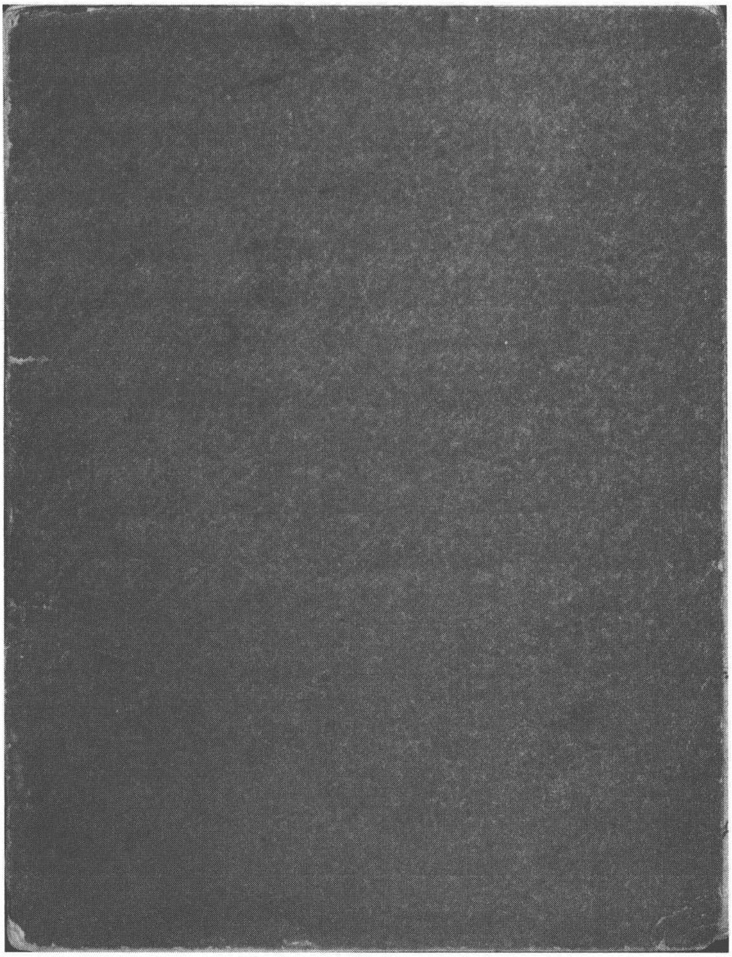
53 The Radical Right resemble the left extremists far more than mod erate right-wingers, & use without inhibition the techniques of organi & mobilising the masses by denouncing the established classes & institutions. Breaking with Conservatism in the style of their action rather than the content of their proposals, they come forward as revolutionaries

54 How to Succeed without Trying is a rare art. There is one still rarer, How to Succeed While Persistently Trying to Fail. Rousseau's Confessi has a latter-day sequel in Kingsley Martin's *Father Figures*. He stumbled into greatness unawares. He piles on his woes. Though he stepped unerringly on every banana-skin in sight, he bounced up, after each fall higher than before. He meant to be a professional historian — a fate he escaped, fortunately for history & still more fortunately for himself

56 Literature has been hustled out of its old positions by other popular arts; it defers to the directness & adaptability of the visual arts in a way that could hardly have been anticipated when Mrs Q. D. Leavis was dropping some disparaging references to the cinema in her Fiction & Reading Public. The visual arts not only make a more immediate impact; they make one impact after another a great deal faster than anything that has to be read.

60 ~~The~~ Working-class men use 4-letter words in male society but not in mixed; the reverse applies to middle-class men. When the middle classes take salt they put it in a little pile at the side of the plate; the working class sprinkle it all over their meal. Meal after work, WC call it Tea, MC Supper, unless away from home, then dinner. Time of starting work: WC still adverse to later start than 7.30 a.m., MC not earlier than 9.0, or 10.0 for Top Status (known to WC as Fancy Hours). WC always well dressed, particularly at weekends; MC ostentatiously shabby — particularly at weekends.

No.197



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1. *T.L.S.*, *Encounter*, *New Statesman*, *MLR*, *Vie & Langage*, etc.
2. *Thesaurus of Quotations*
3. A. W. Schlegel, *Kritische Schriften und Briefe*, Bd. I.
4. Andrea de Nerciat, *L'oeuvre* (continued from the vol. containing *Le Moyen Age Fantastique*, etc.)
5. Victor Hugo, *Oeuvres Poétiques Complètes*.

TLS August 12, 1965

691 ~~To~~ Among the Arabs, homosexuality was more of a diversion than a perversion. 692 Cecil Beaton's *the Years Between* takes us on through the Second World War & up in the world. The World became *his* world, & Society was enlarged to embrace society. 695 The Germans seemed to "have it good" between 1933 & 1939. 697 Prof. Cleanth Brooks, now in London as cultural attaché at the American Embassy

TLS. Jan. 2, 1964

2. In a letter dated Dec. 13, 1913, Oswald Spengler asserts that whoever seeks to create something enduring must feel within himself "eine Art von Tragik". 19 yrs later, he concludes *Man & Technics* on a specific tragic note: "Every high Culture *is* a tragedy. The ~~whole~~ history of mankind *as a whole* is tragic". Faustian man was to die at his post, "like that Roman soldier whose bones were found in front of a door in Pompeii", still on guard, without hope, without ~~[illegible]~~ rescue. The coming catastrophe would be "greater than anything Shakespeare or Aeschylus ever imagined." 3 The principal weakness of any espionage system is that demand creates supply. 9 The attacked writers went through the usual motions: Yevtushenko humbled himself upon the rostrum & Aksenov made good resolutions in the magazine *Yunost*. Other writers departed from Moscow on penitential journeys.

T.L.S. Jan. 9, 1964

19 The Victorians wanted devastating certainties to shore up their insecurity where traditional props had been loosened or knocked away. Clough advised J. C. Shairp to read Dante: "It will burn out your rose-water, old boy." He himself used lean & muscular language & was indebted, as W. H. Houghton points out, to *the*

Wagnerian influence is readily admitted for expendable minor figures like Poetry of Clough), untypically for the period, to Dryden & the 18th Century.
25 Mussolini was a would-be intellectual with a small supply of potted wisdom. 27 As an historian Pieter Geyl comes at the opposite end of the spectrum from Spengler. Awed felicitations to R. Conquest for being "not unheard of" by Dame Edith Sitwell!
28 George MacBeth, The Penguin Book of Sick Verse. "The extreme situation—as lust or as death, as torture or as orgasm—is always waiting in the wings.... I hope to restore faith in the value of poetry as what Wittgenstein called "a means of showing the fly the way out of the fly-bottle"." His sense of humour shows at its oddest in the section entitled Sick Jokes. Among these are Hood's "The Dream of Eugene Aram", the ballads "Lord Randall" & "Edward, Edward". This is sick & where are the jokes?
29 Porfirio Díaz's old maxim about Mexico: "So far from God, so near to the United States." 30 Infant mortality has dropped with a perpendicular suddenness. 34 Footnotes or backnotes? So far as the publisher is concerned the reader can be damned—witness the following footnote in a French book: "Nous nous excusons auprès des lecteurs qui aiment prendre aisément connaissance des notes, de les obliger à se reporter en fin d'article, pp. 29-31."

TLS, Jan. 16, 1964 Leitmotiv

40 Wagner's greatest psychological innovation was the use of the Leitmotif the one characteristic theme that is always the same yet never the same. Léon Guichard: "Il y aurait entre l'oeuvre de Proust et celle de Wagner deux points communs: l'unité dans la composition et l'usage des Leitmotive" (La Musique et les Lettres en France au temps du Wagnérisme*

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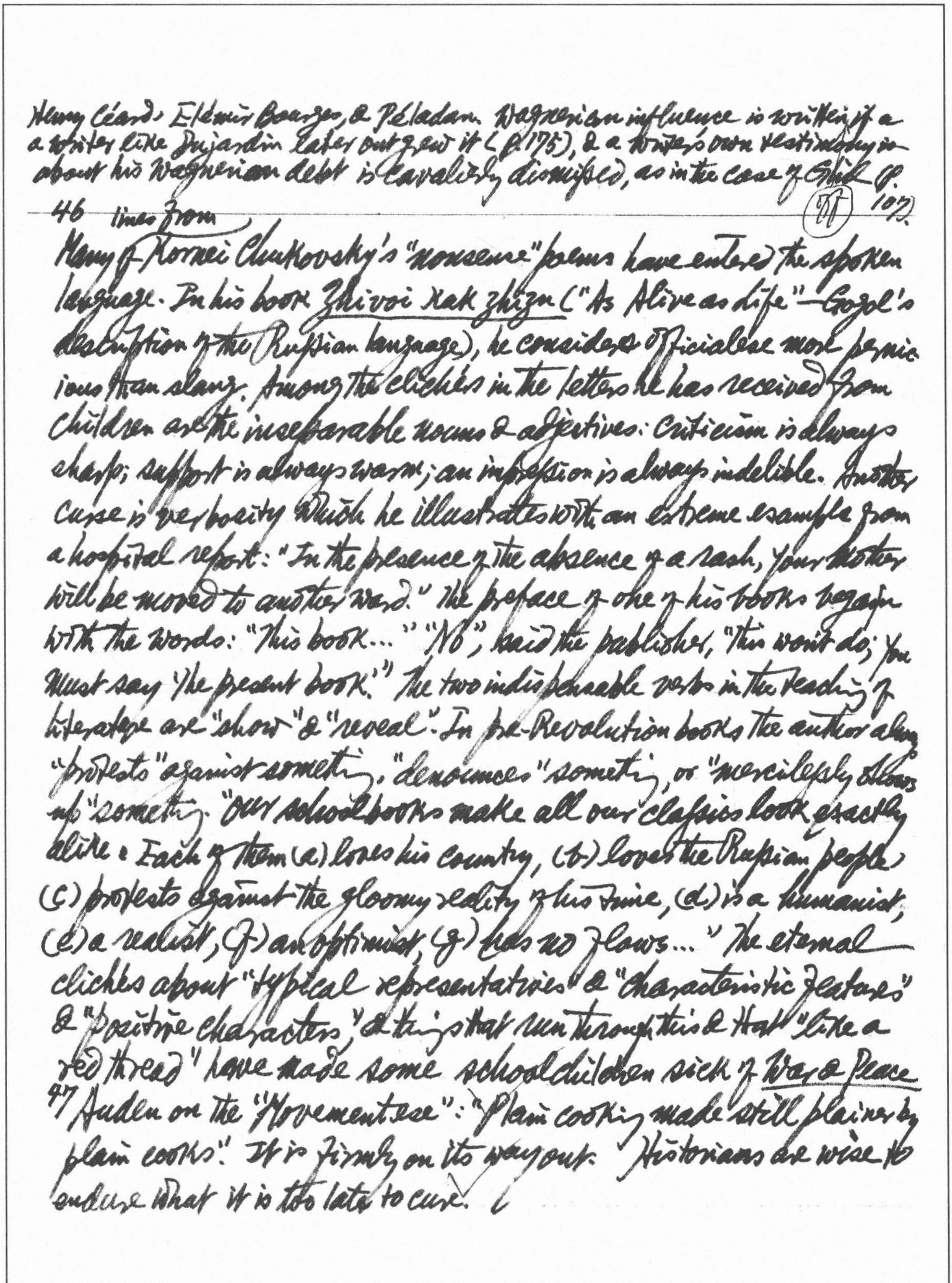
* Kurt Jäckel's erudite Richard Wagner in der französischen Literatur, 2 vols (1931-) overstates his case. Guichard's book is really conceived as a reply to Jäckel, & counters Jäckel's Wagnerian enthusiasm with French nationalism. He thinks that Debussy can be "opposé glorieusement (et même victorieusement) à Wagner" (pp. 24-5)



Henry Céard, Elémir Bourges, & Péladan. Wagnerian influence is written off if a writer like Dujardin later outgrew it (p. 175), & a writer's own testimony about his Wagnerian debt is cavalierly dismissed, as in the case of Gide (p. 107).

46 lines from

Many of Kornei Chukovsky's "nonsense" poems have entered the spoken language. In his book *Zhivoi kak zhizn* ("As Alive as Life"—Gogol's description of the Russian language), he considers Officialese more pernicious than slang. Among the clichés in the letters he has received from children are the inseparable nouns & adjectives: Criticism is always sharp; support is always warm; an impression is always indelible. Another curse is verbosity which he illustrates with an extreme example from a hospital report: "In the presence of the absence of a rash, your mother will be moved to another ward." The preface of one of his books began with the words: "This book..." "No", said the publisher, "this won't do; you must say 'the present book.'" The two indispensable verbs in the teaching of literature are "show" & "reveal". In pre-Revolution books the author always "protests" against something, "denounces" something, or "mercilessly shows up" something. "Our schoolbooks make all our classics look exactly alike. Each of them (a) loves his country, (b) loves the Russian people, (c) protests against the gloomy reality of his time, (d) is a humanist, (e) a realist, (f) an optimist, (g) has no flaws..." The eternal clichés about "typical representatives" & "characteristic features" & "positive characters," & things that run through this & that "like a red thread" have made some schoolchildren sick of *War & Peace*.

47 Auden on the "Movementese": "Plain cooking made still plainer by plain cooks". It is firmly on its way out. Historians are wise to endure what it is too late to cure.

Roger Garaudy, *D'un réalisme sans rivages*.

Inge & Sten *Hegeler, An ABZ of Love*, tr. David Hohnen (published by Neville Spearman).

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48 Committed to finding areas & incidents common to Dickens & Kafka, Mark Spilka (*D. & K.*) sometimes lapses into the Fluellen method of literary scholarship: "There is a river in Macedon, & there is also a river at Monmouth." If his comparisons are far fetched, they are often worth the carriage

52 Ch. Perelman & Mlle L. Olbrechts-Tyteca, *La Nouvelle Rhétorique: Traité de l'Argumentation* (1958). A selection of Perelman's articles appeared in English in the International Library of Philosophy under the title *The Idea of Justice & the Problem of Argument*. If children are tugging home a big log we give them a good reason for continuing with their task by saying that to give up now would be to waste the effort they have already expended. We argue in favor of tipping the present coachman half a crown by pointing out that this is what we tipped his predecessor. If you call a doctor when you have influenza, then *a fortiori* you should do so when you have pneumonia. None of these arguments is demonstrative in the sense that Euclid's proofs are. Yet they all occur in law, politics, commerce & private life.

53 The only direction in which Burroughs is likely to extend the boundaries of the novel form is towards the public lavatory.

T. L. S., Jan. 23, 1964

61 Education in this country is about to grow as fast as Alice did after swallowing her potion. Vote-catching politicians, with chairs & chancellorships in their gift, make the dons crawl & creep.

a fine disregard of the evidence.

8 He died in 1922 at the age of 38. ** 10 bilaterally symmetrical, amorphous ink-blot patterns, 5 plain & 5 colored, which the subject is required to interpret as best he can.

T. L. S. Jan. 30. 1964

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77 When Hermann Rorschach[8], as a rather isolated young asylum doctor, published in 1921 his book about the use of ink blots as stimuli for imaginative responses that could be a key to personality, he was not originating a new line of inquiry. Since Justinus Kerner's Klecksographie 60 yrs before, the exercise of visual imagination upon blots had been a popular method. In 1895 Binet & Henri had suggested a psychometric use for the method. Rorschach's originality lay in his schema for organising & classifying the responses as a means to recognise personality types, diagnose mental illness & estimate intelligence. The Rorschach test (Formdeutversuch)**, after a few years of neglect, caught on with a vengeance, especially among anthropologists. 81 Samuel Beckett, The Unnameable. Neary, the Cork philosopher under whom Murphy has studied, believes ~~that~~ the "syndrome known as life" see Italian Dict. p. 315 is too diffuse to admit of palliation. For every symptom that is eased, another is made worse. The horse leech's daughter is a closed system. Her quantum of wantum cannot vary." Murphy says to Celia: "I need you, you only want me, you have the whip, you win." "Wisdom consists not in the fulfilment but in the ablation of desire." "In the beautiful Belgo-Latin of Arnold Geulincx: ubi nihil vales, ibi nihil veles." 84 The term "adult" has become a pornographic laissez-passer. A critic lies skulking in wait to snipe at the artist's work.

T. L. S., Feb. 6, 1964

102 Some arts are self-revealing. Writing a novel is pretty well a strip-tease act of the soul. 103 The American title of Maxwell Geismar's book is Henry James & the Jacobites: he has it in both for the Master & for the disciples. He has set a cockshy, with imagination, in order, with veracity, to shoot it down.

→He takes unnecessary pains or pleasure in reiterating..
Diderot: "Oh! Que ce monde-ci seroit une bonne comédie, si l'on n'y faisoit pas un rôle."

T.L.S., Feb. 13, 1964

121
Tropic of Capricorn, a goatish soliloquy on the far side of good & evil, qualifies as the Bible of the Beats. Miller refuses to work & sponges on those people who compromise with existence to the extent of actually earning their living. He has one major interest, which he pursues with all & sundry, day & night, up hill & down dale: this is copulation, referred to more shortly & more concretely by a word with the same initial consonant. His usual dismissive phrase is: "I don't care a f— for". All the episodes, however, go to prove that he is prepared to give everything for that which he uses as such a contemptuous term of comparison. The women do not exist in themselves; they are Anonymous Women in whom Miller, the Male Principle, is burying himself again & again with the blind wriggling persistence of a spermatozoon.
127 Philip Rahv published in the Kenyon Review (1939) the essay that made the now famous distinction between "palefaces" & "redskins" in American literature. 145 accumulation of non-statements. 147 This was a bait & the reviewer is now on the hook.

T.L.S., Feb. 27, 1964

158 The allegorical method enabled readers with a refined moral taste & purified religious faith to enjoy their Homer again without being deterred by Plato's scruples (Werner Jaeger, Early Christianity & Greek Paideia)
161 turned out with the deadly competence of a computer.
162 Wellington's "stiff upper lip" was legendary. "You will never have confidence in yourself till you see others have confidence in you." The account of the Peninsula travels almost like an express train from which the names of flying stations are barely glimpsed

169 *Pace* Prof. R. Hofstadter, author of *Anti-Intellectualism in American Life*, heaven knows—& so, for that matter, must Sir Winston Churchill—that America is not the only country where brilliance can be equated, in high political circles, with unsoundness.

T.L.S., March 5, 1964

185 George J. Firmage's *A Garland for Dylan Thomas*, containing 84 poems by 78 poets, reminds us of how broad-bottomed & capacious that bandwagon was. Stragglers & stragglers elbow each other towards the limelight from the outer edges of the literary scene. Every small poet in Soho or Fitzrovia who drank too much, who was perpetually out of pocket, whose loves & friendships were a set of shrieking squabbles & beery, teary reconciliations, had seen in Dylan Thomas a code hero. In *The Crowning Privilege*, Robert Graves referred to a very sharp little squib which Norman Cameron had written about Thomas: "Who invited him in? / What was he doing here, / That insolent little ruffian, that crapulous lout? / When he quitted a sofa, he left behind him a smear. / My wife says he even tried to paw her about. / What was worse, if, as often happened, we caught him out / Stealing or pinching the maid's backside, he would leer / With a cigarette on his lip & a shiny snout, / With a hint: 'You & I are all in the same *galère*.' / Yesterday we ejected him, nearly by force, / To go on the parish, perhaps, or die of starvation: / As to that, we agreed, we felt no kind of remorse. / Yet there's this check on our righteous jubilation: / Now that the little accuser is gone, of course, / We shall never be able to answer his accusation."

187 In Umberto Morra's *Colloqui con Berenson** the conversations are reduced to *obiter dicta* laid out on a fishmonger's slab: "I falsificatori

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*B. Berenson, *Aesthetics & Art History*, 1948, p. 150: "Let us say that by 'life-enhancement' I mean the ideated identification of ourselves with a person, the ideated participation in an action, the ideated plunge into a state of being, or state of mind, that makes one feel more hopeful, more zestfully alive": cf. *Saggi italiani* 1959, pp. 75 ff.

195: a ghoulash of mystification, silliness & ignorance.

205: a compulsive womaniser.

*Cf J.A. Symonds: "The common defect of all aesthetics is that they raise a yearning which cannot be satisfied by themselves except in creation"; in a letter published

sono in effetto dei critici che non si sono rassegnati ~~dei~~ al loro mestiere espositivo, ma sono andati oltre, fino alla finta creazione*"; "L'originalità è una manifestazione dell'incompetenza". Beneath all his arrogance there was a cancer of self-doubt

188 The "right" in Congress had long been gunning for Krishna Menon who combined an intolerance of fools with the conviction that there were a lot of fools around. T.L.S., March 12, 1964

John Wain in Encounter, June 1974, p.34 on the early collectors of folksongs like Percy: "occasionally the impulse to fabricate overcame the impulse to edit & preserve & edit so completely that the results have been called 'forgeries'"; such prose works of MacPherson & Chatterton etc.

205 Hegel prophesied, as Prof. Edgar Wind says in Art & Anarchy, that "art would no longer be connected, as it had been in the past, with the central energies of man; it would move to the margin, where it would form a wide & splendidly varied horizon. The centre would be occupied by science." "Art has become marginal in our lives while the centre is occupied by science," Prof. Wind repeats. 207 "Two voices are there: one is of the deep, ~~the other~~ and one is of an old half-witted sheep / Which bleats articulate monotony, / ... / And Wordsworth, both are thine" (James Stephen, Lapsus Calami, "Sonnet"). In Hannah Arendt's books, too, utterances of genuine profundity jostle with pronouncements of positively astounding silliness.

210 In Notes of a Native Son, James Baldwin points out the essential dishonesty of two typical white interpretations of Negro experience — Uncle Tom's Cabin & Carmen Jones.

213 G.I. Gurdieff observed, in that basic English which seems to have been a happy equation between linguistic ineptitude & Delphic ambiguity, "Must, dig dog deeper". A wealthy American woman insisted on

~~par~~ by Louis Barthou in the Revue de Deux Mondes, 15 oct. 1920, Taine (to Maupassant, 2 mars 1882) lamented that he was only "un ~~analyste~~ découpeur, un analyste" Cf. R. Lalou, Hist. de la litt. fr. Contemporaine, p.). cf. PMLA, Dec. 1965, p. 474-5 on textual emendation. Alfred de Vigny, Le Journal d'un Poète: "Les amateurs de belles-lettres, race fatale de laquelle veut écrire" (Oeuv. comp., la Pléiade, II, 1387)

Consulting Gurdjieff on a personal problem more proper to the psychoanalyst's sofa or the Marriage Guidance Clinic. Like some wines, some spiritual disciplines cannot travel. The exercises & the dances which Gurdjieff brought from the East to the West went sour in transit & degenerated into a sort of self-regarding gymnastics or spiritual onanism through their secularization.

246 J. G. Riewald, ed. Max in Verse. The Ballade tragique à double refrain ("The King is duller than the Queen") is supposed to have delayed his knighthood for 20 yrs. On George Moore: "That she adored me as the most / Adorable of males / I think I may safely boast. / Dead women tell no tales."

220 A superb salesman who proves to have very little to sell.

T.L.S., March 19, 1924.

228 Mr Alan Dugan, a Yale University poet, published Poems 2 (62 pp.), which contains an elegy on his father: "What a joker, like me: / He came into the womb / where I was, poked around / and spat & left & I / was forced out / wet / into the cold air." 235 Prof Geoffrey Moore mentioned at a cocktail party that he teaches American literature & received the answer "Is there any?"

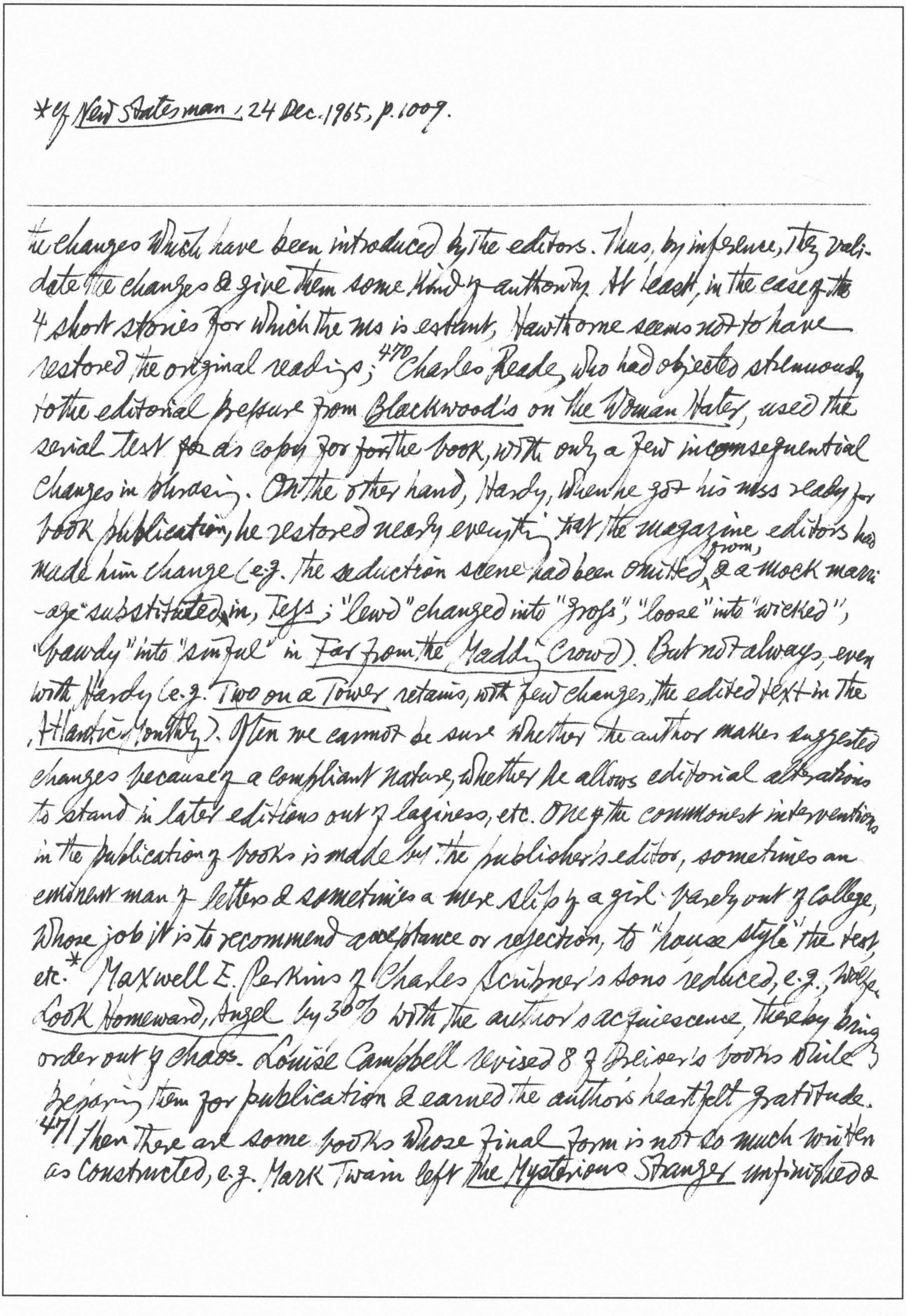
244 Thomas J. Wise included a number of now well-known cuckoo's eggs in that well-filled nest, A Bibliography of Byron.

T.L.S., March 26, 1964

245 Churchill on Wilhelm II: "It was not his fault, it was his fate." 246 Every man's blemishes will look large under the microscope. The Kaiser's Germany was not a block but a mosaic. 247 Nobody in politics today is more highly articulate off the cuff than Harold Wilson. He remains a plump man with a thin man struggling to stay right inside.

PMLA, Dec. 1965

JAMES THORPE, THE AESTHETICS OF TEXTUAL CRITICISM: 465 one mistake by a compositor of Melville's *White-Jacket*—setting "soiled fish of the sea" instead of "coiled fish of the sea"—achieved an adventitious fame some years ago. Various readers have since declared themselves in favor of the error. *Seven Types of Ambiguity* includes discussions of several passages in which Empson found the authorial readings inferior to the revisions which he could make, e.g. he would change Rupert Brooke's "unpassioned beauty" into "impassioned beauty" & deliberately misread "~~Queenly Lily June~~" "Queenly June with a rose in her hair" as "Queen Lily June" etc. (pp. 260-1, 83). 466 Aesthetic objects are of three kinds: works of chance (a painting created when a can of paint is tipped over by the vibration of an electric fan & spills on a canvas, etc), works of nature, & works of art. Everything is an aesthetic object to somebody. 467 An aesthetic object need not be primarily a work of art, e.g., the paintings of Beauty, the chimpanzee at the Cincinnati Zoo. 468 The "novel" by Marc Saporta entitled *Composition No. 1* (1963), which consists of loose printed pages to be shuffled before reading, & many poems written by computer, are examples of aesthetic objects which depend on chance. 469 In many magazines, ~~for exam~~ the editorial practice has been to alter the author's text to suit the policy of the magazine while retaining the author's name. Emerson's peculiarities were edited out of his contributions to the *Dial*. When extracts from *Huckleberry Finn* were printed in the *Century Magazine*, they were carefully altered by the editor R. W. Gilder. When the authors publish their periodical contributions in book form, they very frequently retain



the changes which have been introduced by the editors. Thus, by inference, they validate the changes & give them some kind of authority. At least, in the case of the 4 short stories for which the ms is extant, Hawthorne seems not to have restored the original readings;[470] Charles Reade, who had objected strenuously to the editorial pressure from *Blackwood's* on *The Woman Hater*, used the serial text ~~fo~~ as copy for ~~for~~ the book, with only a few inconsequential changes in phrasing. On the other hand, Hardy, when he got his mss ready for book publication, he restored nearly everything that the magazine editors had made him change (e.g. the seduction scene had been omitted from, & a mock marriage substituted in, *Tess*; "lewd" changed into "gross", "loose" into "wicked", "bawdy" into "sinful" in *Far from the Madding Crowd*). But not always, even with Hardy (e.g. *Two on a Tower* retains, with few changes, the edited text in the *Atlantic Monthly*). Often we cannot be sure whether the author makes suggested changes because of a compliant nature, whether he allows editorial alterations to stand in later editions out of laziness, etc. One of the commonest interventions in the publication of books is made by the publisher's editor, sometimes an eminent man of letters & sometimes a mere slip of a girl barely out of college, whose job it is to recommend acceptance or rejection, to "house style" the text, etc.* Maxwell E. Perkins of Charles Scribner's Sons reduced, e.g., Wolfe's *Look Homeward, Angel* by 30% with the author's acquiescence, thereby bringing order out of chaos. Louise Campbell revised 8 of Dreiser's books while preparing them for publication & earned the author's heartfelt gratitude.[471] Then there are some books whose final form is not so much written as constructed, e.g. Mark Twain left *The Mysterious Stranger* unfinished &

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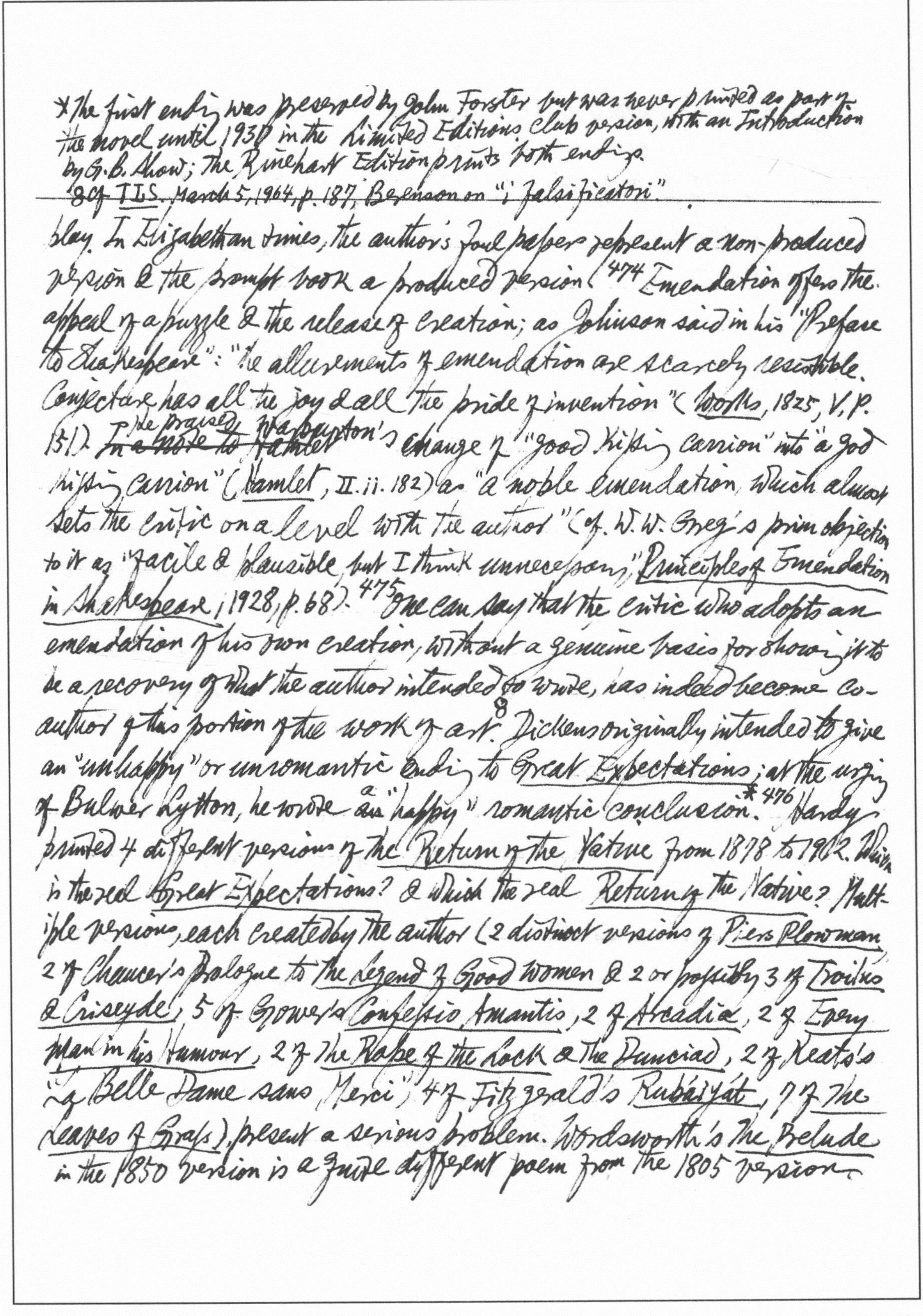
*cf *New Statesman*, 24 Dec. 1965, p. 1009.

A.B. Paine put it together somewhat arbitrarily; Bernard de Fallois reconstructed Proust Jean Santeuil by the use of 70 notebooks & several boxes of torn pages; & this editorial activity results in the embodiment of the editor's intentions in the work of art. Few if any books of any size have ever been printed without mistakes. The editors of the Centenary Hawthorne have sought to minimize this state of affairs by having all proofs read at least 5 times & by 3 or more editors. Proofreading by authors was not usual before the 18th century. Sinclair Lewis wrote to his publisher after he had seen a list of errors & inconsistencies observed by Louis Feipel in Babbitt "O. Henry! This man Feipel is a wonder — to catch all these after rather unusually careful proofreading not only by myself & my wife but also by 2 or 3 professionals!" Misprints often become a permanent part of the text (M.R. Ridley: "The Perpetuated Misprint", TLS, 28 Aug. 1959, p. 495). Sometimes an author prefers the mistakes made by his amanuensis or the printers to his own work, e.g. James Joyce.[472] The rewriting of plays to meet the demands of performance is typical of theatrical practice — witness William Gibson's detailed account of his struggles in revising Two for the Seesaw (The Seesaw Log, 1959, pp. 32, 37, 43, 101, 140); he told of visiting the studio of a painter & envying her because "she was working in a medium where she alone could ruin it. This seemed to me a definition of art" (p. 43). Only a few writers of strong will, fierce independence & eminence, such as Shaw & O'Neill, who have been able to see their work performance in accordance with their own intentions.[472] Thus there are, in theory at least & often in practice, two or more versions of every produced



play. In Elizabethan times, the author's foul papers represent a non-produced version & the prompt book a produced version.[474] Emendation offers the appeal of a puzzle & the release of creation; as Johnson said in his "Preface to Shakespeare": "The allurements of emendation are scarcely resistible. Conjecture has all the joy & all the pride of invention" (*Works*, 1825, V, p. 151). ~~In a note to Hamlet~~ He praised Warburton's change of "good kissing carrion" into "a god kissing carrion" (*Hamlet*, II.ii.182) as "a noble emendation which almost sets the critic on a level with the author" (cf. W. W. Greg's prim objection to it as "facile & plausible, but I think unnecessary," *Principles of Emendation in Shakespeare*, 1928, p. 68).[475] One can say that the critic who adopts an emendation of his own creation, without a genuine basis for showing it to be a recovery of what the author intended to write, has indeed become co-author of this portion of the work of art.[8] Dickens originally intended to give an "unhappy" or unromantic ending to *Great Expectations*; at the urging of Bulwer Lytton, he wrote a "happy" romantic conclusion.*[476] Hardy printed 4 different versions of *The Return of the Native* from 1878 to 1912. Which is the real *Great Expectations*? & which the real *Return of the Native*? Multiple versions, each created by the author (2 distinct versions of *Piers Plowman*, 2 of Chaucer's Prologue to *the Legend of Good Women* & 2 or possibly 3 of *Troilus & Criseyde*, 5 of Gower's *Confessio Amantis*, 2 of *Arcadia*, 2 of *Every Man in his Humour*, 2 of *The Rape of the Lock* & *The Dunciad*, 2 of Keats's "La Belle Dame sans Merci," 4 of Fitzgerald's *Rubáiyát*, 7 of *The Leaves of Grass*), present a serious problem. Wordsworth's *The Prelude* in the 1850 version is a quite different poem from the 1805 version.

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* The first ending was preserved by John Forster but was never printed as part of the novel until 1937 in the Limited Editions Club version, with an Introduction by G. B. Shaw; The Rinehart Edition prints both endings.

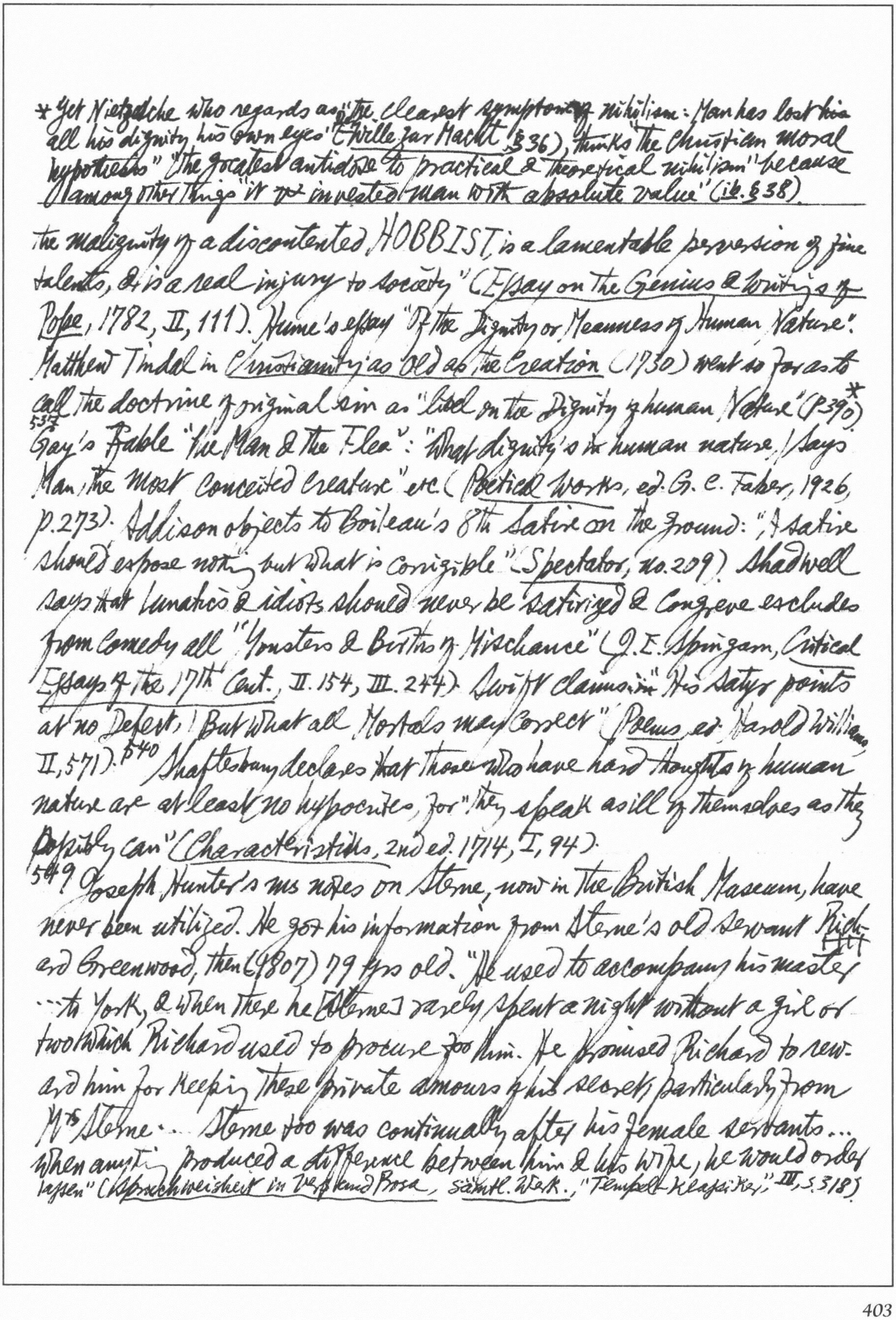
[8] cf. *TLS*, March 5, 1964, p. 187, Berenson on "i falsificatori".

*"Un poème n'est jamais achevé... ~~c'est~~ ~~mais il est abandonné" (Littérature~~ cf C'est toujours un accident qui le termine" (Littérature, p.125). "Un ouvrage n'est jamais achevé... mais abandonné."; cf J.A. Schmoll gen. Eisenwerth, Das Unvollendete als Künstlerische Form, S.155 ff; Goethe, who revised his youthful works a good deal

Tennyson, a devoted, minute & continual reviser, supplies sometimes as many as 15 texts, all different, of his poems. 477 The question people commonly address is "Which is the best version?" 479 The taste for making endless revisions is an occupational disease; "a work is never complete — but abandoned" (* ~~Aug Mallarmé~~"). Yeats was an inveterate reviser because he was always trying to make his poems contemporaneous with his self as a changing human being: "The friends that have it I do wrong / When ever I remake a song, / Should know what issue is at stake: / It is myself that I remake". 480 Henry James supplied multiple versions of the novels he "revised" for the Definitive New York ed. 481 The dictum, "By 'best text' I mean the text that represents the poet's own choice among variants of the poem" should not be allowed to pass unchallenged. For it is much like saying that an author's last poem (or novel, or play) is, as a general rule, his best one; it may be, & it may not be.

535 Satires on man fell into general disfavour in the first half of the 18th century & were censured as libels on the "dignity of human nature". Boileau's 8th Satire was the leading example of the genre; the best known imitations were Rochester's "Satyr against Mankind", Samuel Butler's "Satyr upon the Weakness & Misery of Man". Joseph Warton: "That Rochester should write a satire on Man, I am not surprised; it is the business of the libertine to degrade his species, & debase the dignity of human nature, & thereby destroy the most efficacious 536 incitements to lovely & laudable actions: but that a writer of Boileau's purity of manners, should represent his kind in dark & disagreeable colours as he has done, with all

(e.g. Götz von Berlichingen) — not always to their advantage (cf F. Strich, Kunst und Leben, S.32-3); yet says "vom eigentlich Produktiven ist niemand Herr, und sie müssen es alle nur so gewähren lassen



*Yet Nietzsche who regards as "the clearest symptom of nihilism: Man has lost his all his dignity his own eyes" (Wille zur Macht, §36), thinks the Christian moral hypothesis" "the greatest antidote to practical & theoretical nihilism" because among other things "it has invested man with absolute value" (ib. §38).

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the malignity of a discontented HOBBIST, is a lamentable perversion of fine talents, & is a real injury to society" (Essay on the Genius & Writings of Pope, 1782, II, 111). Hume's essay "Of the Dignity or Meanness of Human Nature". Matthew Tindal in Christianity as Old as the Creation (1730) went so far as to call the doctrine of original sin as "libel on the Dignity of human Nature" (P.390)*

537 Gay's Fable "The Man & the Flea": "What dignity's in human nature, / Says Man, the most conceited creature" etc. (Poetical Works, ed. G. C. Faber, 1926, p. 273). Addison objects to Boileau's 8th Satire on the ground: "A satire should expose nothing but what is corrigible" (Spectator, no. 209). Shadwell says that lunatics & idiots should never be satirized & Congreve excludes from comedy all "Monsters & Births of Mischance" (J. E. Spingarn, Critical Essays of the 17th Cent., II. 154, III. 244). Swift claims in "His Satyr points at no Defect, / But what all Mortals may Correct" (Poems ed. Harold Williams II, 571). 540 Shaftesbury declares that those who have hard thoughts of human nature are at least no hypocrites, for "they speak as ill of themselves as they possibly can" (Characteristicks, 2nd ed. 1714, I, 94).

549 Joseph Hunter's ms notes on Sterne, now in the British Museum, have never been utilized. He got his information from Sterne's old servant Richard Greenwood, then (1807) 79 yrs old. "He used to accompany his master ... to York, & when there he [Sterne] rarely spent a night without a girl or two which Richard used to procure for him. He promised Richard to reward him for keeping these private amours of his secret, particularly from Mrs Sterne ... Sterne too was continually after his female servants ... When anything produced a difference between him & his wife, he would order lassen" (Spruchweisheit in Vers und Prosa, sämtl. Werk., "Tempel-Klassiker," III, S. 318)

1022. lack of lavatory in multi-occupation houses.

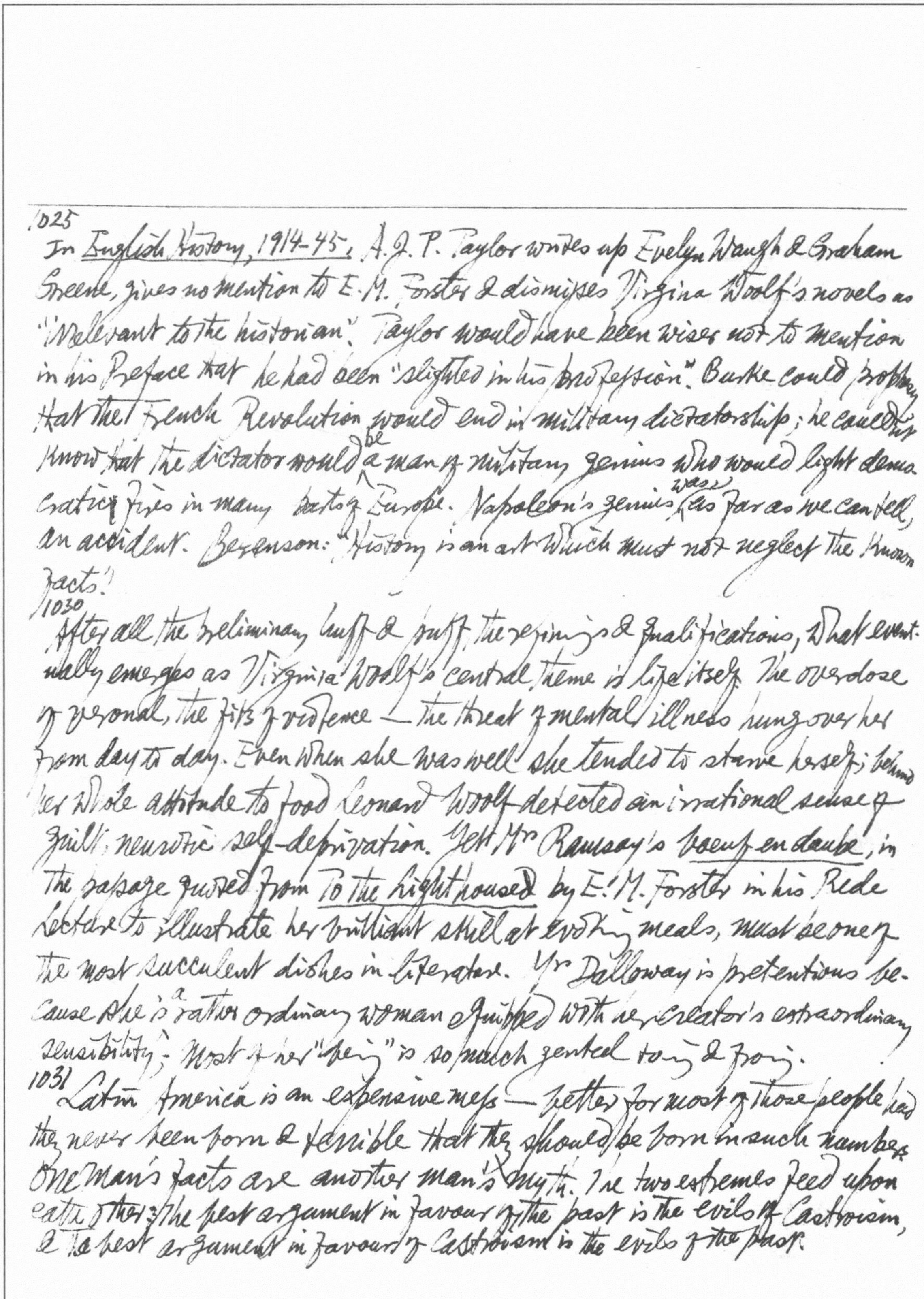
Richard to bring out his horse, & they would go together to York, where he soon lost all his [cares] in the arms of some more blooming beauty."[551] Elizabeth Montagu, the cousin of Mrs Sterne, said that Sterne had been a "great rake" but that, being "japanned & married," he had "varnished his character" (W. L. Cross, *The Life & Times of Laurence Sterne*, new ed., 1925, I. 48). Sterne "lived in a society where the 7th commandment was the most inconvenient & where no discredit fell upon a man if he broke it" (II. 223).

New Statesman, 31 Dec. 1965

1019 Confrontation at Tashkent shows that, if a war can be fought with western weapons, the groping towards peace can begin with the services of a communist torch — however feeble its battery may be.

1020 When the year's total is made, close to 50,000 will have died, about 5 million will have been injured. For Americans between the ages of 5 & 29, automobiles are the chief killer. For everyone else, motor deaths rank 4th, just after cancer & strokes. Ralph Nader's *Unsafe at Any Speed — The Designed-In Dangers of the American Automobile* is modern muck-raking at its best. His thesis is that government & public have been lulled by the car manufacturers into accepting the chromium-trimmed death-trap as the acceptable means of conveyance. Many 6-passenger automobiles were equipped with tyres strong enough to support only 3 passengers, & no baggage in the boot. So far the manufacturers, the safety institutes & the government keep the blame on drivers & off cars. The favourite American way of death.

1024 *King Kong*, revived on Sunday, wears remarkably well. Film stars really earned their money in those days.



1025
In *English History, 1914-45*, A. J. P. Taylor writes up Evelyn Waugh & Graham Greene, gives no mention to E. M. Forster & dismisses Virginia Woolf's novels as "irrelevant to the historian". Taylor would have been wiser not to mention in his Preface that he had been "slighted in his profession". Burke could prophesy that the French Revolution would end in military dictatorship; he could not know that the dictator would be a man of military genius who would light democratic fires in many parts of Europe. Napoleon's genius was, as far as we can tell, an accident. Berenson: "History is an art which must not neglect the known facts."

1030
After all the preliminary huff & puff, the hedgings & qualifications, what eventually emerges as Virginia Woolf's central theme is life itself. The overdose of veronal, the fits of violence – the threat of mental illness hung over her from day to day. Even when she was well she tended to starve herself; behind her whole attitude to food Leonard Woolf detected an irrational sense of guilt, neurotic self-deprivation. Yet Mrs Ramsay's *boeuf en daube*, in the passage quoted from *To the Lighthouse* by E. M. Forster in his Rede Lecture to illustrate her brilliant skill at evoking meals, must be one of the most succulent dishes in literature. Mrs Dalloway is pretentious because she is a rather ordinary woman equipped with her creator's extraordinary sensibility; most of her "being" is so much genteel toing & froing.

1031
Latin America is an expensive mess – better for most of those people had they never been born & terrible that they should be born in such numbers. One man's facts are another man's myth. The two extremes feed upon each other; the best argument in favour of the past is the evils of Castroism, & the best argument in favour of Castroism is the evils of the past.

1036 The offended senators pursued him like avenging furies.

1032
Montaigne appears to have subscribed to the common persuasion of the time that wives are best left unaroused by their husbands. Was he justly punished by being cuckolded? On hearing the plague had broken out in the city of Bordeaux, the mayor prudently remained *extra muros*. "It might have been heroism to return; to Montaign it would presumably have seemed false heroics" (Donald Frame, *Montaigne*). "Know thyself" is perhaps the most vain of counsels. Stendhal noted that "the eye cannot see itself." The clearest view of the man that the eye has is of that part that lies below the waist: so it is that the longest of Montaigne's essais should be that wayward, wanton treatise on the psycho-physiology of sex so innocently entitled *Sur des vers de Virgile*.

New Statesman, 7 Jan. 1966

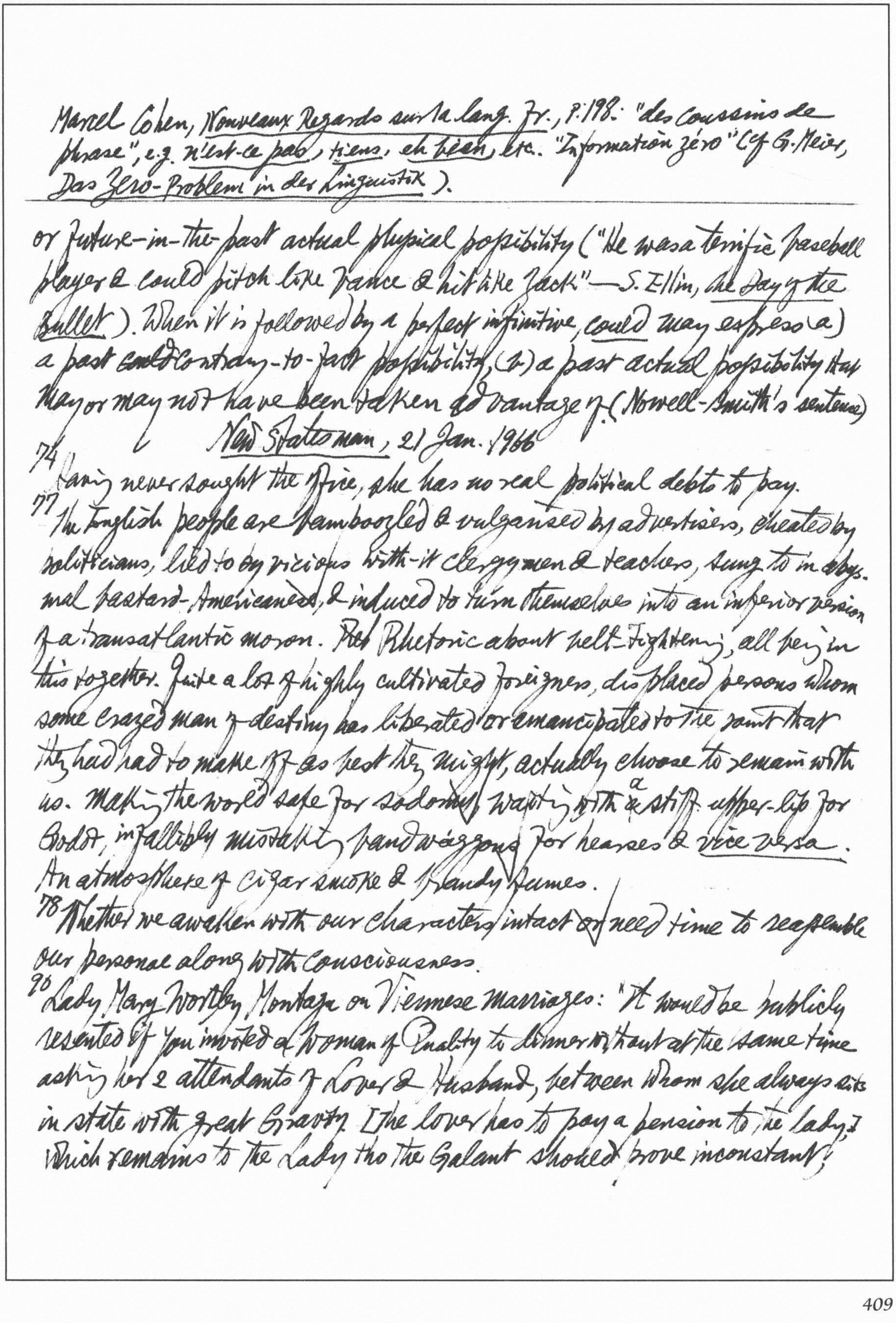
4
To "light the fuse" of an explosive conflict with China. If there was ever a just war, this is not it. The tempo of escalation continues at the present level.
8
Nehru: "If your enemy extends a hand, however dishonestly, you grab it. If there is good faith, you have responded; if not — then at least you have one of his hands immobilised." If politics is the science of the possible, then to demand that the US pull out lock stock & barrel before any talks is unrealistic to the point of fantasy. 13 Women relegated to the status of 2nd-class citizenry.
17 Bagehot admired Shelley who, like Jenny Lind, "went up so high, & stayed up high so long."
22
Dr Halliday Sutherland, a Catholic convert who viciously attacked Marie Stopes with the support of Cardinal Bourne, formed with 2 other Catholic doctors, Letitia Fairfield & Frederick McCann in 1926 The League of National Life to combat birth-control. Dr MacCann discovered the "Malthusian Uterus" a sad condition induced by contraception.

Revue des Langues Vivantes, no. 1, 1966

42
In the yrs from 1890-1910 appeared a group of young writers who, under the battle-cry of "Los von Berlin!", strove to replace "Asphaltkunst" with "Heimatkunst". Its chief theoreticians were Fritz Lienhard, Heinrich Sohnrey & Adolf Bartels. The "Heimat Künstler" who so strongly dissociated themselves from Naturalism, were actually its descendants: they ~~saw~~ placed the same emphasis on externals, on the effect of the milieu upon man. The close identification with soil, the rendering of idealized peasant types in terms of illusory national characteristics soon imparted a chauvinistic overtones to the whole movement. 25 yrs later National Socialism with its "Blut- und Bodenliteratur" adopted & debased for its own purposes x some of the guileless elements of "Heimat Kunst". The seeds of decay had been sown earlier by the anti-semitism of Bartels of Emil Strauss, Wilhelm Schäfer's cult of the "German Soul". Though German regionalism failed to produce a Thomas Hardy,[43] Gorch Fock deserves to be rescued from the Nazi distortions.[44] In his best-known novel *See fahrt ist Not* (1912), man is identified not with the soil but with the sea.

58 P. H. Nowell-Smith claims that *could have* in such a sentence as "He could have read *Emma* in bed last night, though he actually read *Persuasion*" is hypothetical; & means that "he *would* have read it [*Emma*], if there had been a copy, if he had not been struck blind, etc. etc. & if he had wanted to read it more than he wanted to read anything else. Both the etc. & the last clause are important; we ~~could~~ can not specify all the necessary conditions; &, granted that the conditions were present & that he could have read it, he might still not have read it because he did not want to"; just as *could have* is equivalent to *would have ... if ...*, so is *can* tantamount to *will ... if ...* (*Ethics*, Penguin Books, 1954, p. 278).

G. E. Moore takes a similar view of the meaning of the sentence "I could have walked a mile in 20 minutes this morning": "I could, *if* I had chosen; or ... I *should*, *if* I had chosen" (*Ethics*, Oxford, 1963 ed., p. 131). In his paper "Ifs & Cans", J. L. Austin questions this interpretation. Analyzing Nowell-Smith's example, Austin points out that "so far from this being what we mean by saying he could have read it, it actually implies that he could *not* have read it, for more than adequate reasons: it implies that he was blind at the time, & so on" (*Philosophical Papers*, 1961, p. 176). Austin criticises for not having specified what sort of *if* it is in the sentences.[59] "In 'I can if I choose', the *assertion*, positive & complete, that 'I can' is linked to the *raising of the question* whether I choose to ... so that the *if* is the *if* of doubt or hesitation, not the *if* of condition" (p. 160-1). "Of course it is quite true that 'could have' *may be*, & very often is, a past conditional: but it is also true that 'could have' may be & often is the *past (definite) indicative* of the verb *can*. Sometimes 'I could have' is equivalent is equivalent to the Latin 'Potui' & means 'I *was* in a position to': sometimes it is equivalent to the Latin 'Potuissem' & means 'I *should have been* in a position to'" (p. 163).[62] When it is followed by a present infinitive, *could* may express (a) a present (or future) contrary-to-fact possibility ("I wish Pip & I could swop mothers"—P. Robbins, *Lady Chatterley's Daughter*), (b) a present (or future) actual physical possibility ("The most that mechanical translation could do is to equal the work required ..."—Booth, Brandwood, & Cleave, *Mechanical Resolution of Linguistic Problems*; "Could you advance me 2000 lire of my pay?"—B. Malamud, *The Maid's Shoes*); (c) a past



Marcel Cohen, *Nouveaux Regards sur la lang. Fr.*, p. 198: "des coussins de phrase", e.g. *n'est-ce pas*, *tiens*, *eh bien*, etc. "Information zéro" (cf G. Meier, *Das Zero-Problem in der Linguistik*).

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or future-in-the-past actual physical possibility ("He was a terrific baseball player & could pitch like Vance & hit like Zack" — S. Elkin, *The Day of the Bullet*). When it is followed by a perfect infinitive, *could* may express (a) a past ~~could~~ contrary-to-fact possibility, (b) a past actual possibility that may or may not have been taken advantage of. (Nowell-Smith's sentence)

New Statesman, 21 Jan. 1966

74 Having never sought the office, she has no real political debts to pay.

77 The English people are bamboozled & vulgarised by advertisers, cheated by politicians, lied to by vicious with-it clergymen & teachers, sung to in abysmal bastard-Americanese, & induced to turn themselves into an inferior version of a transatlantic moron. Pet Rhetoric about belt-tightening, all being in this together. Quite a lot of highly cultivated foreigners, displaced persons whom some crazed man of destiny has liberated or emancipated to the point that they had had to make off as best they might, actually choose to remain with us. Making the world safe for sodomy, waiting with a stiff upper-lip for Godot, infallibly mistaking bandwaggons for hearses & *vice versa*. An atmosphere of cigar smoke & brandy fumes.

78 Whether we awaken with our characters intact or need time to reassemble our personae along with consciousness.

90 Lady Mary Wortley Montagu on Viennese marriages: "It would be publicly resented if you invited a Woman of Quality to dinner without at the same time asking her 2 attendants of Lover & Husband, between whom she always sits in state with great Gravity. [The lover has to pay a pension to the lady,] which remains to the Lady tho the Galant should prove inconstant;

Peter Watkins's remarkable film about nuclear war The War Game.
The booming revival of Maugham.
"To gain the world only to lose your soul".

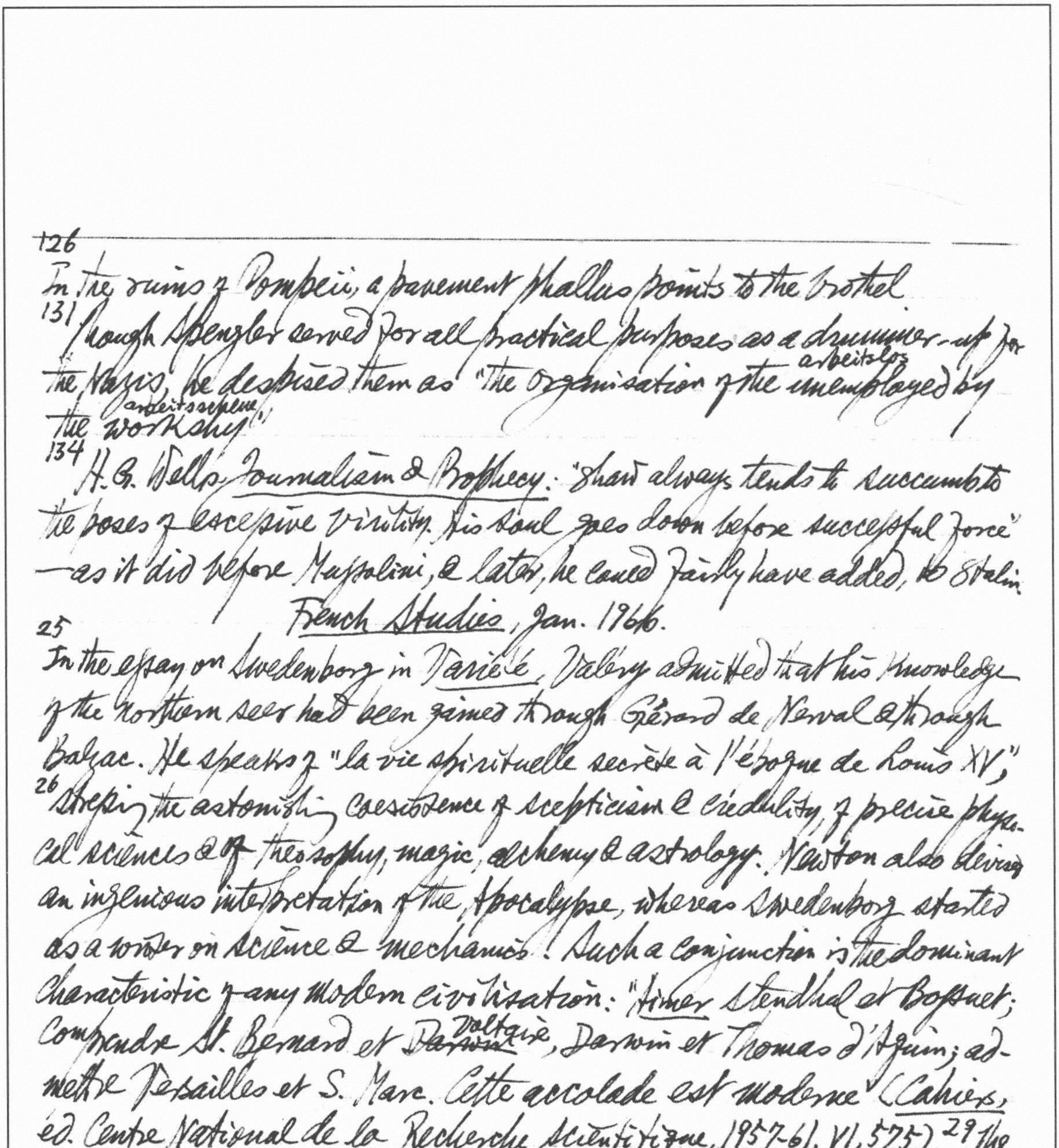
---

and this chargeable point of honour I look upon as the real foundation of so many wonderful instances of Constancy". 92 T. S. Eliot on Swinburne as a critic: "He stops thinking just at the moment when we are most zealous to go on... One is in risk of becoming fatigued by a hubbub that does not march; the drum is beaten, but the procession does not advance."

101 Unlike some jobs, some Chancellors are harder to lose than to find.

New Statesman, 28 Jan. 1966

109 Nothing in the work of the accused writers (Abram Terz, author of The Trial Begins & Yuri Daniel) is harsher or more outspoken than the view ~~of~~ that Henry Miller took of America in The Air-Conditioned Nightmare. The trial of these two wri is a repairing of the fences that guard Russia from alien contamination.
112 Everybody knows that from his office at the Elysée Palace M. Jacques Foccart—a presidential adviser officially concerned with African affairs—is in fact supervisor of all security, intelligence & counter-intelligence. A very discreet figure, he is called the Elysée mameluke.
116 The University Women's Part-time Employment Agency will find work for housebound graduate wives. Replying to American criticism that Englishmen's clothes today look effeminate, John Taylor, editor of Tailor & Cutter, said: "A man who wants to show what sex he is shouldn't wear clothes." 122 He has not a glimmer of understanding of anything above the waistline. He should keep to his own depth: which is the shallow end. He wants the whole pot of caviar, not a spoonful; a magnum of champagne, not a glass. Why, then, do I remain in England? Faute de mieux, je couche avec ma femme.



126
In the ruins of Pompeii, a pavement phallus points to the brothel
131
Though Spengler served for all practical purposes as a drummer-up for
arbeitslos
the Nazis, he despised them as "the Organisation of the unemployed by
arbeitsscheue
the workshy".
134
H. G. Wells Journalism & Prophecy: "Shaw always tends to succumb to the poses of excessive virility. His soul goes down before successful force" —as it did before Mussolini, & later, he could fairly have added, to Stalin.

French Studies, Jan. 1966.

25
In the essay on Swedenborg in Variété, Valéry admitted that his knowledge of the Northern seer had been gained through Gérard de Nerval & through Balzac. He speaks of "la vie spirituelle secrète à l'époque de Louis XV,"
26
stressing the astonishing coexistence of scepticism & credulity, of precise physical sciences & of theosophy, magic, alchemy & astrology. Newton also devised an ingenious interpretation of the Apocalypse, whereas Swedenborg started as a writer on science & mechanics! Such a conjunction is the dominant characteristic of any modern civilisation: "Aimer Stendhal et Bossuet; Comprendre St. Bernard et ~~Darwin~~ Voltaire, Darwin et Thomas d'Aquin; admettre Versailles et S. Marc. Cette accolade est moderne" (Cahiers, éd. Centre National de la Recherche Scientifique, 1957-61, VI, 575). 29 The mystics could not discover any truth, i.e. anything that can be verified, but their experience is not entirely useless: "leurs surenchères, leurs luttes, leur bonne volonté et leur mauvaise foi ont tiré de l'animal pensant bien des mouvements et des ruses" (Paul Valéry vivant ~~Oeuvres, Bib. d. l. Pléiade 1957,~~ Cahiers du Sud, p.269). His portrayal of metaphysics is not

"Quel~~l~~ homme et quelle femme!" disait Jules Janin de George Sand (Les Catacombes, IV, p.29).

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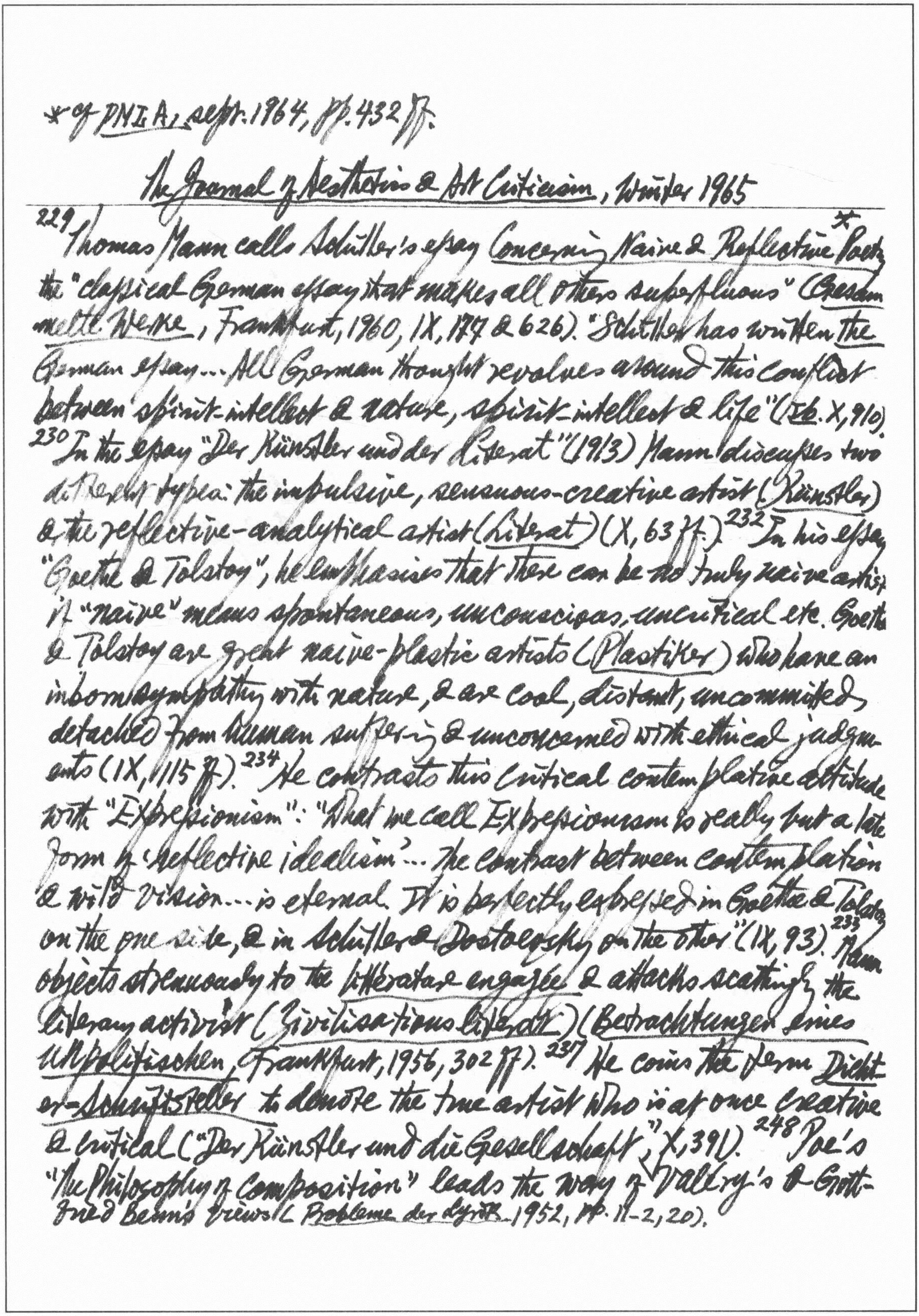
unlike that of a sport which develops the potentialities of the mind. Mysticism plays a part in the desire "de ne pas se répéter" & is therefore the last stronghold of individualism, a unique chance to "échapper à la conformité des connaissance, à l'équivalence des 'autrui', à cette mort de l'orgueil qui périt dans le nombre" (Cahiers, IV, 49).

165 Lester G. Crocker, Nature & Culture: Ethical Thought in the French Enlightenment (1963) is a continuation of An Age of Crisis. 66 In the chapter "The Nihilist dissolution", he asserts that "an unbroken line of thought" leads from the views of La Mettrie, d'Holbach & Hume to "Hitler's Mein Kampf & the Nazi infamies" (p.334).

71 Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin: Gesellschafts- und Sprachwissenschaftliche Reihe, Jg. XIII (1964) 2/3. Summaries in German, Russian, English & French & provided. pp. 109-205 articles on Diderot (all in German except one in French).

81 "Molière a fait l'avare; moi j'ai fait l'avarice": so Balzac wrote in comparing Grandet with Harpagon. Faguet tried to reverse the formula, but Balzac was right, since he was characterizing, not a mania, but "un système d'existence méthodiquement cultivé." Grandet is a bold speculator, not a hoarder of wealth. His volonté de puissance is as strong as that of Gobseck.

94 For Taine an American "n'était qu'un Anglais plus positif, plus brutal ~~de~~ dans son égoïsme, de manières plus frustes, un Anglais mâtiné de Huron" (Simon Jeune, De F.T. Graindorge à A.O. Barnabooth, p.67).



* cf *PMLA*, sept. 1964, pp. 432 ff.

The Journal of Aesthetics & Art Criticism, Winter 1965

[229] Thomas Mann calls Schiller's essay *Concerning Naive & Reflective Poetry** the "classical German essay that makes all others superfluous" (*Gesammelte Werke*, Frankfurt, 1960, IX, 177 & 626). "Schiller has written *the* German essay... All German thought revolves around this conflict between spirit-intellect & nature, spirit-intellect & life" (*Ib.* X, 910). [230] In the essay "Der Künstler und der Literat" (1913) Mann discusses two different types: the impulsive, sensuous-creative artist (*Künstler*) & the reflective-analytical artist (*Literat*) (X, 63 ff.) [232] In his essay "Goethe & Tolstoy", he emphasizes that there can be no truly naive artist if "naive" means spontaneous, unconscious, uncritical etc. Goethe & Tolstoy are great naive-plastic artists (*Plastiker*) who have an inborn sympathy with nature, & are cool, distant, uncommitted, detached from human suffering & unconcerned with ethical judgments (IX, 115 ff.). [234] He contrasts this critical contemplative attitude with "Expressionism": "What we call Expressionism is really but a late form of 'reflective idealism'... The contrast between contemplation & wild vision... is eternal. It is perfectly expressed in Goethe & Tolstoy on the one side, & in Schiller & Dostoevsky on the other" (IX, 93). [235] Mann objects strenuously to the *littérature engagée* & attacks scathingly the literary activist (*Zivilisationsliterat*) (*Betrachtungen eines Unpolitischen*, Frankfurt, 1956, 302 ff.). [237] He coins the term *Dichter-Schriftsteller* to denote the true artist who is at once creative & critical ("Der Künstler und die Gesellschaft", X, 391). [248] Poe's "The Philosophy of Composition" leads the way to Valéry's & Gottfried Benn's views (*Probleme der Lyrik*, 1952, pp. 11-2, 20).

Comparative Literature, Fall 1965

290 Throughout Wagner's *Ring des Nibelungen* Wotan, the highest among the Norse gods, appears with only one eye. Odin, in the *Golden Bough*, paid one eye to obtain wisdom; Wotan traded one of his eyes as a price for a drink from the fountain of life & wisdom.

315 Rilke calls the removal of the object from ordinary ways of viewing it *Dingerwerdung*: it has been lifted from the natural world to the world of art through the poet's perception (*Briefe aus den Jahren 1906 bis 1907*, ed. Ruth Sieber-Rilke & Carl Sieber, 1930, p. 364). 316 Francis ~~Fro~~ Ponge: "Il faut que les choses vous dérangent" (*Méthodes*, p. 257). 322 "*Parti pris des choses*, égale *Compte tenu des mots*" (*ib.* p. 19).

R. Wellek: "Comparative Literature Today." 326 P.E. More lent me books by the Cambridge Platonists. Babbitt's *Literature & the American College* still remains one of the most powerful blasts against 19th-century erudition; he predicted that "comparative literature will prove one of the most trifling of subjects unless studied in strict subordination to humane standards" (p. 124). 328 The whole revolt against Positivism in literary scholarship: Croce & German *Geistesgeschichte*, the Russian formalists, American neo-humanism 329 & T.S. Eliot, F.R. Leavis & the New Critics. 333 The new sculptor displays heaps of scrap metal or assembles large grocery boxes, Rauschenberg exhibits clean white canvasses as his early works, & an enthusiastic critic, John Cage, praises them as "landing-places for lights & shadows." There is even a music of silence — 3 musicians

352: Il famoso detto di Papini che per capire Dante bisogna essere "poeta, fiorentino e cattolico"

8 cf Encounter, Jan. 1966, pp. 43-5 on "Concrete poetry" which claims to have descended from Apollinaire's Calligrammes & Kurt Schwitters's Anna Blume. e.g. Pierre Garnier's "I vibrant": appear on the podium, stand there, & do nothing at all. the dramatist produces the noises of a boys' school lavatory & displays its obscene scribblings. Marc Saporta's[334] "shuffle novel" No. 1 consists entirely of unnumbered loose leaves & can be read in any order.[8]

Encounter, Jan. 1966

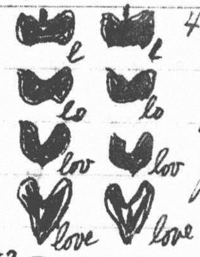
Edwin Muir to Stephen Hudson:[3] "Joyce is primarily an artist in words,[4] he is more interested in language than in his subject-matter, & his interest in the one gets between us & the other — a very fundamental sin against art"

[25] the catastrophe is dismissed as a kind of regrettable traffic accident along the highway of economic-technical progress.

Briefe, hrsg. Ernst L. Freud. 1960

[30] We [E. H. Gombrich] can recognize in Freud's letters the approach to the visual arts that characterised the most cultivated "Victorians" of Central Europe. It is an irony of fate that his teachings were largely instrumental in undermining & destroying this tradition.[31] With him, as with Goethe & Schopenhauer, the "spiritual content" came first, not the balance of the composition or the characteristics of the brushwork.[32] "You can't be a doctor 24 hours a day."[33] His uncompromising hostility to modern movements must have surprised those who saw in him the champion of all contemporary trends. In thanking Oscar Pfister for his pamphlet The Psychological & Biological Background of Expressionist Paintings, Freud 21 June 1920 [34] wrote: "I am in fact one of those philistines & stick-in-the-muds whom you pillory in your introduction." Pressed by Stefan Zweig, he agreed to see Salvador Dali, & wrote to Zweig July 20, 1938 afterwards: "Up to then I was inclined to consider the Surrealists who appeared to have chosen me as their patron saint, pure lunatics or let us say 95%, as with 'pure' alcohol."[40] The danger of "Talmudism" or the temptation to read into the text whatever one desires to propound.

"soloeilsolailesoleilsoloeilsolailesol / Eilsoleilsoleilsoleil soleilsoleilisol /" etc. The little magazine *Rot* published a fat "International Concrete Poetry" issue. The Swiss magazine *Konkrete Poesie* has published 9 issues, including 2 in English devoted to the work of Ian Hamilton Finlay & that of Edwin Morgan respectively. Finlay's poem love:



46 They could not understand Churchill—or stand him. His warnings had not been heeded: it was to become a familiar experience with him. 48 Defeated causes in history are not necessarily the wrong ones.

52 India is mostly concerned with living & better: on the rock-bottom level of poverty, with surviving at all.

62 Even E. M. Forster, Nirad C. Chaudhuri says in *The Continent of Circe*, is more drawn to Muslims than to Hindus. 64 Tracing the decline of vitality, Chaudhuri makes too much of the emphasis in Sanskrit erotic writing on the pleasures of the reversed position (*purushayita*). 66 The *Rig Veda* has been called the first recorded speech of Aryan speech: "He achieves not—he whose penis hangs limp between his thighs; / Achieves he alone whose hairy thing swells up when he lies." It is Indrani, the Queen Goddess, who speaks, & she is a match for her consort who, for his lechery, was punished by the appearance all over his body of a thousand *pudenda muliebria*.

Encounter, Feb. 1966

5 Eugène Ionesco: "Clemenceau said: '*Quand on a du caractère, il est mauvais*.' When you have a conscience, it is a bad one."[8]

30 Roland Barthes's first book *Rock Bottom in Style* (*Le Degré Zéro de l'écriture*) was published in 1953. In *Essais Critiques* (1964, p. 179) he warns us against "the crude error of confusing the zero degree of things with their negation." He also speaks of "degré zéro de l'histoire", "degré zéro de la personne", "degré zéro de l'anecdote", "degré zéro des

[8] Cf. *T.L.S.* March 26, 1954: "Examen de conscience" on "l'ignoble bonne conscience américaine".

*Cf *MLR*, Jan. 1966, p. 126: "In 1926, Hemingway told Samuel Putnam that he wished to 'strip language clean,' to lay it bare down to the bone'. Prof. Carlos Baker re-clothes the skeleton of Hemingway's work in more flesh than it can carry." Cf *MLR*. Oct 1966, pp 541 ff.

classements". It stands for an attempt to strip literature & ideas of everything that is superfluous, to get down to essentials. Barthes' main preoccupation is language. One of his slogans is: "language precedes literature".[31] Literature emerges from the conflict between the writer & his medium. Not himself a Marxist, Barthes has been greatly influenced by Marx, Freud & Saussure. The 'single' "classic" style was disrupted & replaced by a multiplicity of "styles" (*écritures*). "A non-style or a purely spoken style, in short, a rock* bottom in style".[32] Cf W. Weidlé's chapter "La Mort du style" in *Les Abeilles d'Aristée* (1954).[33] *Essais Critiques* contain an essay called "Écrivains et Écrivants" or "The writer & the man who writes". A man is a writer because he has decided to be a writer & not because he wishes to write a particular book. "For the writer, *to write* is an intransitive verb: for the man who writes it is transitive".[34] In the essay "Qu'est-ce que la Critique?" he says that criticism "deals not with 'the world', but with the linguistic formulations made by others; it is a comment on a comment, a secondary or *meta*-language applied to a primary language (or language-as-object)."

46 Lewis Feuer: "pornopolitics". Leslie Fiedler: "... the Beatle hair-do is part of a syndrome, of which high heels, jeans tight over the buttocks etc., are other aspects, symptomatic of a larger retreat from masculine aggressiveness to female allure — in literature & the arts to the style called 'camp' .. the style, though the invention of homosexuals, is now the possession of basically heterosexual males as well .. This is why we have been observing recently (in life as well as in fiction & verse) young boys, quite unequivocally male, playing all the traditional roles of women;

the vamp, the coquette, the whore, the icy tease, the pure young virgin" ("The New Mutants" in *Partisan Review*). Of all the photographs contained in *David Bailey's Box of Pin-ups* only 4 are of women; for as Francis Wyndham solemnly informs us: "In the age of Mick Jagger, it is the boys who are the pin-ups"!

Nabokov's Reply: 82 A patient confidant of Mr Edmund Wilson's long & hopeless infatuation with the Russian language & literature, I have invariably done my best to explain to him his monstrous mistakes of pronunciation, grammar & interpretation.

花園約会

MLR, Jan. 1966

12 Setting in Shakespeare's plays should not be entirely ignored. Henry VI sits symbolically on a molehill & reflects about the world he so poorly masters (*3 Henry VI*, II.v.14). In *As You Like It*, all the youths fittingly & traditionally fall in love in spring. In *The Winter's Tale*, IV.iv.112 ff., Perdita regrets that the year has grown old & there are no spring flowers to "make you [Florizel] a garlands of." 13 "The orchard walls" which "are high & hard to climb" (*Romeo & Juliet*, II.ii.63) indicate the *hortus conclusus*, an ideal setting for lovers; it is in such a garden Palamon sees Emily (*The Canterbury Tales*, "The Knight's Tale", 1046-61) & Criseyde hears her niece's paean to love (*Troilus & Criseyde*, II, 813-924). The first meeting between Shakespeare's Troilus & Cressida also occurs in a garden. 20 Love scenes, such as those of *Romeo & Juliet*, take place at night; the lovers in *A Midsummer Night's Dream* experience the vagaries of love at night; Jessica & Lorenzo in *the Merchant of Venice*, V.i.1-17; often the moon adds romantic quality to the

scene. Death often meets mortals at night in the drama: *Romeo & Juliet*, *Pyramus & Thisbe*, *Othello* & Iago's murder.

[30] Pierre Abraham discovered that in the *Comédie humaine* blue eyes are associated with the active, striving characters (Claës, Godefroid), the virtuous (César Birotteau, the abbé Bonnet) the ambitious (Nathan, Philippe Bridau); black eyes signify the passionate characters, both visionary (Lambert, d'Arthez, Marcas) & bestial (du Bousquier, Marche-à-terre); yellow eyes are indicative of avarice & criminality.* He came to the conclusion that Balzac's system is intensely individualistic, based on intuition rather than on exact observation: "Ce n'est pas en s'aidant de faits observés, c'est en mots, en mots-images qu'il aura tout d'abord pensé" (*Créatures chez Balzac*, 1931, p. 176).[31] Gobseck's face is "pâle et blafarde"; his features are impassive his eyes are yellow, like those of a weasel, & perpetually shielded from direct light; his ~~tose~~ nose resembles a gimlet, his lips are thin & bloodless; he is single-mindedly absorbed in his own activities ("il concentrait tous ses mouvements dans le moi"), speaks in a low voice, never permits himself any emotional outburst &, like Fontenelle, "il économisait le mouvement vital". This portrait bears striking similarities to those of 4 other misers: Père Grandet in *Eugénie Grandet*, La Baudraye in *La Muse du département*, Godain & Rigou in *Les Paysans*. The dominant colour is yellow (Grandet's hair, La Baudraye's complexion, the eyes of Grandet & Godain). Thin lips (Grandet, Rigou); claw-like hands (Grandet, Godain), aridity & coldness ("sec", "sans chaleur," "froideur polaire des avares de province").[32] Some

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* Cf. Arnold: "Eyes too expressive to be blue, / Too lovely to be grey" ("On the Rhine"); Swinburne: "Those eyes the greenest of things blue, / The bluest of things grey" ("Félise")

* Éd. Pléiade, IX, 489. 8 Tribute to Kraus in Erich Heller's *The Disinherited Mind*, W. H. Auden's *The Dyer's Hand*. cf Herzen: "we are not the doctors, we are the disease" (quoted in C. Caudwell, *Studies & Further Studies in a Dying Culture*)

Mlle Rogron (*Pierrette*), Sophie Gamard (*Le Curé de Tours*), Cousine Bette of these unflattering traits are shared by old maids: in the preface to *Pierrette* Balzac speaks of his "haine profonde ... contre tout être improductif, contre les célibataires, les vieilles filles et les vieux garçons, ces bourdons de la ruche."33 Apropos of Cousine Bette: "La vie, dont les forces sont économisées, a pris chez l'individu vierge une qualité de résistance et de durée incalculable."37 A propos of Balthazar Claës's ravaged look (*Gambara*): "Trop souvent le vice et le génie produisent les effets semblables, auxquels se trompe le vulgaire. Le Génie n'est-il pas un constant excès qui dévore le temps, l'argent, le corps, et qui mène à l'hôpital plus rapidement encore que les passions mauvaises?*" This is the awesome paradox lying at the heart of the *Comédie humaine*: he who participates in life is destroyed by life, the more active the participation, the more rapid & violent the disintegration. ~~Le~~ In *le Père Goriot* Vautrin says to Rastignac that while a hoarder is a "machine couverte en peau", the man of passion & energy is "un théâtre où s'émeuvent les plus beaux sentiments."39 Like Vautrin & de Trailles, Nucingen is omnipresent & he "reappears" 31 times in the *Comédie humaine*, more than any other character.

41 Balzac's characters can be almost immediately classified: "Il ne nous faudra pas beaucoup de temps pour [leur] appliquer l'épithète de sympathique ou d'antipathique, sinon d'infâme ou de sublime" (François Mauriac, "Le Roman"; *Oeuv. Comp.*, 1952, t. VIII, p. 275).

42 Born of Jewish parents in 1874, Karl Kraus was educated in Vienna. He found his own periodical *Die Fackel*, which he edited for all of its 37 yrs.
in 1899 torch

+ "The German language is the profoundest of all languages, but German speech is the shallowest"; "Psychoanalysis is the disease of which it pretends to be the cure"; to his mistress: "Mit heißem Herzen und Hirne naht' ich ihr Nacht für Nacht. / Sie war eine dreiste Dirne, / die ich zur Jungfrau gemacht"; on rhyme: "Er ist das Ufer, wo sie landen, / sind zwei Gedanken einverstanden" in mutual agreement

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73 In the yrs after 1914 Die Fackel contains probably the most powerful & sustained indictment of war in any literature.[74] There is, he believes, a "prästabilierte Harmonie von Wort und Welt" (quoted in Leopold Liegler, Karl Kraus und sein Werk, 1922, p.333). G.C. Lichtenberg had dreamed of a language in which lies would amount to grammatical howlers: "Ich habe schon... offt gewünscht, daß es eine Sprache geben möchte, worin man eine Falschheit garnicht sagen könnte, oder wenigstens jeder Schnitzer blunder gegen die Wahrheit ein grammatikalischer wäre" (E.P.H. Magin, Über G.C. Lichtenberg und seine noch unveröffentlichten Handschriften, 1913, pp. 41-2). Kraus asserts that German is just such a language: if only you understand its "grammar" well enough, you will that lies are just violations of the spirit of that language.[83] "Die Sprache ist einzige Chimäre, deren Tragkraft ohne Ende ist" (Die Sprache, p.396).*

132 François Hemsterhuis, Lettre sur l'homme et ses rapports, avec le commentaire ~~ind~~ inédit de Diderot, ed. with notes by Georges May (1964). Diderot's atheism can be seen from such a comment: "C'est que la liberté est une chimère et que l'introduction de Dieu dans la nature ne fait que surajouter un agent superflu, car, avec cet agent, la même nécessité subsiste partout" (p.50). He also said to Hemsterhuis: "Un livre est pour l'auteur un grand obstacle à la vérité. J'ai eu sur vous l'avantage de n'avoir point écrit".

New Statesman, 18 Feb. 1966.

244
Homosexuality is supposed to be a vice practised extensively, & exclusively, by the rich, the bizarre indulgence of some effete, lilac establishment.' A Tory

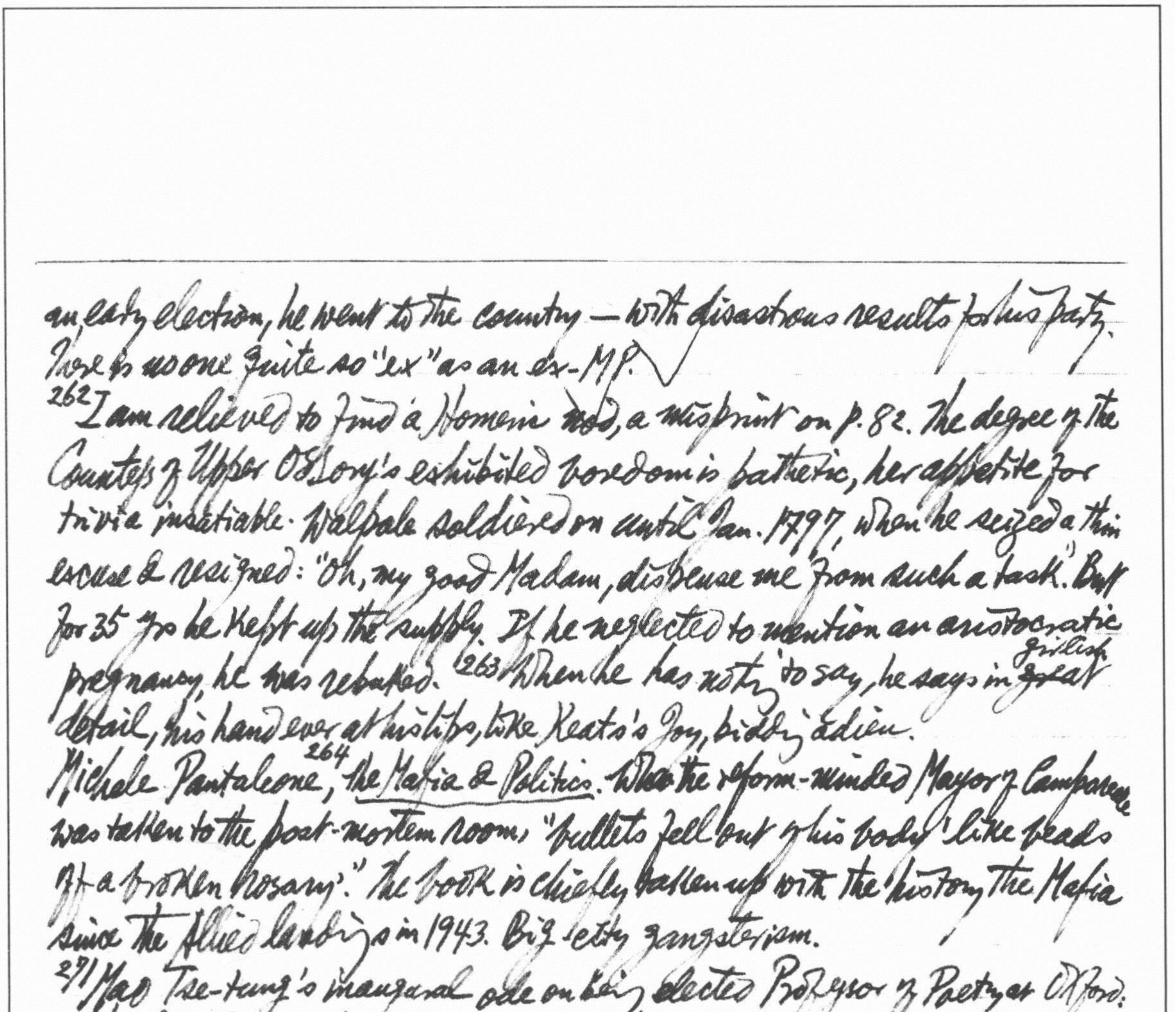
England refused to sign a non-proliferation treaty with regard to nuclear weapons   a ~~common~~ conventional novelist without experimentalisms & gimmicks.

M.P.: "I'm rather tired of democracy made safe for the pimps, the prostitutes, the spivs, the pansies, & now, the queers." Leo Abse: "To send a homosexual to an overcrowded male prison is as therapeutically useless as incarcerating a sex maniac in a harem." 215 Wilson's visit to Moscow is a dreary carbon copy of Stewart's trip. 218 We all take turns at being the Sick Man of Europe. 220 In photographs for West German nudist magazines: women must not be photographed with their legs apart; nor should they have excessively well-developed breasts; the pubic hair which appears on their abdominal areas must be of even growth; great care must be taken in showing two women smiling at each other." Little boy (aged 7): "Are you are virgin?" Little girl (aged 6): "No, not yet." Rule 10 of the Code laid by Beau Nash ~~for~~ to be observed at Bath Assemblies: "That all Whisperers of Lies & Scandal be taken for their Authors."

228 The Spectator, ed. Donald Bond, Oxford, 5 vols. 21 gns. After 30 yrs of research Bond has been able to explain almost every reference. Shy & taciturn when sober, Addison was a great talker & wit in his cups. When the conversation warmed up, he would dictate notes for Spectator essays, which one of his young men (Budgell, Tickell & others) would write down in longhand; & he would presently add a few sentences in his own hand.

New Statesman, 25 Feb. 1966

245 Not a new carrier, but an old one tarted up. They want England to hang on in Asia. The White Paper is a masterpiece of conciliation; there is something in it for everyone. What we have got is the mixture as before. 246 Plumping for



an early election, he went to the country – with disastrous results for his party. There is no one quite so "ex" as an ex-MP.

262 I am relieved to find a Homeric nod, a misprint on p. 82. The degree of the Countess of Upper Ossory's exhibited boredom is pathetic, her appetite for trivia insatiable. Walpole soldiered on until Jan. 1797, when he seized a thin excuse & resigned: "Oh, my good Madam, dispense me from such a task." But for 35 yrs he kept up the supply. If he neglected to mention an aristocratic pregnancy, he was rebuked. 263 When he has nothing to say, he says in ~~great~~ girlish detail, his hand ever at his lips, like Keats's Joy, bidding adieu.

264 Michele Pantaleone, the Mafia & Politics. When the reform-minded Mayor of Camporeale was taken to the post-mortem room, "bullets fell out of his body like beads of a broken rosary." The book is chiefly taken up with the history of the Mafia since the Allied landings in 1943. Big-city gangsterism.

271 Mao Tse-tung's inaugural ode on being elected Professor of Poetry at Oxford: "Standing alone in the chill summer, / The Isis river flowing eastward" etc.

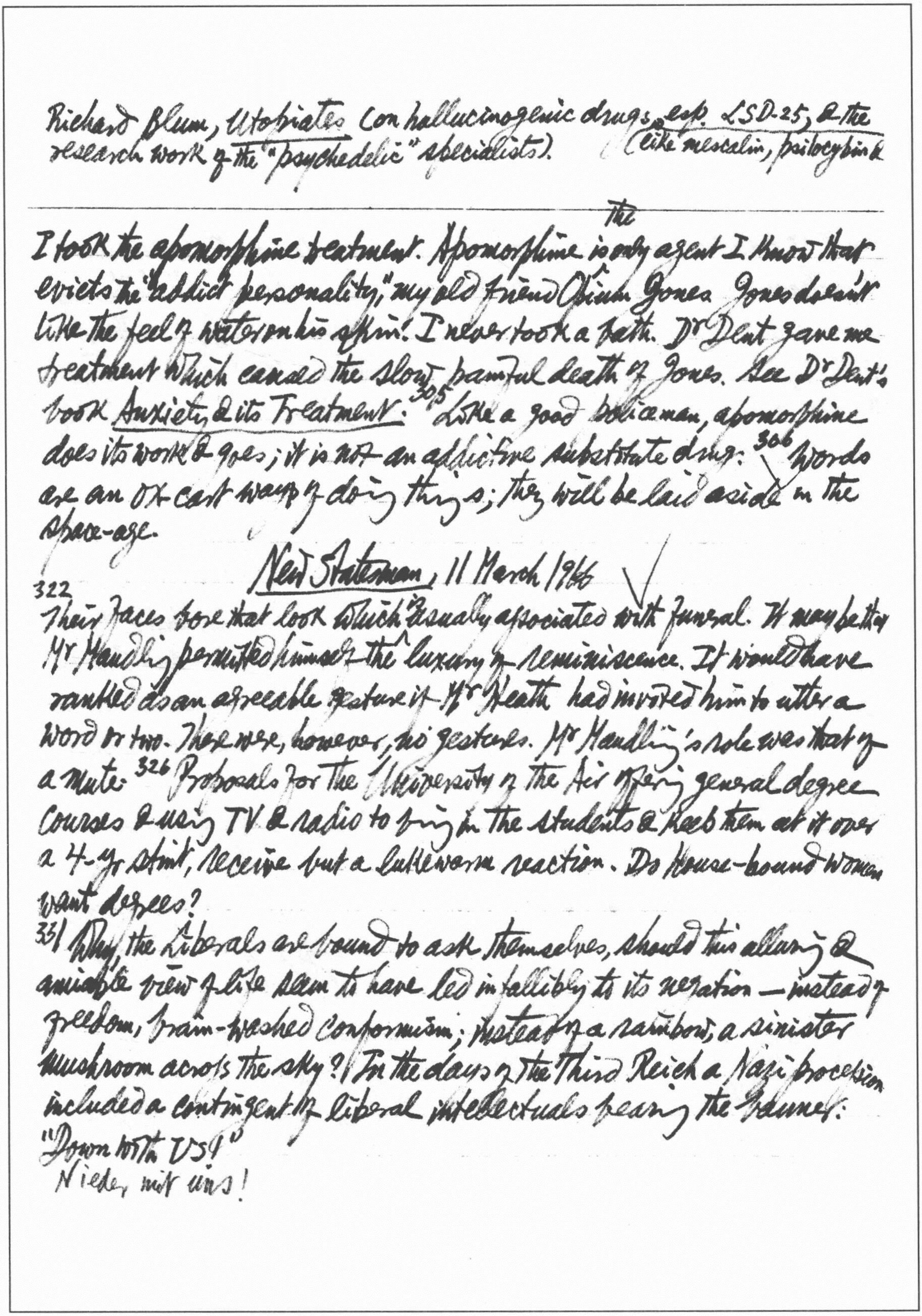
New Statesman, 4 March 1966

281 The charge will recoil upon your own head. 285 Nkrumah spent large sums on unproductive prestige projects. 286 6 rats are believed to eat as much as one man. There are some 2400 m. rats in India, & as much as 25% of the food in India goes to the rats. An officer emptied DDT into a grain bin which was full of weevils: the choice was between giving the farmer & his family bad stomach aches & condemning them to ~~so~~ starvation

300 Since Tom Wolfe means to be outrageous, the essential thing is not to sound too outraged. The reputation of the infantile prodigy of New York

journalism has thrived on yelps of pain & accusations of bad taste. In Lower East Side there are "cockroaches the size of mice, mice the size of rats, rats the size of Airedales, & lumpenprole tenants." Dwight Macdonald calls Wolfe's reporting "parajournalism" which "exploits the factual authority of journalism & the atmospheric licence of fiction". "Breasts are aimed up under their jerseys at the angle of anti-aircraft automatic weapons"; "ack-ack breasts". The novel remains "intransigeantly *arrière-garde*." The Left are neglected & abandoned in English, clumsy in French & something worse in Italian. No one ever asserted the Lefts of Man. Yet the Left provides the heroes, the martyrs. Even the Right are only the Left of yesterday. Roebuck Ramsden said: "I was advanced before you were born." Jack Tanner replied: "I knew it was a long time ago."^{302} Most men of the Left have agreed with Cromwell: "What's for their good, not what they want — that is the question." In nearly every man of the Left there is a dictator struggling to get out, & he usually does. The Left could not exist without the Right. Hugo: "Je suis *contre*"!

^{304}Wm Burroughs: Junk is a generic term for all habit-forming preparations & derivatives of opium. Any form of junk can cause addiction whether it is injected, sniffed or taken orally. When his junk is cut, the addict suffers agonising withdrawal symptoms which reach their peak on the 4th day. A non-habit-forming morphine would seem to be a latter-day philosopher's stone. I was on junk for almost 15 yrs. In that time I took 10 cures. In every case I relapsed at the first opportunity until



Richard Blum, Utopiates (on hallucinogenic drugs, esp. LSD-25, & the research work of the "psychedelic" specialists). (like mescalin, psilocybin &

I took the apomorphine treatment. Apomorphine is the only agent I know that evicts the "addict personality," my old friend Opium Jones. Jones doesn't like the feel of water on his skin! I never took a bath. Dr Dent gave me treatment which caused the slow, painful death of Jones. See Dr Dent's book Anxiety & its Treatment.[305] Like a good policeman, apomorphine does its work & goes; it is not an addictive substitute drug.[306] Words are an ox-cart way of doing things; they will be laid aside in the space-age.

New Statesman, 11 March 1966 ✓

322
Their faces bore that look which is usually associated with funeral. It may better Mr Handley permitted himself the luxury of reminiscence. It would have ranked as an agreeable gesture if Mr Heath had invited him to utter a word or two. There were, however, no gestures. Mr Handley's role was that of a mute.[326] Proposals for the University of the Air offering general degree courses & using TV & radio to bring in the students & keep them at it over a 4-yr stint, receive but a lukewarm reaction. Do house-bound women want degrees?

331 Why, the Liberals are bound to ask themselves, should this alluring & amiable view of life seem to have led infallibly to its negation — instead of freedom, brain-washed conformism; instead of a rainbow, a sinister mushroom across the sky? / In the days of the Third Reich a Nazi procession included a contingent of liberal intellectuals bearing the banner: "Down with Us!"
Nieder mit uns!

343

~~Mr~~ F. W. Bateson, *A Guide to English Literature*. Polymathy has its dangers. Mr Bateson's width of reading is positively preternatural. While the rest of us are still waiting for T. J. B. Spencer's edition of *The Broken Heart* & G. K. Hunter's of *The Malcontent*, he is ab[illegible] to assure us not only that they are, respectively, "well-annotated" & "admirable", but that they were published in 1963.

Encounter, April 1966

17 "Churchill was absorbed in the exciting details of the "war game". It was the irony of history that he should have gained his opportunity of supreme power as the result of a fiasco to which he had been the main contributor." 21 The characteristic use in his minutes of "Pray"—do this or that—was like ~~the~~ a jockey showing the whip to a laggard race-horse. Daily his minutes streamed out in all directions, spurring or coaxing ministers & generals to greater activity & quicker progress.

24 American writers are returning—with extraordinary ferocity & what can only be called a willing suspension of intelligence—to the crassest kind of primitivism: back to Caliban, in short. We hear once more of the necessity for exploiting American themes, using the native American language, & inventing or restoring native American metres; bohemian academics join extra-academic bohemians to rescue poetry from the Anglophile universities & recreate it in Anglophobe cafés. Negro writers (relatively unsophisticated & culturally "deprived") act as the principal spokesmen for the American people. Once we have granted that the ~~xxx~~ nativist-primitivist strain in our life & art is our most authentic expression, we are compelled to see the Negro as the ultimate,

the absolute American — rivalled only by the Indian.

51 Some 5 yrs ago, a small pressure group went to work & succeeded in abolishing the rule that the Professor of Poetry must be an Oxford M.A. The salary offered was very small (£300 or £350). Auden, & Graves solved this problem by spending a few weeks in residence each year & giving all their statutory lectures in this period. [52] Dr Enid Starkie has for 20 yrs made something of a hobby of electioneering for the Chair of Poetry. Having poured from the backwoods & voted to keep Robert Lowell out, the cricketeers & clubmen will retire into the bushes until the next election. Wilfred Blunt is on record as saying "We've got to stop this Americanisation", & the outgoing Professor, Robert Graves, gave his support to xenophobia in a letter to *The Times* against "American expatriates".

95 You're an Oxford graduate, awaiting a job & trying to bridge the gap by tutoring. You advertise that you have "a vacancy for pupil..." The answers will come from people who think you are a prostitute catering to those wanting sadistic treatment. It's a code term. There are certain words & phrases which, if used in "small ads", mean that the advertiser is sexually unorthodox off-beat & render the publication liable to prosecution. No French lessons. No German lessons. And "American" indicates something quite filthy.

New Statesman, 18 March 1966

361 In this stampede of Gadarene swine, truth has been the first victim.

365 The two men just had time to misunderstand each other. [368] U.S. Commanders often counted slaughtered water-buffalo as "kills", on the grounds that the Viets use them to transport war materials.

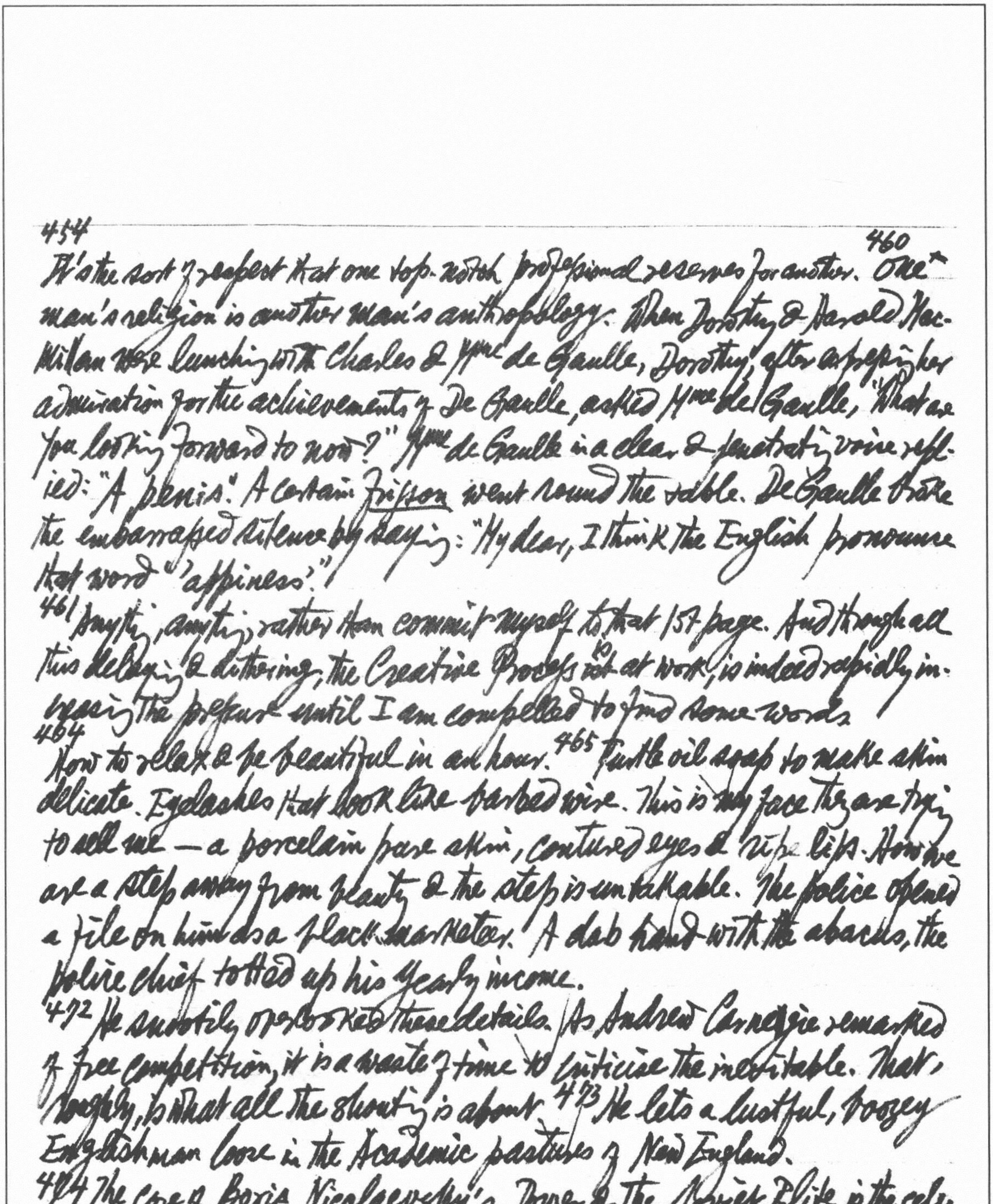
Bryan Magee, One in Twenty (Secker & Warburg), the most clear-headed book on homosexuality (male & female) by a non-specialist. The American word "faggot" is making advances over our own more humane "queer". The 377 but fifty "married" homosexual couples who never hang about public lavatories but lead a [illegible] domestic life.

He is not too good to be true, though too good to be you or me. Truman Capote feels that contemporary novelists are "too subjective ... enraptured by their navels, & confined by a view that ends with their own toes." In Cold Blood is his contribution to what he calls "the non-fiction novel."

New Statesman, 25 March 1966

409 The Tories have been desperately threshing about in search of a slogan. With time running out, the idea of "Europe" emerged from some nail-biting confabulation. The decision was made — in the admen's jargon that comes naturally to Tory strategists — to run it up the flagpole & see if anyone salutes. The admen's first tenet is that the public has no memory. They make the issue a shouting match. 424 The Herald has trotted along behind, making the same kind of noises, but in a more muted, almost self-conscious way. The last drop of juice is now squeezed out of the episode. 427 Authors, said Goldsmith, like running horses, should be fed but not fattened. 436 Republican Congressman Hosmer of California argues that the US should exploit a North Vietnamese superstition that a whole day of misfortune results from seeing a woman immediately after leaving one's home — & that the war might be won by dropping plastic women throughout the country. The US soldiers despise the Vietnamese ("slopes" & "gooks") & if a Vietnamese working with or for Americans is found to be seriously cooperative, energetic, conscientious & honest, it automatically makes him suspect as a Vietcong agent.

New Statesman, 1 April 1966



454 It's the sort of respect that one top-notch professional reserves for another. 460 "One* man's religion is another man's anthropology." When Dorothy & Harold Macmillan were lunching with Charles & Mme de Gaulle, Dorothy, after expressing her admiration for the achievements of De Gaulle, asked Mme de Gaulle, "What are you looking forward to now?" Mme de Gaulle in a clear & penetrating voice replied: "A penis". A certain *frisson* went round the table. De Gaulle broke the embarrassed silence by saying: "My dear, I think the English pronounce that word 'appiness'."

461 Anything, anything rather than commit myself to that 1st page. And through all this delaying & dithering, the Creative Process at work, is indeed rapidly increasing the pressure until I am compelled to find some words.

464 How to relax & be beautiful in an hour. 465 Turtle oil soap to make skin delicate. Eyelashes that look like barbed wire. This is my face they are trying to sell me — a porcelain pure skin, contoured eyes & ripe lips. How we are a step away from beauty & the step is untakable. The police opened a file on him as a black marketeer. A dab hand with the abacus, the police chief totted up his yearly income.

472 He smoothly overlooked these details. As Andrew Carnegie remarked of free competition, it is a waste of time to criticise the inevitable. That, roughly, is what all the shouting is about. 473 He lets a lustful, boozy Englishman loose in the Academic pastures of New England.

474 The core of Boris Nicolaevsky's *Power & the Soviet Elite* is the celebrated (& long anonymous) "Letter of an Old Bolshevik" published in 1937 & based on conversations with Bukharin & others, the most authoritative

In the film *55 days at Peking* (on the Boxers' siege) Flora Robson plays the part of the Empress Dowager.

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single piece of source material on the background of the Purges.

475 Did Plato abandon or modify his *theory of Ideas* in later life? In the *Parmenides*, Plato criticizes this theory. The dating & the meaning of this dialogue are still controversial issues.

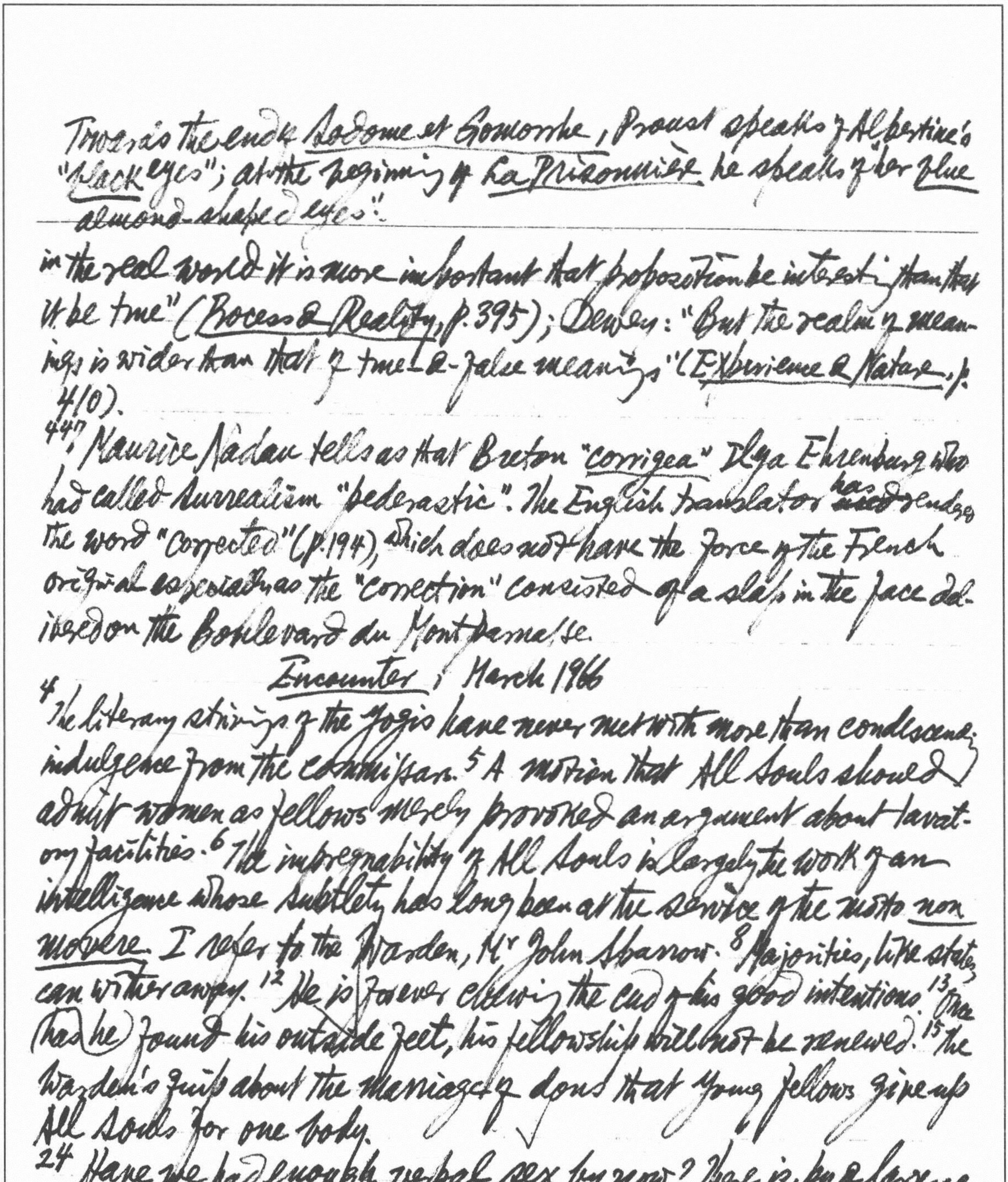
Italian Quarterly, Summer-Fall 1965.

19 Leonardo Sciascia's story *Gli Zii di Sicilia* depicts the ideals of the poor: "Uncle Sam" on one side, with the disappointment of a young boy when he meets big & vulgar Italo-American relatives; "Uncle Joe" (*lu zi Peppi*), i.e. Stalin, on the other, with the gradual disappointment of the cobbler Calogero whenever international politics contradict his naive faith.

The Journal of Aesthetics & Art Criticism, Spring 1966

354 In popular art the schema is called upon to do the work of the full-bodied original, as though a newspaper consisted entirely of headlines. 355 Popular art is pre-digested: whatever work needs to be done has already been done beforehand. It may arouse curiosity but it does not create suspense. A combination of novelty & repetition, it whips up a flagging interest & at the same time minimizes the demands made on our mental effort. 356 The *response* is replaced by a mere *reaction* which is wholly determined by the initial stimulus, antecedently & externally fixed. The *response* to an art object shares in the work of its creation.

378 Propositions may be not only asserted or denied but also *entertained*: we may not only assert "p is true" or "p is false" but may also say "Consider now what would follow if p were true". Whitehead: "But



Towards the end of *Sodome et Gomorrhe*, Proust speaks of Albertine's "*black* eyes"; at the beginning of *La Prisonnière* he speaks of her *blue* almond-shaped eyes".

in the real world it is more important that a proposition be interesting than that it be true" (*Process & Reality*, p. 395); Dewey: "But the realm of meanings is wider than that of true-&-false meanings" (*Experience & Nature*, p. 410).

44?, Maurice Nadeau tells us that Breton "*corrigea*" Ilya Ehrenburg who had called Surrealism "pederastic". The English translator has ~~used~~ renders the word "corrected" (p. 194), which does not have the force of the French original especially as the "correction" consisted of a slap in the face delivered on the Boulevard du Montparnasse.

Encounter, March 1966

[4] The literary strivings of the Yogis have never met with more than condescending indulgence from the commissar. [5] A motion that All Souls should admit women as fellows merely provoked an argument about lavatory facilities. [6] The impregnability of All Souls is largely the work of an intelligence whose subtlety has long been at the service of the motto *non movere*. I refer to the Warden, Mr John Sparrow. [8] Majorities, like states, can wither away. [12] He is forever chewing the cud of his good intentions. [13] Once (had he) found his outside feet, his fellowship will not be renewed. [15] The Warden's quip about the marriage of dons that young fellows give up All Souls for one body. ✓

24 Have we had enough verbal sex by now? There is, by & large, a standardised sexual act for literary use: a brief conversation leads to a couch or bed; an undressing follows; passing attention is then given to some physical detail of the woman's body, not necessarily attractive. This

*Gimpel the Fool, tr. by Saul Bellow

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shows the force of desire), after which the act takes place at a military speed. 25 In most cases no thought is given to consequences — a careless ease which flouts the entry in the Kinsey Report "pregnancy, fear of". 26 Elinor Glyn & her tribe used a line of asterisks to mark the passage from one room to another & from banter to felicity. In the 1920's, the doctrine of life-likeness said: copulation 27 is frequent & ubiquitous, why conceal it? Add a due measure of it to the other ingredients of the slice of life. Some of the portrayals are meant to be exemplary, not to say pedagogic: Mr Mickey Spillane taking time away from murder to make his hero tenderly examine his wife's rotundities (thus answering Faulkner's demand that American husbands should caress their cars less & their wives more), Mrs Doris Lessing keeping a Golden Notebook on the interesting variations of every internal & external feature of love-making. 28 Glorification of the homosexual represents a counter-revolution of sex (e.g. Sanford Friedman, Totem-Pole). 29 From Carew's Raptures in verse to The Memoirs of Fanny Hill, the vocabulary of sex followed the example of poetry: it was metaphorical & periphrastic. 44 The page is graced with an illustration which would lower the tone of a lavatory wall.

58 Two phases of modernism: palaeo- and neo-Modernism. 63 I. B. Singer is the only living Yiddish writer whose translated work* has caught the imagination of a Western literary public. 68 At the centre of Yiddish fiction stands the archetypal figure of dos kleine menschele, long-suffering, persistent, lovingly ironic.

70
Most of the books about Jane Austen are either faithful-but-dull or vivacious-but-wanton. Only one transcends such an antithesis: Mary Lascelles' Jane Austen & Her Art, 26 yrs old & still going strong & going a great [deal stronger than Mr A. Walton Litz's new study. Equable, unexclamatory, scrupulously balancing the pro's & the con's, he separates the combatants & goes in for what Cyril Connolly called "cultivating the chairmanities".
93 The word "square" was one of the most honoured words in our vocabulary: the square deal was an honest deal; a square meal was a full & good meal; it was the square shooter rather than the sharp-shooter who was admired

523 釋智廣 New Statesman, 15 April 1966

Thich Tri Quang. 524 Pope Paul's remark on birth-control that the Church's business was "to ensure that there was enough bread on the table of mankind, & not diminish the number of guests at the banquet of life." Since there was no Roman Catholic ban on health campaigns, death control has many times outstripped birth control in India. 537 Apartheid for Women: the wretched female has to fight tooth & nail to get within shooting distance of the top of the ladder & she will be paid less while having to work twice as hard as her male colleagues.

New Statesman, 22 April 1966

571 When Time magazine rejoices, careful men beware, looking uneasily around for the tripwire. To be at one with Mr Luce is a vaguely disturbing experience, like receiving a smile from Lord Salisbury. The beat group with its haystack hair & its miniskirts. 573 Many slum

the fake-hetero writing of a Maugham-like crypto-queer novelist.

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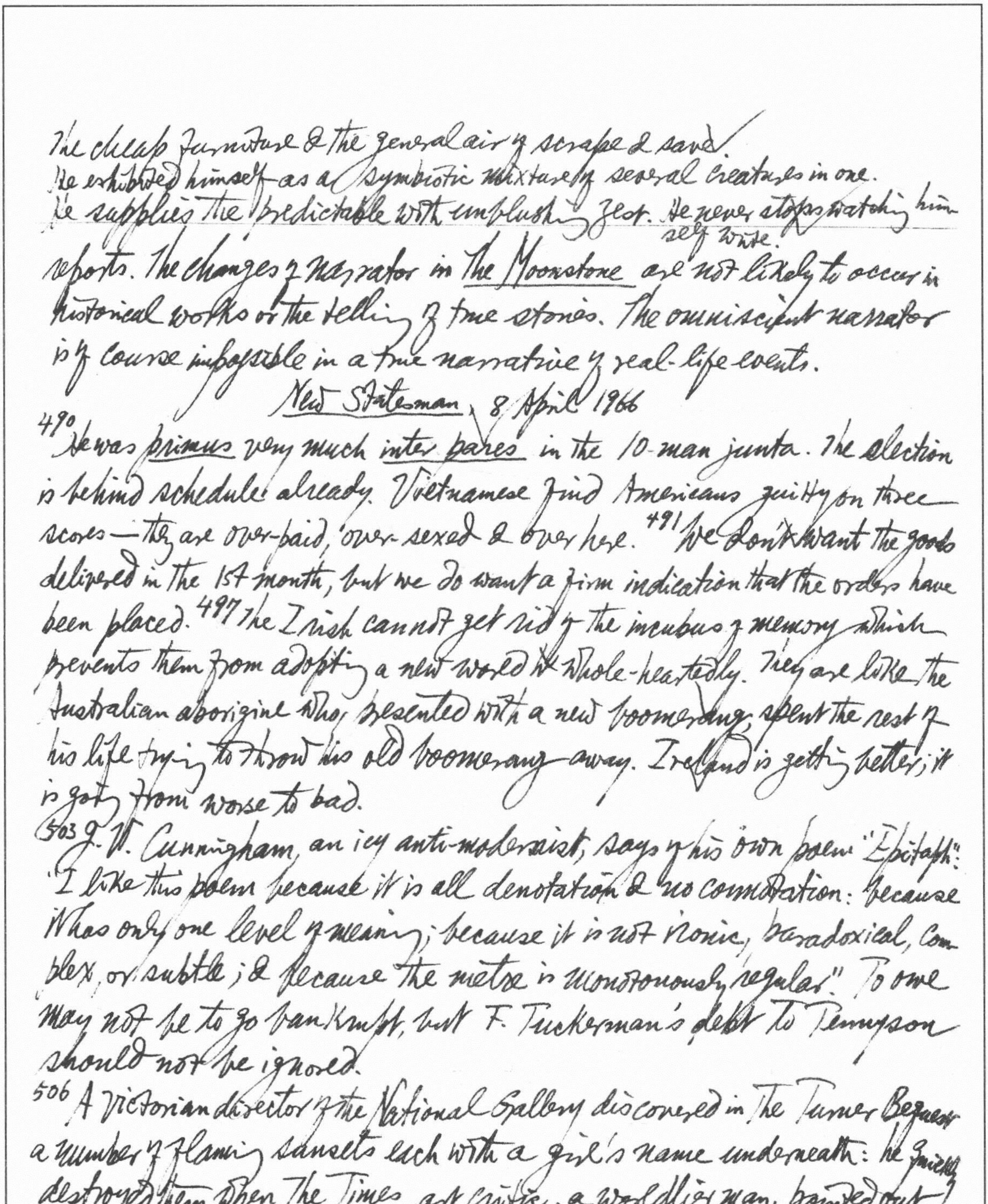
tenants are rebuked for "airmail": debris flung out of windows.

The British Journal of Aesthetics, April 1966

143 "We are faced with something of a paradox: the novelist's task used to be seen as telling a story which has an appearance of truth; but if the writer succeeds in the way chosen by Defoe, we do not consider the achievements to be particularly praiseworthy. Imagine the public reaction if The Diary of Anne Frank were shown to be a work of fiction. The readers brings to true narrative a certain passivity in relation to the factual content of the work; he does not criticize the author for the events of his story. When reading history, biography or journalistic reports one is free to criticize the manner of presentation. One may even blame the actions reported, but one's blame rests on the people involved in the action & not on the author, who is not responsible for the matter of his tale. But when we begin a fictional story we know from the outset that the story-teller is responsible for the whole. We 144 therefore feel free to criticize him for any & every element, literary style, the "facts" of the story, the characters' motivation & actions, & even the setting. When we do criticize such elements, we are not treating the story as if it were true, we no longer "believe in" it. But — & this fact is all too often forgotten — we can resume our belief & revert to unquestioning acceptance. The illusion ~~is~~ can intermittent. This is due to our desire to cooperate with the author — "the willing suspension of disbelief". 145 Some novelists use devices which are never found in factual



The cheap furniture & the general air of scrape & save.
He exhibited himself as a symbiotic mixture of several creatures in one.
He supplies the predictable with unblushing zest. He never stops watching himself write.

reports. The changes of narrator in *The Moonstone* are not likely to occur in historical works or the telling of true stories. The omniscient narrator is of course impossible in a true narrative of real-life events.

New Statesman, 8 April 1966

490 He was *primus* very much *inter pares* in the 10-man junta. The election is behind schedule already. Vietnamese find Americans guilty on three scores—they are over-paid, over-sexed & over here. 491 We don't want the goods delivered in the 1st month, but we do want a firm indication that the orders have been placed. 497 The Irish cannot get rid of the incubus of memory which prevents them from adopting a new world ~~it~~ whole-heartedly. They are like the Australian aborigine who, presented with a new boomerang, spent the rest of his life trying to throw his old boomerang away. Ireland is getting better; it is going from worse to bad.

503 J. V. Cunningham, an icy anti-modernist, says of his own poem "*Epitaph*": "I like this poem because it is all denotation & no connotation: because it has only one level of meaning; because it is not ironic, paradoxical, complex, or subtle; & because the metre is monotonously *regular*." To owe may not be to go bankrupt, but F. Tuckerman's debt to Tennyson should not be ignored.

506 A Victorian director of the National Gallery discovered in the Turner Bequest a number of flaming sunsets each with a girl's name underneath: he quickly destroyed them when *The Times* art critic, a worldlier man, pointed out that they were private parts & not sunsets.

New Statesman, 29 April 1966

601 A communist breeding ground. 602 Trees will stop the advancing desert & attract rain. 606 People who find the values of our society repulsive should be allowed to opt out. 609 A circulation booster.

618 Dr Eric Berne's thesis in *Games People Play* is that a person operates at several different levels: at one time he may operate as an *Adult*, giving information or making decisions on the basis of the data he has received & processed; at another time he may operate as a *Child* seeking approval or arbitrary punishment or acting in a carefree way; & at another time he may act as a censorious or pontifically approving *parent*. Trouble may arise if one person, asking an adult question of an adult ("When will dinner be ready?"), is replied to as if he had asked from the position of a critical parent ("Now look, I'm being as quick as I can").

627 C. P. Snow's "compulsive, embarrassing, ineluctable" tendency to fire off adjectives in threes.

New Statesman, 6 May 1966

638 To get on with their work without looking over their shoulders at the ideological commissars. Subjected to months of criticism before being permitted to get off the hook with a confession. | to detect intimations of mortality for communism

639 His one-man fashion show, with a waistcoat that made him look like a zebra.

641 The Belgians' brazen & quite unparalleled greed for *service*, or tips. Guessing with ease what he had said in Flemish, I told him in English to do the same. Belgium's one & appalling joke is the Mannekenpis, that statue of a little boy peeing light-heartedly into a fountain. You can buy Mannekenpis

statuettes, bronzes, corkscrews & paperweights. It is reproduced on thousands of "saucy" postcards. Women are supposed to get an erotic thrill from seeing the Mannekenpis. A scrawny woman peers at it while her husband complains, in an aside, that this will mean a night of hard work ahead of him.

654 Wm Masters & Virginia Johnson, Human Sexual Response*. There is a world of difference the non-concealment of the uninhibited & coition in the laboratory. Dr Masters & Mrs Johnson began by observing prostitutes recruited for the purpose, & they ended with 300 "ordinary" volunteers of each sex. They have filmed self-stimulation & heterosexual intercourse. With the help of radio-physicists, they have devised plastic "perspex penis" penises "with the same optics as plate glass. Cold-light illumination allows observation & recording without distortion. The equipment can be adjusted for physical variations in size, weight & vaginal development. The rate & depth of penile thrust is initiated & controlled completely by the responding individual." The thing is driven by an electric motor.

656 One of the jokes ~~on~~ about the Fall of Berlin is that a Communist lesbian who with her friend had been waiting for the Red Army for years greeted it exultantly only to be immediately raped.

Vie et Langage, Déc. 1959

618 "Socrate était camus; César, Napoléon ont un bec d'aigle au milieu de la figure; le vieux Corneille a le promontoire nasal très développé... Les éléphants, qui ont de l'intelligence à faire rougir bien des poètes, ne doivent cet esprit qu'on leur voit à la prodigieuse extension de leur nez" (Gautier)

619 "Jamais", dit-on, "grand nez ne dépara beau visage". Ne dit-on pas

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*cf 2 April 1965, p.527

"Parler d'action" ou "parler avec action": parler avec animation, avec chaleur (e.g. La Bruyère, *Caractères*, IX. 15).

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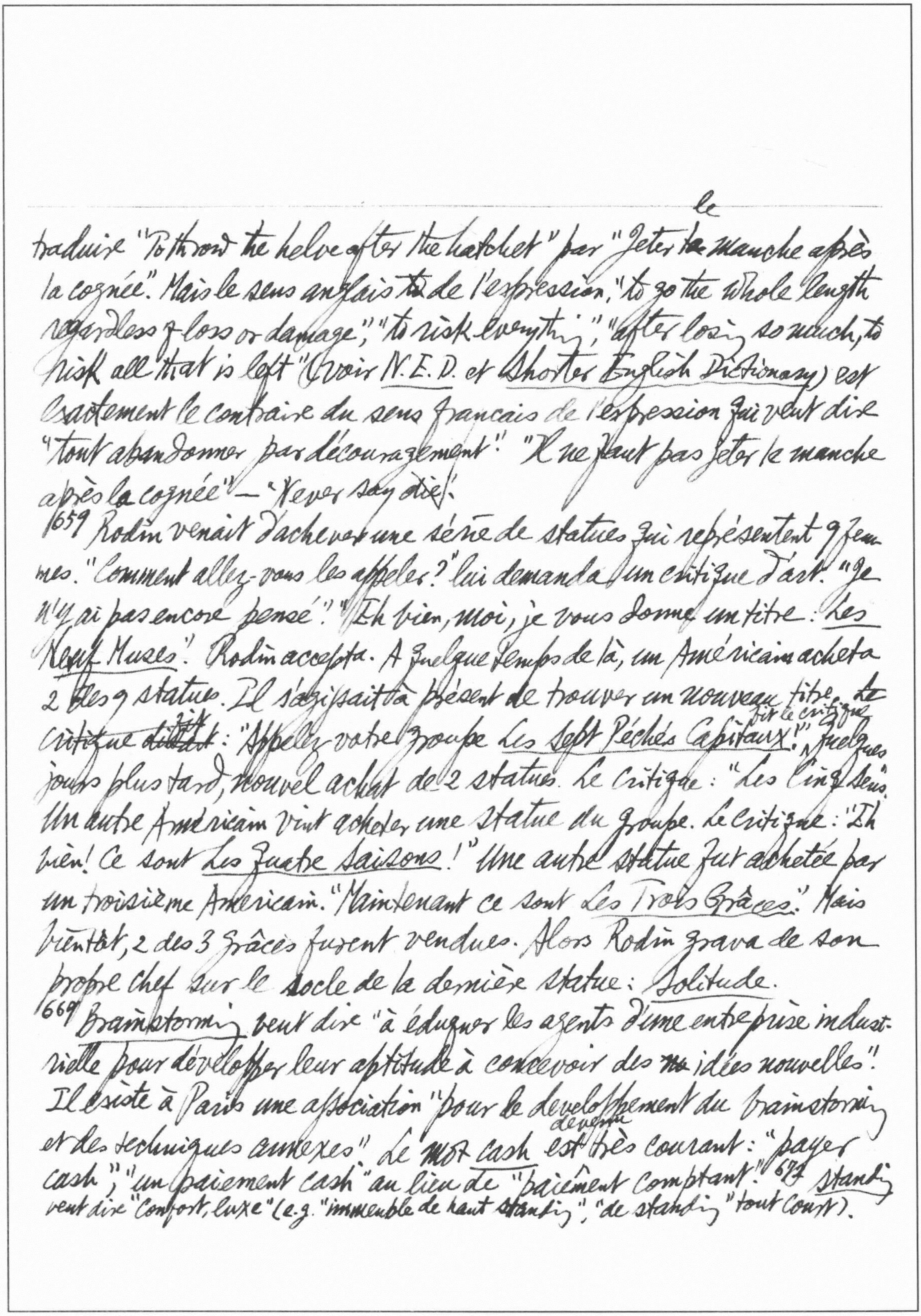
communément "le plus beau de son nez en est fait", pour signifier ce à quoi quelqu'un doit sa fortune: "Dis-donc, Sylvie, je ne vois pas pourquoi Mme Tiphaine renie le commerce de la rue Saint-Denis: le ~~le~~ plus beau de son nez en est fait" (Balzac). L'immobilité des ailes du nez est signe de probité: "Votre nez remue," dit-on au menteur.

623. "Désinformation": terme militaire ayant le sens d'art de tromper l'ennemi en vue de lui faire adopter des dispositions favorables aux intentions amies. Le mot est le retour au français du mot russe *diezinformatsiia* — "information mensongère procédé largement employé par la presse, la radio et les autres organes de la propagande bourgeoise dans le dessein d'induire en erreur l'opinion publique".

656 1. Il y a entre des proverbes anglais et des proverbes français identité de forme et identité de sens. E.g. "All is ~~A~~ well that ends well" — "Tout est bien qui finit bien"; "Better late than never" — "Mieux vaut tard que jamais". 2. Les textes sont de sens identique, mais de forme différente, ~~E~~ et la traduction littérale ne se justifie pas. E.g. laissez tranquille ce qui est bien "Let well alone" — "Le mieux est l'ennemi du bien"; une fois mordu, deux fois prudent "Once bitten, twice shy" — "Chat échaudé craint l'eau froide".

657 "Spare the rod & spoil the child" — "Qui aime bien châtie bien"; "A bird in hand is better than two in the bush" ("Better an egg today than a hen tomorrow" — "Un 'tiens' vaut mieux que deux 'tu l'auras'"; "Grasp all, lose all" — "Qui trop embrasse mal étreint"; "Don't count your chickens before they're hatched" — "Il ne faut pas vendre la peau de l'ours avant d'avoir mis par terre". 3. Forme identique, mais sens différent. 658 Tous les dictionnaires bilingues s'accordent pour



traduire "To throw the helve after the hatchet" par "Jeter ~~la~~ le manche après la cognée". Mais le sens anglais ~~ta~~ de l'expression, "to go the whole length regardless of loss or damage", "to risk everything", "after losing so much, to risk all that is left" (voir *N.E.D.* et *Shorter English Dictionary*) est exactement le contraire du sens français de l'expression qui veut dire "tout abandonner par découragement". "Il ne faut pas jeter le manche après la cognée" — "Never say die".

659 Rodin venait d'achever une série de statues qui représentent 9 femmes. "Comment allez-vous les appeler?" lui demanda un critique d'art. "Je n'y ai pas encore pensé." "Eh bien, moi, je vous donne un titre: *Les Neuf Muses*". Rodin accepta. A quelque temps de là, un Américain acheta 2 des 9 statues. Il s'agissait à présent de trouver un nouveau titre. Le critique ~~disait~~ dit: "Appelez votre groupe *Les Sept Péchés Capitaux*!" fit le critique. Quelques jours plus tard, nouvel achat de 2 statues. Le critique: "Les Cinq Sens". Un autre Américain vint acheter une statue du groupe. Le critique: "Eh bien! Ce sont *Les Quatre Saisons*!" Une autre statue fut achetée par un troisième Américain. "Maintenant ce sont *Les Trois Grâces*." Mais bientôt, 2 des 3 Grâces furent vendues. Alors Rodin grava de son propre chef sur le socle de la dernière statue: *Solitude*.

669 *Brainstorming* veut dire "à éduquer les agents d'une entreprise industrielle pour développer leur aptitude à concevoir des ~~m~~ idées nouvelles". Il existe à Paris une association "pour le développement du brainstorming et des techniques annexes". Le ~~mot~~ *cash* est devenu très courant: "payer cash", "un paiement cash" au lieu de "paiement comptant". 677 *standing* veut dire "confort, luxe" (e.g. "immeuble de haut standing", "de standing" tout court).

*cf Dumas fils: "Les opinions sont comme les clous, plus on tape dessus, plus on les enfonce". Thomas Moore: "Corruption & Intolerance", Preface: "The minds of some of our statesmen, like the pupil of the human eye, contract themselves the more, the stronger light there is shed upon them". Aristotle, Metaphysics, Bk II, ch. 1: "For as the eyes of bats are to the blaze of day, so is the reason in our soul to the things which are by nature most evident of all"!

Edmund Fuller, Thesaurus of Quotations

2 Absence makes the heart grow fonder — of somebody else (Anonymous).

6 What the ~~reason~~ of the ant laboriously drags into a heap, the wind of accident will collect in one breath (Schiller, Fiesco II.iv).
Was der Ameise Vernunft mühsam zu Haufen schleppt, jagt in einem Hui der Wind des Zufalls zusammen.

8 An actor is a sculptor who carves in snow (Lawrence Barrett).

11 In Adam's fall / We sinned all (The New England Primer).

17 Always advise a friend to do that which you are sure he is not going to do. Then, if his venture fails, you will receive credit for having 18 warned him. If it succeeds, he will be happy in the opportunity to tell you that you were dead wrong (George Ade).

52 Too many stairs & back-doors make thieves & whores (Balthazar Gerbier, Discourse on Architecture).

95 The mind of the bigot is like the pupil of the eye; the more light you pour upon it, the more it will contract (O. W. Holmes).*

113 Great collections of books are subject to certain accidents besides the damp, the worms, & the rats; one not less common is that of the borrowers, not to say a word of the purloiners (Isaac D'Israeli, Curiosities of Literature).

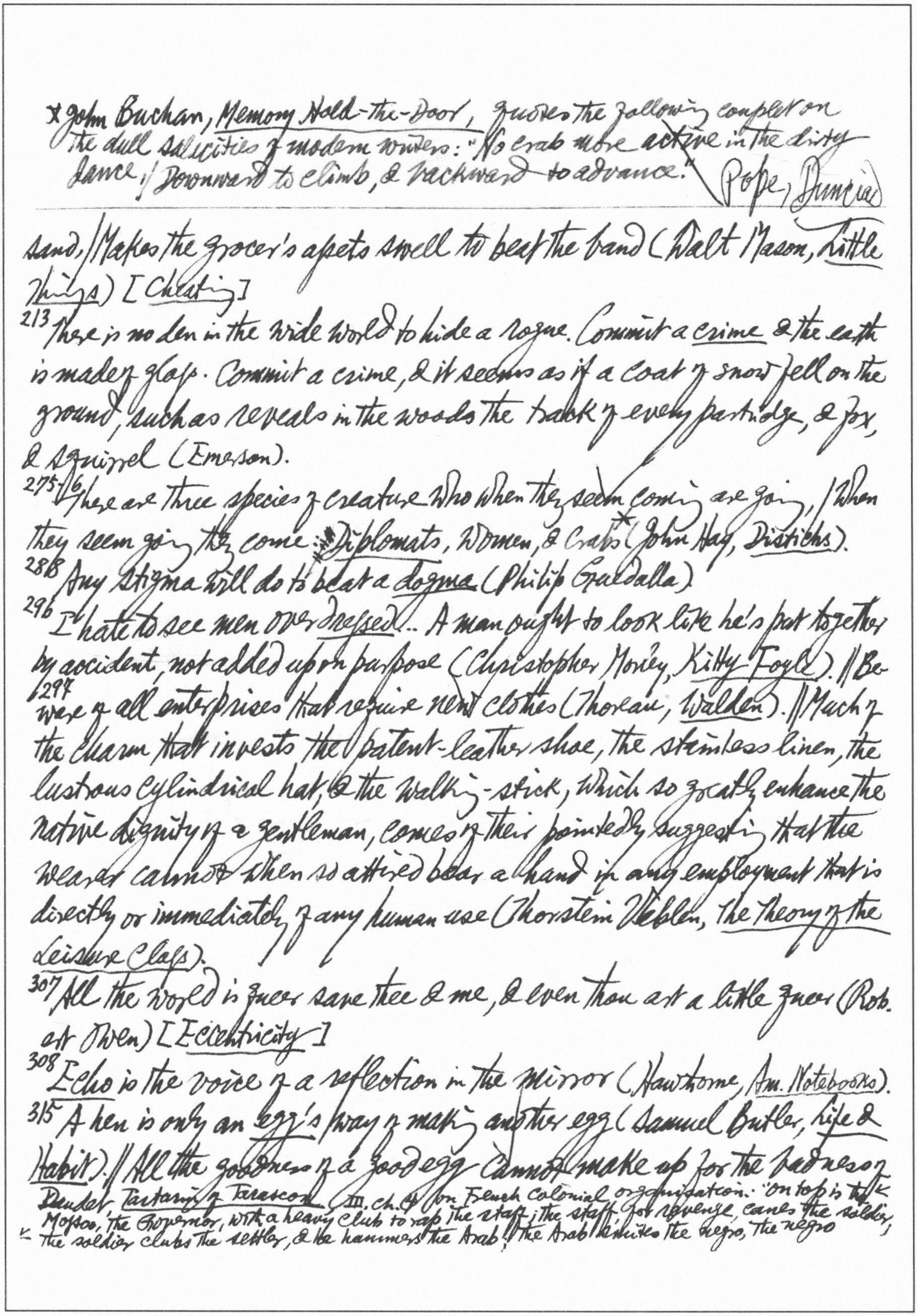
136 Take my advice, & never draw caricature. By the long practice of it I have lost the enjoyment of beauty. I never see a face but distorted (Hogarth).

140 Censorship ends in logical completeness when nobody is allowed to read any books except the books nobody can read (G. B. Shaw).

149 A woman's chastity consists, like an onion, of a series of coats (Hawthorne).

151 Little drops of water poured into the milk, / Give the milkman's daughter lovely gowns of silk. / Little grains of sugar mingled with the

beats the Jew, & he takes it out of the donkey; the poor bourriquot, having nobody to belabour, arches up his back & bears it all!



x John Buchan, Memory Hold-the-Door, quotes the following couplet on the dull salacities of modern writers: "No crab more active in the dirty dance, / Downward to climb, & backward to advance." (Pope, Dunciad)

sand, / Makes the grocer's assets swell to beat the band (Walt Mason, Little Things) [Cheating]

213 There is no den in the wide world to hide a rogue. Commit a crime & the earth is made of glass. Commit a crime, & it seems as if a coat of snow fell on the ground, such as reveals in the woods the track of every partridge, & fox, & squirrel (Emerson).

275-6 There are three species of creature who when they seem coming are going, / When they seem going they come: Diplomats, Women, & Crabs (John Hay, Distichs).

288 Any stigma will do to beat a dogma (Philip Guedalla).

296 I hate to see men overdressed... A man ought to look like he's put together by accident, not added up on purpose (Christopher Morley, Kitty Foyle). // Be-297 ware of all enterprises that require new clothes (Thoreau, Walden). // Much of the charm that invests the patent-leather shoe, the stainless linen, the lustrous cylindrical hat, & the walking-stick, which so greatly enhance the native dignity of a gentleman, comes of their pointedly suggesting that the wearer cannot when so attired bear a hand in any employment that is directly or immediately of any human use (Thorstein Veblen, The Theory of the Leisure Class).

307 All the world is queer save thee & me, & even thou art a little queer (Robert Owen) [Eccentricity]

308 Echo is the voice of a reflection in the mirror (Hawthorne, Am. Notebooks).

315 A hen is only an egg's way of making another egg (Samuel Butler, Life & Habit). // All the goodness of a good egg cannot make up for the badness of

Daudet, Tartarin of Tarascon (III, ch. 4) on French colonial organization: "On top is the Mossoo, the Governor, with a heavy club to rap the staff; the staff, for revenge, canes the soldier; the soldier clubs the settler, & he hammers the Arab; the Arab smites the negro, the negro a bad one (Charles A. Dana, *The Making of a Newspaper Man*) // Can you unscramble eggs? (J. P. Morgan).

321 While I see many hoof-marks going in, I see none coming out. It is easier to get into the *enemy's* toils than out again (Aesop: "The Lion, the Fox, & the Beasts")

324 You have only got to look at the pages of British imperial history to hide your head in shame that you are British (Sir Stafford Cripps) [*England* I

385 A *fog* cannot be dispelled by a fan (Proverb).

390 An English lady on the Rhine hearing a German speaking of her party as *foreigners*, exclaimed, "No, we are not foreigners; we are English; it is you that are foreigners" (Emerson, *English Traits*). // 396 The French woman says, "I am a woman & a Parisienne, & nothing foreign to me appears altogether human" (Emerson, *Lectures*).

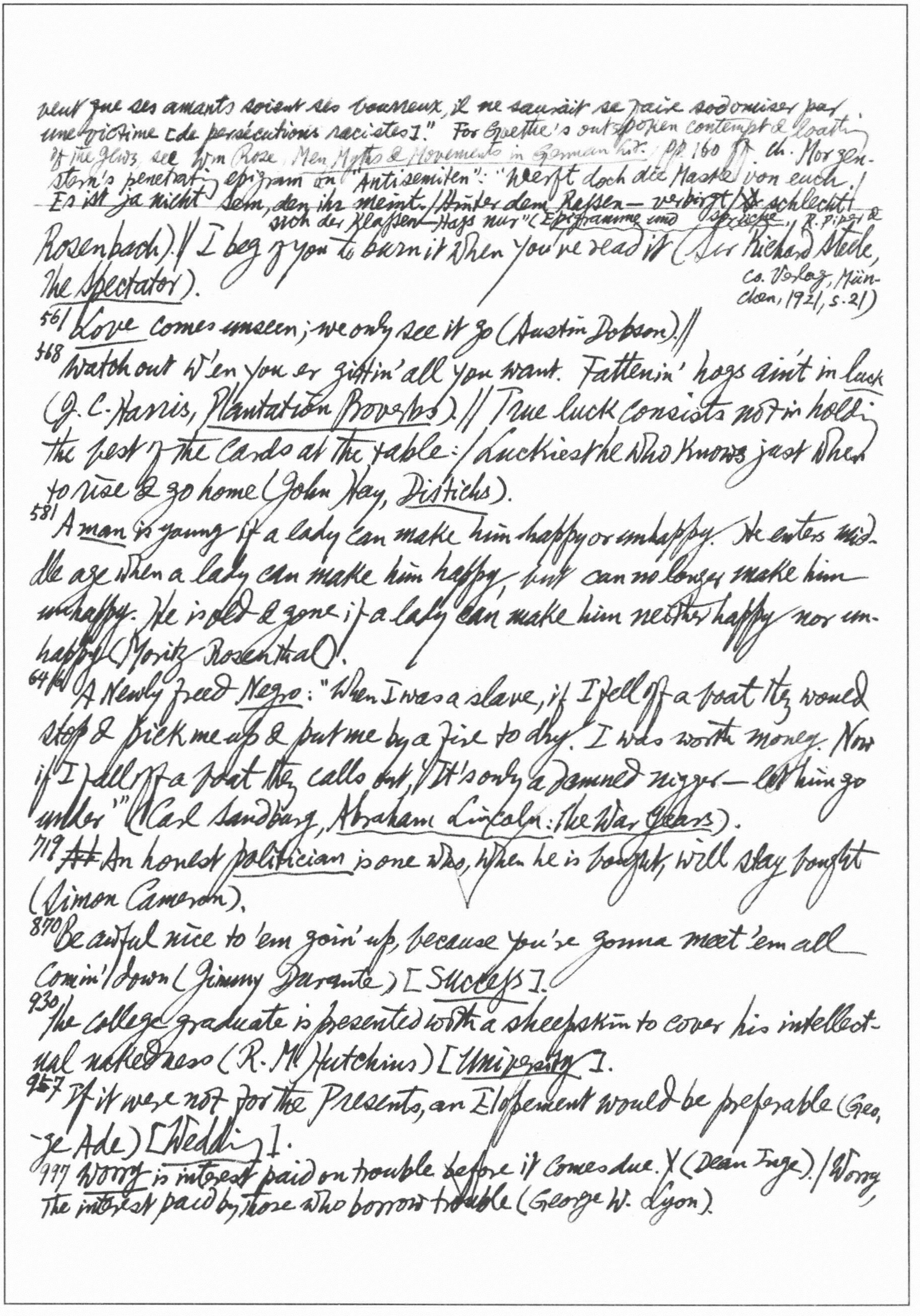
406 It takes all the *fun* out of a bracelet if you have to buy it yourself (Peggy Joyce).

415 *Ghosts*, like ladies, never speak till spoke to (R. H. R Barham, *The Ghost*) // The only ghosts, I believe, who creep into this world, are dead young mothers returned to see how their children fare. There is no other inducement great enough to bring the departed back (J. M. Barrie, *The Little White Bird*).

508 A *Jew* is for me an object of physical disgust. I vomit when I see one. Christ cannot possibly have been a Jew... I treasure an ordinary prostitute above a married Jewess (Goebbels)*

536 Lives of great men all remind us / As their pages o'er we turn, / That we're apt to leave behind us / *Letters* that we ought to burn (quoted by Dr A. S. W-

*cf F. L. Lucas, *The Woman Clothed with the Sun*, p. see end of the vol. : "*Menschen, Tiere, Insekten, und Juden* — the gradation of the animate things" Montague, *The History of Witchcraft & Demonology*, p. 106: "*Bestialitas* has theologically a far wider signification than *bestiality*. Coition with a Jewess is precisely the same as if a man should copulate with a dog." J.-P. Sartre, *Saint Genet*, p. 192: "Genet est anti-sémite... Curieux anti-sémite qui se définirait par sa répugnance à voler les Israélites. Poussé dans ses derniers retranchements, il déclare qu'il 'ne pourrait pas coucher avec un Juif'... Puisqu'il



veut que ses amants soient ses bourreaux, il ne saurait se faire sodomiser par une victime [de persécutions racistes]." For Goethe's outspoken contempt & loathing of the Jews, see Wm Rose, Men Myths & Movements in German Lit., pp. 160 ff. Ch. Morgenstern's penetrating epigram on "Antisemiten": "Werft doch die Maske von euch. / Es ist ja nicht Sem, den ihr meint. / Hinter dem Rassen— verbirgt / schlecht sich der Klassen—Hass nur" (Epigramme und Sprüche, R. Piper & Co. Verlag, München, 1921, S. 21) Rosenbach). // I beg of you to burn it when you've read it (Sir Richard Steele, The Spectator).

561 Love comes unseen; we only see it go (Austin Dobson). //

568 Watch out w'en you er gittin' all you want. Fattenin' hogs ain't in luck (J. C. Harris, Plantation Proverbs). // True luck consists not in holding the best of the cards at the table: / Luckiest he who knows just when to rise & go home (John Hay, Distichs).

581 A man is young if a lady can make him happy or unhappy. He enters middle age when a lady can make him happy, but can no longer make him unhappy. He is old & gone if a lady can make him neither happy nor unhappy (Moritz Rosenthal).

646 A Newly freed Negro: "When I was a slave, if I fell off a boat they would stop & pick me up & put me by a fire to dry. I was worth money. Now if I fall off a boat they calls out, 'It's only a damned nigger—let him go under'" (Carl Sandburg, Abraham Lincoln: The War Years).

719 ~~At~~ An honest politician is one who, when he is bought, will stay bought (Simon Cameron).

870 Be awful nice to 'em goin' up, because you're gonna meet 'em all comin' down (Jimmy Durante) [Success].

930 The college graduate is presented with a sheepskin to cover his intellectual nakedness (R. M. Hutchins) [University].

957 If it were not for the Presents, an Elopement would be preferable (George Ade) [Wedding].

997 Worry is interest paid on trouble before it comes due. X (Dean Inge). / Worry, the interest paid by those who borrow trouble (George W. Lyon).

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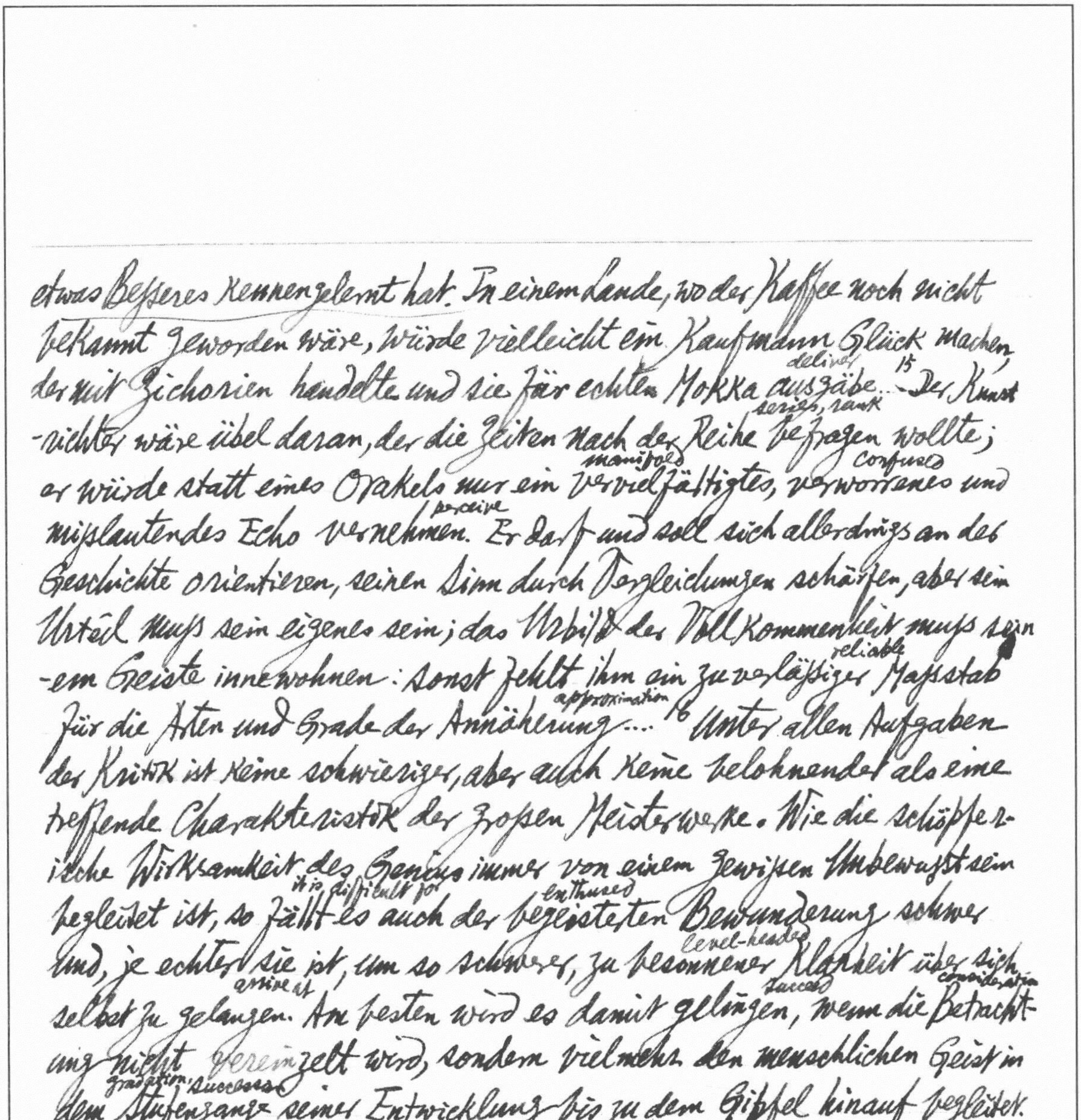
A. W. Schlegel, *Kritische Schriften und Briefe* (W. Kohlhammer Verlag, Stuttgart, 1962).

Bd. I, *Sprache und Poetik*, hrsg. von Edgar Lohner*.

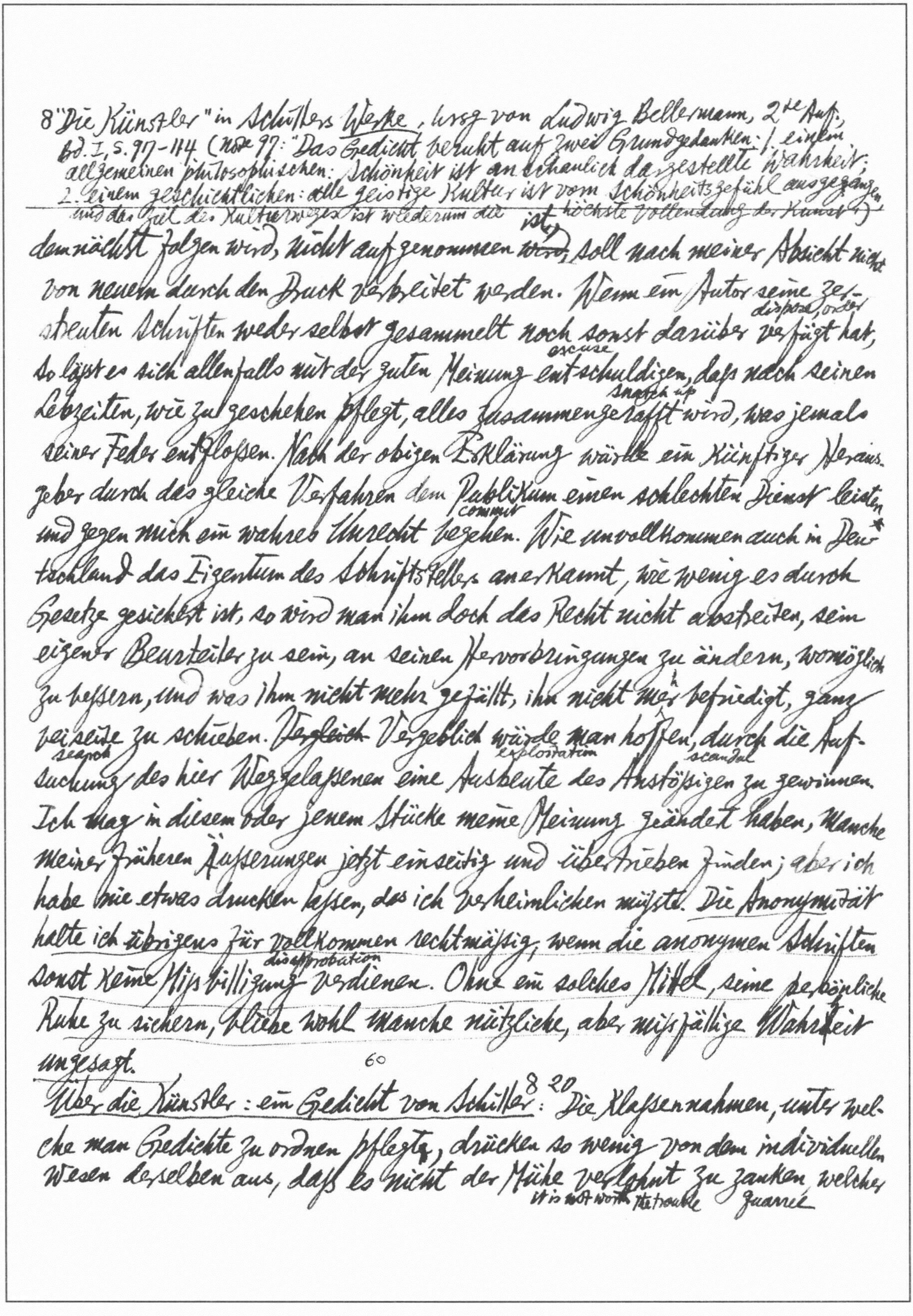
Vorrede zu den Kritischen Schriften (1828): [12] Durch den blossen Wechsel und, wie ich behaupten möchte, den Fortschritt der Zeiten, bin ich, ohne meinen Standpunkt zu [13] verändern, aus *einem als revolutionär* verschrieenen (decried) ein völlig *konstitutioneller Kritiker* geworden. Sogar in Frankreich zeigen sich Symptome, dass die Sinnesart (temper) des Publikums meinen Ansichten von dem bisher für klassisch geltenden tragischen Theater, welche die nationale Eigenliebe anfangs so heftig empört (rouse to anger) haben, sich wohl einigermassen (to some extent) entgegen (towards) neigen möchte.... Als einige mir gewogene (favorably disposed) Gelehrte in Paris mich wegen meiner indischen Arbeiten zum auswärtigen (foreign) Mitgliede der dritten Klasse des Instituts vorgeschlagen (propose) hatten, soll ein Mitglied meine Schilderung des französischen Theaters aus der Tasche gezogen und sich gegen die Verbindung mit einem des Verbrechens (crimes) der beleidigten (insult) Nation schuldigen Fremden nachdrücklich (emphatically) aufgelehnt (resist) haben. Die Gunst des englischen Publikums hatte ich von Anfang an durch meine Charakteristik Shakespeares gewonnen, wiewohl, was ich über Dryden, Pope und Addisons Cato geäussert, einige Kunstrichter der alten Schule ziemlich (fairly) verschnupft (nettled) haben mag. Ein Engländer von sehr gebildetem Geschmack, ein berühmter Parlamentsredner, sagte mir, ich sei in der Richtung der nationalen Vorliebe zu weit gegangen, und er könnte nicht umhin (cannot help say), mich für einen Ultra-Shakespearisten zu erklären. Die National-Eitelkeit der Italiener ist beinahe noch reizbarer (sensitive) als die der Franzosen; die Alpen sind für sie meistens die Grenze der literarischen

*A propos of Schlegel's depreciation of Goldoni, see W. Binni, ed., I Classici Italiani nella Storia della Critica, II, p. 15f.

Welt: wenn einmal zufällig ein transalpinisches Urteil nach Italien gelangt, so erregt es eben deswegen die Aufmerksamkeit attention um so stärker. Da nun das Theater die schwache Seite der italienischen Literatur ist, so mußte ich dort lebhaften Widerspruch finden. Selbst mein Übersetzer [Giovanni] Gherardini hat sich nicht enthalten können, an Gründen schwache, aber im Ton ziemlich unhöfliche Widerlegungen refutation beizufügen.* Ein Florentiner, [Giuseppe Urbano] Pagani-Cesa, bestreitet in einer eigenen Schrift über das tragische Theater der Italiener [Sovra il teatro tragico italiano, 1826] meine Lehren sozusagen auf allen Blättern. Einzelne sind meiner Ansicht beigetreten agree: junge talentvolle Männer, was immer das Wirksamste ist, auf ausübende practical Weise…[14] Auch liegen ja in der Geschichte des Geschmacks die Beispiele des auffallendsten Wechsels zwischen Bewunderung und Herabsetzung degradation zutage to light, in den bildenden Künsten und in der Musik noch mehr als in der Poesie. In jene~~m~~n hat man so manches ehemals beinahe vergöttert idolized, was uns jetzt nur flüchtig fleetingly anzusehen oder anzuhören schon zur Qual pain gereicht reach. Auf der anderen Seite sind vermöge by virtue of derselben Ausartung des Geschmacks die erhabensten Werke des menschlichen Geistes verkannt vernachlässigt neglect worden. Hat es nicht eine Zeit gegeben, wo Pietro da Cortona für einen ganz andern Maler galt als Raphael; wo man jenem die schöpferische Kraft und Fülle zuschrieb, diesen kalt und steinern nannte; wo der hohe Sinn der Antike, die man nur als antiquarische Seltenheit schätzte, gegen die sinnlichen Bestechungen bribe, corruption Berninis für nichts geachtet ward?… Mit der schönen Literatur ist es etwas anderes: sie ist national und an den Entwicklungsgang einer Sprache gebunden. Man nimmt vorlieb put up with, bis man



etwas Beſseres kennengelernt hat. In einem Lande, wo der Kaffee noch nicht bekannt geworden wäre, würde vielleicht ein Kaufmann Glück machen, der mit Zichorien handelte und sie für echten Mokka ausgäbe (deliver)…15 Der Kunstrichter wäre übel daran, der die Zeiten nach der Reihe (series, rank) befragen wollte; er würde statt eines Orakels nur ein vervielfältigtes (manifold), verworrenes (confused) und miſslautendes Echo vernehmen (perceive). Er darf und soll sich allerdings an der Geschichte orientieren, seinen Sinn durch Vergleichungen schärfen, aber sein Urteil muſs sein eigenes sein; das Urbild der Vollkommenheit muſs seinem Geiste innewohnen: sonst fehlt ihm ein zuverläſsiger (reliable) Maſsstab für die Arten und Grade der Annäherung (approximation)…16 Unter allen Aufgaben der Kritik ist keine schwieriger, aber auch keine belohnender als eine treffende Charakteristik der groſsen Meisterwerke. Wie die schöpferische Wirksamkeit des Genius immer von einem gewiſsen Unbewuſstsein begleitet ist, so fällt es (it is difficult for) auch der begeisteten (enthused) Bewunderung schwer und, je echter sie ist, um so schwerer, zu besonnener (level-headed) Klarheit über sich selbst zu gelangen (arrive at). Am besten wird es damit gelingen (succeed), wenn die Betrachtung (consideration) nicht vereinzelt wird, sondern vielmehr den menschlichen Geist in dem Stufengange (gradation, succession) seiner Entwicklung bis zu dem Gipfel hinauf begleitet. Mit einem Wort, die Kunstkritik muſs sich, um ihrem groſsen Zwecke Genüge zu leisten, mit der Geschichte, und, sofern sie sich auf Poesie und Literatur bezieht, auch mit der Philologie verbünden…17 Unter meinen früheren kritischen Aufsätzen habe ich eine Auswahl getroffen. Was in die beiden jetzt zugleich erscheinenden Bände und in den dritten, welcher



8 "Die Künstler" in Schillers Werke, hrsg von Ludwig Bellermann, 2te Aufl.,
Bd. I, S. 97–114 (Note 97: "Das Gedicht beruht auf zwei Grundgedanken: 1. einem
allgemeinen philosophischen: Schönheit ist anschaulich dargestellte Wahrheit;
2. einem geschichtlichen: alle geistige Kultur ist vom Schönheitsgefühl ausgegangen
und das Ziel des Kulturweges ist wiederum die höchste Vollendung der Kunst.")

ist
demnächst folgen wird, nicht aufgenommen ~~wird~~ ist, soll nach meiner Absicht nicht
von neuem durch den Druck verbreitet werden. Wenn ein Autor seine zerstreuten
dispose, order
Schriften weder selbst gesammelt noch sonst darüber verfügt hat,
excuse
so läßt es sich allenfalls mit der guten Meinung entschuldigen, daß nach seinen
snatch up
Lebzeiten, wie zu geschehen pflegt, alles zusammengerafft wird, was jemals
seiner Feder entflossen. Nach der obigen Erklärung würde ein künftiger Herausgeber
durch das gleiche Verfahren dem Publikum einen schlechten Dienst leisten
commit
und gegen mich ein wahres Unrecht begehen. Wie unvollkommen auch in Deutschland
das Eigentum des Schriftstellers anerkannt, wie wenig es durch
Gesetze gesichert ist, so wird man ihm doch das Recht nicht abstreiten, sein
eigener Beurteiler zu sein, an seinen Hervorbringungen zu ändern, womöglich
zu bessern, und was ihm nicht mehr gefällt, ihn nicht mehr befriedigt, ganz
beiseite zu schieben. ~~Vergleich~~ Vergeblich würde man hoffen, durch die Auf-
search exploration scandal
suchung des hier Weggelassenen eine Ausbeute des Anstößigen zu gewinnen.
Ich mag in diesem oder jenem Stücke meine Meinung geändert haben, manche
meiner früheren Äußerungen jetzt einseitig und übertrieben finden; aber ich
habe nie etwas drucken lassen, das ich verheimlichen müßte. Die Anonymität
halte ich übrigens für vollkommen rechtmäßig, wenn die anonymen Schriften
disapprobation
sonst keine Mißbilligung verdienen. Ohne ein solches Mittel, seine persönliche
Ruhe zu sichern, bliebe wohl manche nützliche, aber mißfällige Wahrheit
ungesagt.

60

Über die Künstler: ein Gedicht von Schiller 8 20: Die Klassennahmen, unter welche
man Gedichte zu ordnen pflegte, drücken so wenig von dem individuellen
Wesen derselben aus, daß es nicht der Mühe verlohnt zu zanken, welcher
it is not worth the trouble quarrel

von ihnen einem Gedichte zukomme.... Der Grund, weswegen Lehrgedichte, die besten kaum ausgenommen excepted, 21 so wenig gelesen werden, weswegen selbst die meisten Kunstrichter ihnen nur einen niedrigen Rang unter den Dichtungsarten einräumen concede, ist bekanntlich der, dass der Stoff derselben der Prosa angehört und einzig durch den Vortrag performance poetische Gestalt gewinnen kann. Wenige Leser sind aber für die Schönheit des Vortrags empfänglich genug, um dadurch den Abgang loss an Bestimmtheit und Vollständigkeit completeness des Unterrichts hinlänglich sufficiently vergütet compensate zu glauben. Einen grossen Vorzug haben schon die Lehrgedichte, welche wichtige, weit umfassende Lehren enthalten. Ein Gedicht über die Grammatik oder über die Bearbeitung der Wolle mag Schulpräzeptoren und Tuchfabrikanten interessieren; philosophische Wahrheiten sind ~~die~~ der ganzen Menschheit wert. Zugleich entspringt aus der Grösse des Gegenstandes der Vorteil, dass die Poesie des Stils nicht bloss gesuchter Zierat ornament scheint... Wahrheit, wenn sie sehr wohltätig ist, oder uns den Adel unserer Natur kennenlehrt, erzeugt Begeisterung; aber die Alten glaubten, Begeisterung finde auch Wahrheit. Wie, wenn der Dichter nun seine Lehre nicht mit jener zweiten, nur abgeleiteten Begeisterung mitteilte, sondern mit dieser ursprünglichen, die der Erkenntnis voraneilt precede?... Nicht alles ist Chimäre, wovor sich nicht in deutlichen Begriffen Rechenschaft give an account ablegen lässt; verworrene Gefühle und Ahnungen sind für uns wahr und wirklich. Und wer ist wohl, der ihre Allmacht nicht aus eigener Erfahrung ~~er~~ kennt? Wenn nun dieses innere Regen stir und Streben uns Verhältnisse zwischen den Dingen entdeckt, ohne dass wir die Reihe der Mittelideen mehr als dunkel wahrnehmen, so ahnen wir die Wahrheit, so lange, bis hellere Erkenntnis die Ahnung widerlegt refute, oder sie in

* cf Herder: "Vom Erkennen und Empfinden"; Max Scheler: "Ordo Amoris" etc. (第乙, 四則)

** cf My post-script to W. M. Urban, *Language & Reality*, quoting Diderot, Novalis, etc. on the inadequacy of language as a *means* to express ~~es~~ feelings.

Überzeugung verwandelt. Vieles aber kann nie von uns zu ganz deutlicher Erkenntnis gebracht werden; wir müssen uns begnügen, es als Gefühl zu besitzen.* Die gewöhnliche Menschensprache versagt uns sogar die Mittel, es zu mitzuteilen, und so bleibt es in unserem Busen gefangen.** Wenn nun ein Dichter solchem Wahrheitsgefühl Stimme gibt, wenn er sich der schwebenden soaring Erscheinungen geistiger Anschauung bemächtigt seize, und ihnen durch Bilder und Töne bestimmteren, festeren Umriss und ~~St~~ Selbständigkeit independence verleiht, sollte er nicht stärker auf uns wirken, tiefer in unser Inneres greifen, als wenn er bloss aus dem allgemeinen 22 Schatze des menschlichen Wissens Wahrheit aushebt lift out, und diese in poetische Sprache kleidet, die er wiederum aus dem dem allgemeinen Schatze der Dichtkunst genommen hat?... Man sieht, dass auf diese Weise das lehrende Gedicht selbst im Stoff poetisch werden könne, und dass dann die dichterische Behandlung nicht mehr willkürliche Auszierung sei, sondern notwendiges Werkzeug der Ideen-Mitteilung.... Fast kein Stoff zu didaktischen Gedichten ist unversucht geblieben. Und doch, wie unerschöpflich reich, wie neu könnte die lehrende Poesie immer noch sein, nähme sie mehr diese Richtung!... 24 "Im Fleiss kann dich die Biene meistern, / In der Geschicklichkeit ein Wurm dein Lehrer sein, / Dein Wissen teilest du mit vorgezognen*** Geistern; / Die Kunst,**** o Mensch, hast du allein!" Die dritte Zeile könnte beim ersten Anblick schwächer scheinen als die vorhergehende; "dein Wissen ist nichts gegen das Wissen vorgezogner Geister," dächte man, müsste es heissen. Aber der Gegensatz mit der letzten Zeile erlaubte dies nicht.... "Nur durch das Morgentor des Schönen / Drangst du in der Erkenntnis Land. / An höh'ren***** Glanz sich zu gewöhnen, / Übt sich am Reize der Verstand. / Was bei dem Saitenklang

*** "Vorgezogenen" (Schiller, *Sämmtl. Werke*, München: C. Hauser, I)

**** "*Kunst*" (*ib.*) ***** "höhern".

*"Anmut." **":" ***"ward."
8 "aesthetic semblance" (ästhetischer Schein).

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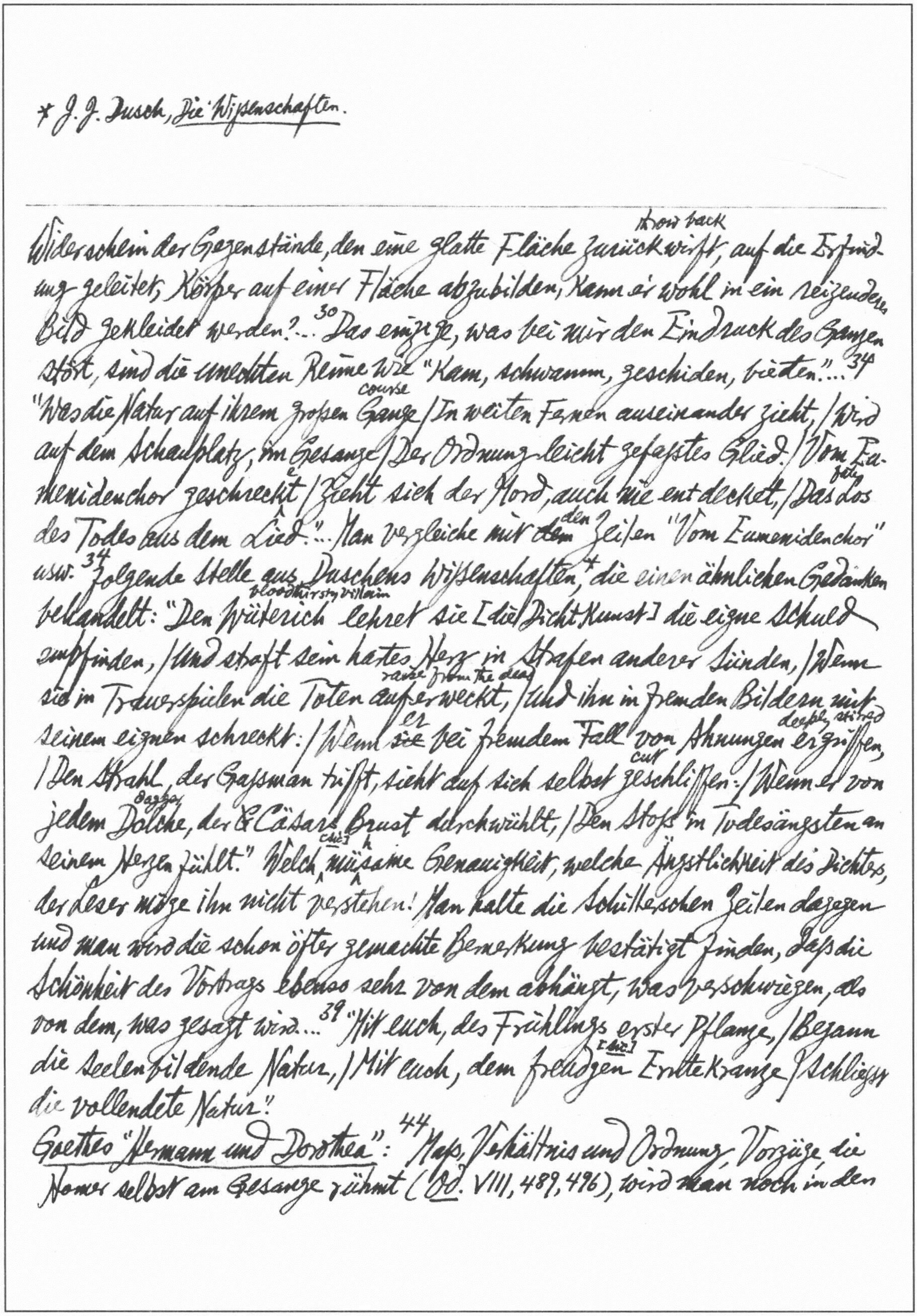
der Musen / Mit süßem Beben (shiver) dich durchdrang. / Erzog die Kraft in deinem Busen, / Die sich dereinst zum Weltgeist schwang." [25] In den ersten beiden Zeilen wird man eine kleine Verwirrung gewahr, die sich nicht ganz auflösen läßt. Was heißt ein "Morgentor"? Ist es ein Tor, wodurch man von Osten her, oder wodurch man am Morgen eingeht (enter)? Und warum eines von beiden hier? Wo ich nicht irre, soll es sagen, daß der Sinn für das Schöne im Menschen der Morgenröte gleicht, und eine zukünftige Mittagshelle der Erkenntnis verheißt. Aber diese Anspielung (hint) ist zu entfernt und dunkel... [26] (S.99) "Der Schönheit* Gürtel umgewunden, / Wird sie zum Kind, daß Kinder sie verstehn, / Was wir als Schönheit hier empfunden, / Wird einst als Wahrheit uns entgegengehn"... "Der Schönheit Gürtel umgewunden" ist eine für unsere Sprache zu harte Partizipialkonstruktion... [28] "Freut euch der ehrenvollen Stufe, / Worauf die hohe Ordnung euch gesellt**! / In die erhabne Geisterwelt / Seid*** ihr der Menschheit erste Stufe." In der schnellen Wiederholung des Wortes "Stufe" in verschiedener Verbindung, da die Künstler das erste Mal auf eine Stufe gestellt, das andere Mal die Stufe selbst sind, ist die nötige Einheit zu sehr verfehlt.... [29] "Leichtschwebend fühlte sich der Blick / Vom schlanken Wuchs (shape) der Zeder (cedar) aufgezogen (drawn); / Gefällig strahlte (reflect) der Kristall der Wogen (waves) / Die hüpfende (skipping) Gestalt zurück. / Wie konntet ihr des schönen Winks (sign) verfehlen (miss), / Womit euch die Natur hilfreich entgegen kam? / Die Kunst, den Schatten ihr nachahmend abzustehlen (steal), / Wies euch das Bild, das auf der Woge schwamm. / Von ihrem Wesen abgeschieden, / Ihr eignes liebliches Phantom,[8] / Warf sie sich in den Silberstrom, / Sich ihrem Räuber anzubieten (offer)." Kam der schlichte Gedanke, der Mensch sei durch den



* J. J. Dusch, *Die Wissenschaften*.

Widerschein der Gegenstände, den eine glatte Fläche zurückwirft throw back, auf die Erfindung geleitet, Körper auf einer Fläche abzubilden, kann er wohl in ein reizenderes Bild gekleidet werden?...[30] Das einzige, was bei mir den Eindruck des Ganzen stört, sind die unedlen Reime wie "Kam, schwamm, geschieden, bieten"....[34] "Was die Natur auf ihrem grossen Gange course / In weiten Fernen auseinander zieht, / Wird auf dem Schauplatz, im Gesange / Der Ordnung leicht gefasstes Glied. / Vom Eumenidenchor geschrecket / Zieht sich der Mord, auch nie entdecket, / Das Los fate des Todes aus dem Lied."... Man vergleiche mit ~~dem~~ den Zeilen "Vom Eumenidenchor" usw.[34] folgende Stelle aus Duschens *Wissenschaften*,* die einen ähnlichen Gedanken behandelt: "Den Wüterich bloodthirsty villain lehret sie [die Dicht Kunst] die eigne Schuld empfinden, / Und straft sein hartes Herz in Strafen anderer Sünden, / Wenn sie in Trauerspielen die Toten auferweckt raise from the dead, / Und ihn in fremden Bildern mit seinem eignen schreckt: / Wenn ~~sie~~ er bei fremdem Fall von Ahnungen ergriffen deeply stirred, / Den Strahl, der Grassman trifft, sieht auf sich selbst geschliffen cut: / Wenn er von jedem Dolche dagger, der & Cäsars Brust durchwühlt, / Den Stoss im Todesängsten an seinem Herzen fühlt." Welch [sic] mühsame Genauigkeit, welche Ängstlichkeit des Dichters, der Leser möge ihn nicht verstehen! Man halte die Schillerschen Zeilen dagegen und man wird die schon öfter gemachte Bemerkung bestätigt finden, dass die Schönheit des Vortrags ebenso sehr von dem abhängt, was verschwiegen, als von dem, was gesagt wird...[39] "Mit euch, des Frühlings erster Pflanze, / Begann die seelenbildende Natur, / Mit euch, dem freudgen [sic] Erntekranze / Schliesst die vollendete Natur!"

Goethes "Hermann und Dorothea":[44] "Mass, Verhältnis und Ordnung, Vorzüge die Homer selbst am Gesange rühmt (*Od.* VIII, 489, 496), wird man noch in den kleinsten Teilen seines Epos gewahr (perceive), da man sie hingegen in der zusammengesetzten Länge der *Ilias* und *Odyssee* nicht selten aus den Augen verliert. Ein Mann, der zwar keineswegs befugter (competent) Richter über Poesie war, am wenigsten über antike, aber durch seinen Verstand auch da, wo der Gegenstand weit auſser seiner Sphäre lag, sich oft überlegen (superior) bewiesen hat, Voltaire, sagt vom Homer: "Malheur à qui l'imiterait dans l'économie de son poème! Heureux qui peindrait les détails comme lui!" Es versteht sich, daſs die epische Rhapsodie (minstrelsy), wie jede Dichtart, nicht ohne ihre eigentümliche poetische Einheit bestehen kann. Nur muſs man diese nicht in einem Verstandesbegriff suchen, wie meistens in den Theorien geschieht, wo denn auch der Unterschied zwischen der lyrischen Einheit, der epischen und der dramatischen gänzlich verlorengeht (get lost). Nur durchgängige Vollständigkeit und innere Wechselbestimmung des Ganzen und der Teile kann die Vernunft befriedigen; und diese höchst poetische Einheit haben die Griechen in der durchaus selbständigen und in sich beschlossenen Organisation ihrer Tragödie erreicht. Die epische Einheit bezieht 45 sich nicht auf die Vernunft, die im homerischen Zeitalter noch längst nicht genug geübt (practised) war, um sich solch eine Forderung an ein dichterisches Werk zu machen; sondern sie gilt nur der Phantasie, d.h. sie ist nichts weiter als Umriſs, sichtbare Begrenzung... Sie kann vergröſsert und erweitert werden, bis die Maſse der Anschauungen die sinnliche Auffaſsungskraft übersteigt (overcome); und Aristoteles (der doch, wie man weiſs, dem epischen Gedicht die Gesetze der Tragödie vorschreiben wollte)* findet nur deswegen, Homer habe wohl getan, nicht den ganzen trojanischen Krieg in einem Gedichte zu behandeln, weil es dann nicht mehr leicht übersehbar

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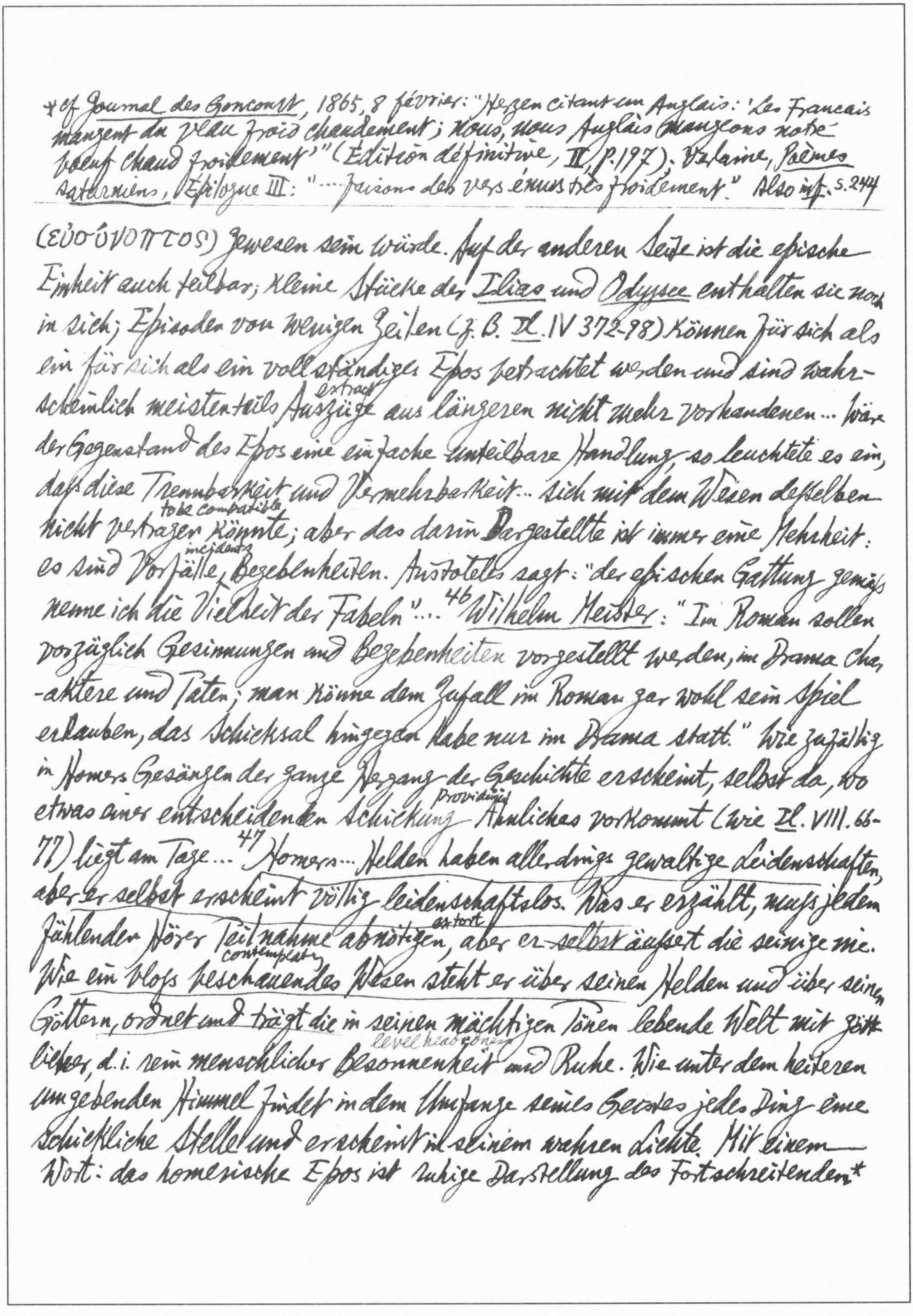
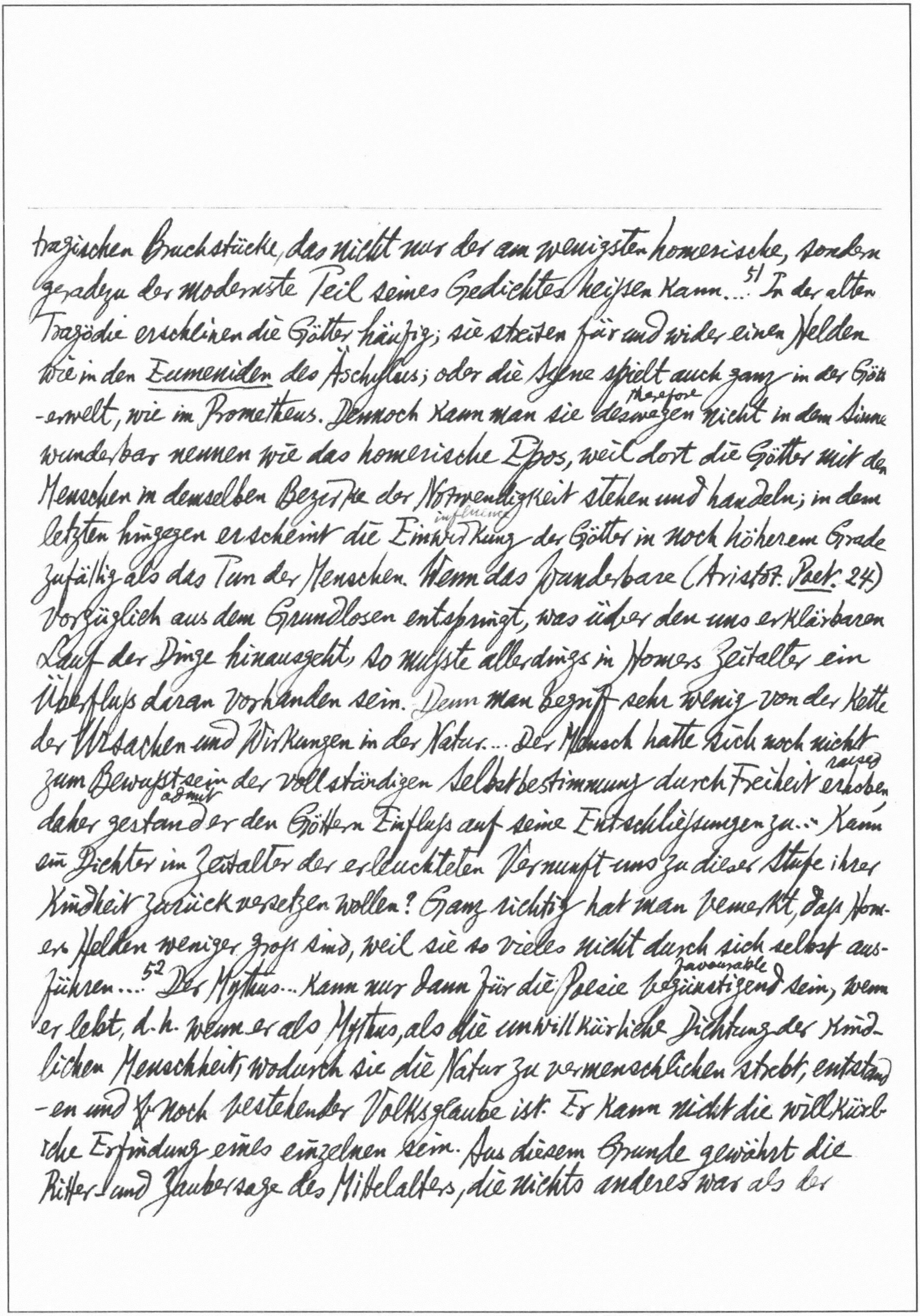
*In Mario Fubini's phrase, "la considerazione della poesia *sub specie tragoediae*" (*Critica e poesia*, p. 178); cf Thomas Twining in S. Elledge, *18th-Cent. Critical Essays*, II, p. 996; the *Journal of Aesthetics & Art Criticism*, spring 1964, p. 266.



*cf *Journal des Goncourt*, 1865, 8 février: "Herzen citant un Anglais: 'Les Français
mangent du veau froid chaudement; nous, nous Anglais mangeons notre
boeuf chaud froidement'" (Édition définitive, II, p. 197). Verlaine, *Poèmes
saturniens*, Épilogue III: "… faisons des vers émus très froidement." Also inf. s. 244

(εὐσύνοπτος) gewesen sein würde. Auf der anderen Seite ist die epische
Einheit auch teilbar; kleine Stücke der *Ilias* und *Odyssee* enthalten sie noch
in sich; Episoden von wenigen Zeilen (z. B. Il. IV 372–98) können für sich als
ein für sich als ein vollständiges Epos betrachtet werden und sind wahr-
extract
scheinlich meistenteils Auszüge aus längeren nicht mehr vorhandenen … Wäre
der Gegenstand des Epos eine einfache unteilbare Handlung, so leuchtete es ein,
daß diese Trennbarkeit und Vermehrbarkeit … sich mit dem Wesen desselben
to be compatible
nicht vertragen könnte; aber das darin Dargestellte ist immer eine Mehrheit:
incidents
es sind Vorfälle, Begebenheiten. Aristoteles sagt: "der epischen Gattung gemäß
nenne ich die Vielheit der Fabeln" … [46] *Wilhelm Meister*: "Im Roman sollen
vorzüglich Gesinnungen und Begebenheiten vorgestellt werden, im Drama Char-
-aktere und Taten; man könne dem Zufall im Roman gar wohl sein Spiel
erlauben, das Schicksal hingegen habe nur im Drama statt." Wie zufällig
in Homers Gesängen der ganze Hergang der Geschichte erscheint, selbst da, wo
Providence
etwas einer entscheidenden Schickung Ähnliches vorkommt (wie Il. VIII. 66–
77) liegt am Tage … [47] Homers … Helden haben allerdings gewaltige Leidenschaften,
aber er selbst erscheint völlig leidenschaftslos. Was er erzählt, muß jedem
extort
fühlenden Hörer Teilnahme abnötigen, aber er selbst äußert die seinige nie.
contemplatory
Wie ein bloß beschauendes Wesen steht er über seinen Helden und über seinen
Göttern, ordnet und trägt die in seinen mächtigen Tönen lebende Welt mit gött-
levelheadedness
licher, d.i. rein menschlicher Besonnenheit und Ruhe. Wie unter dem heiteren
umgebenden Himmel findet in dem Umfange seines Geistes jedes Ding eine
schickliche Stelle und erscheint in seinem wahren Lichte. Mit einem
Wort: das homerische Epos ist ruhige Darstellung des Fortschreitenden*

Es ist niemals Darstellung des Ruhenden oder sogenanntes poetisches Gemälde. Dieses ist dem Homer so fremd, daſs, wo er beschreibt, er es auf eine Art tut, die das Ruhende in Fortschreitendes verwandelt, z. B. die Figuren auf dem Schilde des Achill ... Die über eine stürmische Teilnahme erhabene und weder durch augenblickliches Anspannen (strain) noch Nachlaſsen (relax) veränderte Gemütslage des Sängers macht zuerst alle Teile seines Gegenstandes auf gewiſse Weise einander gleich; sie verleiht (bestows) ihnen einerlei Rechte auf die Darstellung: die weniger bedeutenden, aber zum stetigen Fortgang (continuation) nötigen (z. B. das Aufstehen, Zu-Bett-gehen, Eſsen, Trinken, ... usw.), werden nirgends verdrängt und behaupten (maintain) dicht neben den wichtigsten den ihnen zugemeſsenen Raum ...[49] Man bemerkt kein Hinstreben zu einem Hauptziel, wenn dies auch in dem Inhalte der Rede vorhanden ist; jedes, wodurch das Folgende vorbereitet wird, scheint doch nur um seines selbst willen dazustehen: ganz das verweilende Fortschreiten, die sinnlich belebende Umständlichkeit, die besonnene Anordnung, die leichte Folge, die lose Verknüpfung, wie im Epos überhaupt ...[50] Abgesehen von der künstlerischeren Verknüpfung des Ganzen und dem Bestreben, tragische Notwendigkeit in die Handlung zu bringen, hört man in der Äneis gar nicht jenen ruhigen Rhythmus des Vortrags. Virgil verrät oder affektiert Teilnahme und geht darin bis zu manierierten Ausrufungen über und an seine Helden (IV, 408 ff.) ... Die ruhigen Reden bei Virgil sind rhetorisch, die leidenschaftlichen mimisch ... Er ist stellenweise mehr oder weniger homerisch, wo der Stoff ihn zur Ruhe veranlaſst (induce), wie bei den Wettspielen im 5ten Buch vorzüglich (especially); am wenigsten in der mit Recht bewunderten Geschichte der Dido, einem



tragischen Bruchstücke, das nicht nur der am wenigsten homerische, sondern geradezu der modernste Teil seines Gedichtes heißen kann…[51] In der alten Tragödie erscheinen die Götter häufig; sie streiten für und wider einen Helden wie in den *Eumeniden* des Äschylus; oder die Szene spielt auch ganz in der Götterwelt, wie im Prometheus. Dennoch kann man sie therefore deswegen nicht in dem Sinne wunderbar nennen wie das homerische Epos, weil dort die Götter mit den Menschen in demselben Bezirke der Notwendigkeit stehen und handeln; in dem letzten hingegen erscheint die influence Einwirkung der Götter in noch höherem Grade zufällig als das Tun der Menschen. Wenn das Wunderbare (Aristot. *Poet.* 24) vorzüglich aus dem Grundlosen entspringt, was über den uns erklärbaren Lauf der Dinge hinausgeht, so mußte allerdings in Homers Zeitalter ein Überfluß daran vorhanden sein. Denn man begriff sehr wenig von der Kette der Ursachen und Wirkungen in der Natur… Der Mensch hatte sich noch nicht zum Bewußtsein der vollständigen Selbstbestimmung durch Freiheit raised erhoben, daher admit gestand er den Göttern Einfluß auf seine Entschließungen zu… Kann ein Dichter im Zeitalter der erleuchteten Vernunft uns zu dieser Stufe ihrer Kindheit zurückversetzen wollen? Ganz richtig hat man bemerkt, daß Homers Helden weniger groß sind, weil sie so vieles nicht durch sich selbst ausführen…[52] Der Mythus… kann nur dann für die Poesie favourable begünstigend sein, wenn er lebt, d. h. wenn er als Mythus, als die unwillkürliche Dichtung der kindlichen Menschheit, wodurch sie die Natur zu vermenschlichen strebt, entstanden und noch bestehender Volksglaube ist. Er kann nicht die willkürliche Erfindung eines einzelnen sein. Aus diesem Grunde gewährt die Ritter- und Zaubersage des Mittelalters, die nichts anderes war als der

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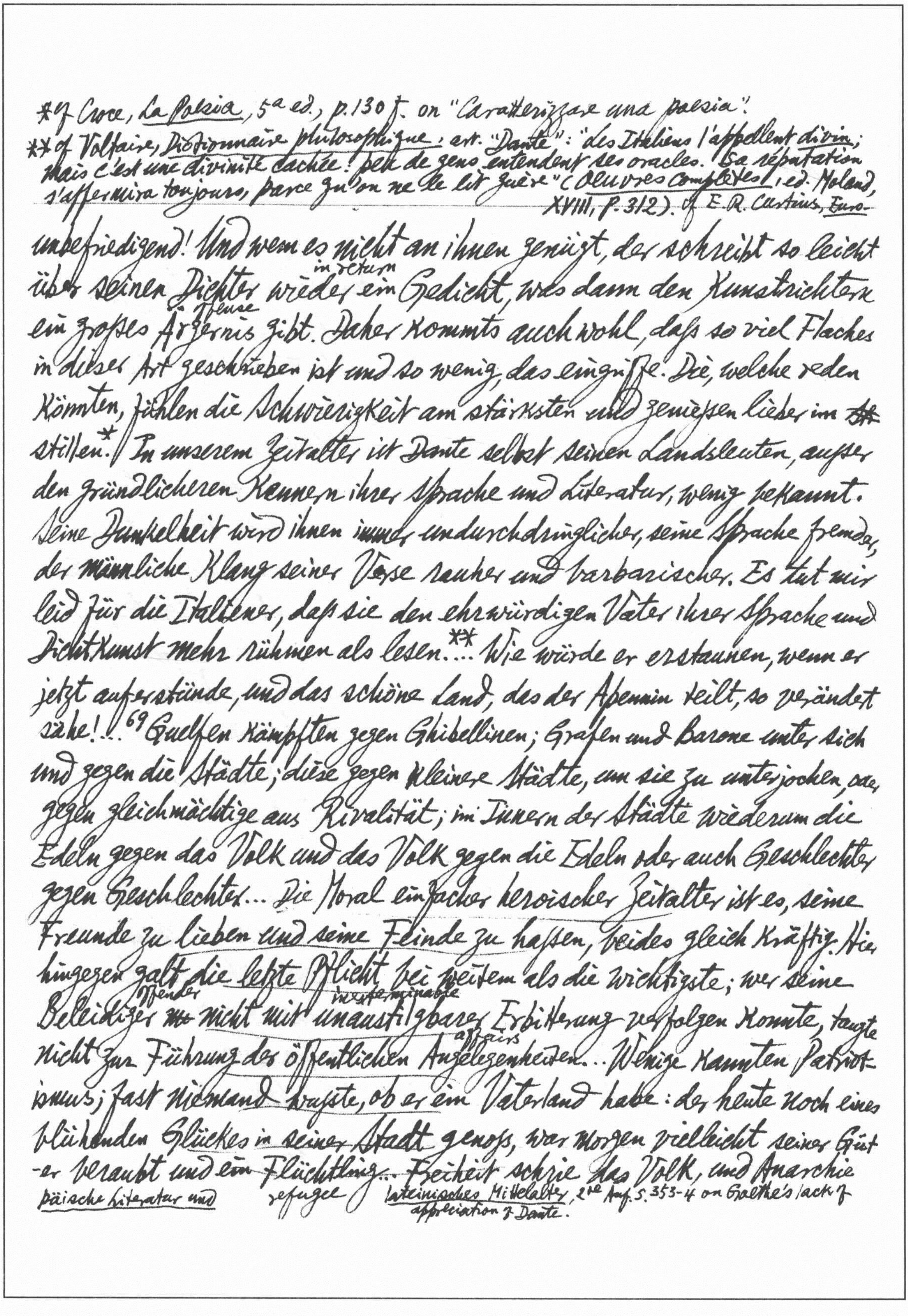
abenteuerliche Geist der Zeit in Bilder gekleidet, dem romantischen Heldengedicht den Vorzug der Lebendigkeit und volksmäßigen Wahrheit, den das künstlich ersonnene (devised) Wunderbare der modernen Epopöen durchaus nicht haben kann. Schon Virgil hätte als Beispiel warnen sollen, wie wenig mit der Dazwischenkunft (intervention) der Götter ausgerichtet (effect execute) wird, wenn sie nicht mehr Volksglaube ist... 53 Wenn also die lyrische Poesie mit dem Jugendalter, die dramatische mit dem männlichen verglichen werden kann, so vereinigt die epische die Unbefangenheit (unaffectedness) des Knaben mit der Erfahrenheit und dem sicheren Blick des Greises... 54 Ein in unserem Zeitalter und unseren Sitten einheimisches Epos wird daher mehr eine Odyssee als eine Ilias sein, sich mehr mit dem Privatleben als mit öffentlichen Taten und Verhältnißen beschäftigen müßen... 57 Der große Hebel (lever), womit in unseren angeblichen (alleged) Schilderungen des Privatlebens, Romanen und Schauspielen meist alles in Bewegung gesetzt wird, ist die Liebe.

Dante: Über die Göttliche Komödie: 67 Einer der eigensten Sonderlinge, die je unter Gottes Himmel herumgewandelt sind, und einer der großherzigsten, tiefsinnigsten, einfältigsten, echtesten Menschen war Dante.... Wie leicht ist es überhaupt, einen großen Menschen und einen großen Dichter zu loben oder zu tadeln! Wie leicht, einen dürren Scheiterhaufen (pyre) aus moralischen oder ästhetischen Regeln aufzubauen, und dann ohne weitere Umstände ~~ein~~ Autodafé anzustellen! 88 Wenn man von einem Dichtergeiste reden will, deßen Individualität sich seinen Werken in ihren feinsten Zügen eingeprägt hat, so kommt noch das hinzu, daß es schwer ist, Worte zu finden für das Wahrgenommene (perception) und innig Gefühlte. Alle Abstraktionen sind so



*cf Croce, La Poesia, 5a ed., p.130 f. on "Caratterizzare una poesia".

**cf Voltaire, Dictionnaire philosophique, art. "Dante": "des Italiens l'appellent divin; mais c'est une divinité cachée: peu de gens entendent ses oracles. Sa réputation s'affermira toujours, parce qu'on ne le lit guère" (Oeuvres complètes, ed. Moland, XVIII, p. 312). cf E.R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S. 353-4 on Goethe's lack of appreciation of Dante.

unbefriedigend! Und wem es nicht an ihnen genügt, der schreibt so leicht
in return
über seinen Dichter wieder ein Gedicht, was dann den Kunstrichtern
offense
ein großes Ärgernis gibt. Daher kommts auch wohl, daß so viel Flaches
in dieser Art geschrieben ist und so wenig, das eingriffe. Die, welche reden
könnten, fühlen die Schwierigkeit am stärksten und genießen lieber im ~~St~~
stillen.* In unserem Zeitalter ist Dante selbst seinen Landsleuten, außer
den gründlicheren Kennern ihrer Sprache und Literatur, wenig bekannt.
Seine Dunkelheit wird ihnen immer undurchdringlicher, seine Sprache fremder,
der männliche Klang seiner Verse rauher und barbarischer. Es tut mir
leid für die Italiener, daß sie den ehrwürdigen Vater ihrer Sprache und
Dichtkunst mehr rühmen als lesen.**... Wie würde er erstaunen, wenn er
jetzt auferstünde, und das schöne Land, das der Apennin teilt, so verändert
sähe!...69 Guelfen kämpften gegen Ghibellinen; Grafen und Barone unter sich
und gegen die Städte; diese gegen kleinere Städte, um sie zu unterjochen, oder
gegen gleichmächtige aus Rivalität; im Innern der Städte wiederum die
Edeln gegen das Volk und das Volk gegen die Edeln oder auch Geschlechter
gegen Geschlechter... Die Moral einfacher heroischer Zeitalter ist es, seine
Freunde zu lieben und seine Feinde zu hassen, beides gleich kräftig. Hier
hingegen galt die letzte Pflicht bei weitem als die wichtigste; wer seine
offender interminable
Beleidiger ~~m~~ nicht mit unaustilgbarer Erbitterung verfolgen konnte, taugte
affairs
nicht zur Führung der öffentlichen Angelegenheiten... Wenige kannten Patriotismus; fast niemand wußte, ob er ein Vaterland habe: der heute noch eines
blühenden Glückes in seiner Stadt genoß, war morgen vielleicht seiner Güter beraubt und ein Flüchtling... Freiheit schrie das Volk, und Anarchie
refugee

^ Jedoch darf man ihn hierin nicht ganz nach unserer jetzigen Denkart beurteilen. Die Wiſsbegier fand in jenem Jahrhundert bei jedem Schritt unendliche Schwierigkeiten; hindurch kämpfen muſste man sich zu jedem armen Lichtstrahl. *Cf E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl., S. 214

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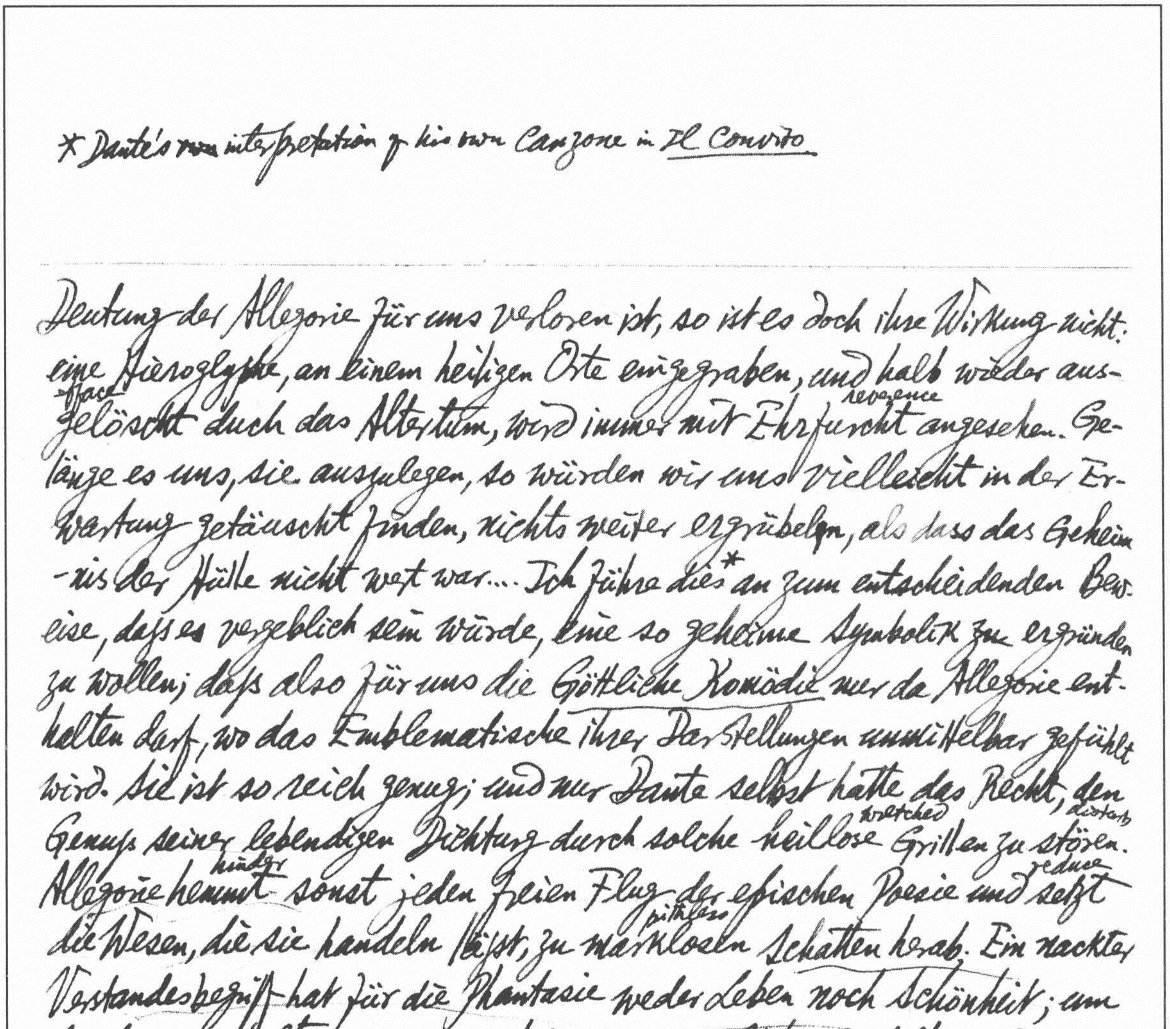
trug es im Sinne... Während die tätige gröſsere Hälfte des Menschengeschlechts edle Fülle von Lebenskräften in heiſsen Kämpfen verschwendete (squander), hielten die speculierenden Köpfe in einer aus vorigen Zeiten herabgeerbten Erstarrung (stiffness) zum Teil mit vielem Scharfsinn, zum Teil auch durch bloſse platte Pedanterei sich selbst gefangen....[71] Auf die Sätze des Philosophen – man kannte damals nur den Aristoteles aus verfälschenden Übersetzungen – gründete man das christliche Lehrsystem, und man hatte diese heterogenen Teile durch eine spitzfindige (wiredrawn) Dialektik so tausendfältig ineinander verwirrt und verwickelt, daſs Aristoteles selbst, wenn er wieder auferstanden wäre, Schwierigkeit gefunden haben sollte, sie zu scheiden. Der höchste Punkt der Weisheit in der Philosophie war's, gegen alle disputieren zu können, und immer recht zu behalten. Der, welchem dies gelang, hiess ein Doctor irrefragabilis. In den Köpfen dieser Leute wurde Aristoteles selber ein Doctor irrefragabilis...[83] Man darf sich daher nicht wundern, wenn er (Dante) jede Gelegenheit benutzt, sein Wiſsen zu zeigen.* Ruhmliebe trieb ihn; er war einer der gelehrtesten Männer seiner Zeit, und irregeleitet durch damals herrschende Begriffe, legte er ein zu starkes Gewicht auf diesen Teil seines Wertes.^ Wenn also jemand viel wuſste, so bewies es doch etwas mehr, als daſs er – viel wuſste. Gewiſs ist es, daſs das, worauf Dante vorzüglich seine Ansprüche auf Unsterblichkeit gründet, für die folgenden Zeitalter, da die Maſse der Kenntniſse immer anwuchs, ihr Gehalt sich immer läuterte, seinen Wert beträchtlich vermindert hat. ...Man hat gestritten, ob Dante unter allen Dichtungen dieses Werks[84] einen allegorischen Sinn habe verschleiern wollen. O. Wenn dann auch die



* Dante's ~~own~~ interpretation of his own Canzone in Il Convito

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Deutung der Allegorie für uns verloren ist, so ist es doch ihre Wirkung nicht: eine Hieroglyphe, an einem heiligen Orte eingegraben, und halb wieder ausgelöscht efface durch das Altertum, wird immer mit Ehrfurcht reverence angesehen. Gelänge es uns, sie auszulegen, so würden wir uns vielleicht in der Erwartung getäuscht finden, nichts weiter ergrübeln, als dass das Geheimnis der Hülle nicht wert war.... Ich führe dies* an zum entscheidenden Beweise, daſs es vergeblich sein würde, eine so geheime Symbolik zu ergründen zu wollen; daſs also für uns die Göttliche Komödie nur da Allegorie enthalten darf, wo das Emblematische ihrer Darstellungen unmittelbar gefühlt wird. Sie ist so reich genug; und nur Dante selbst hatte das Recht, den Genuſs seiner lebendigen Dichtung durch solche heillose wretched Grillen zu stören distort. Allegorie hemmt hinder sonst jeden freien Flug der epischen Poesie und setzt reduce die Wesen, die sie handeln läſst, zu marklosen pithless Schatten herab. Ein nackter Verstandesbegriff hat für die Phantasie weder Leben noch Schönheit; um beides zu erhalten, muſs er sich in eine sinnliche Gestalt verlieren, und nur so wie die menschliche Seele im Körper durchschimmern. Bei den meisten Dichtern, die sich der Allegorie bedienen, ist die Bekleidung[85] der Begriffe ärmlich und ihnen nur umgehängt put on, so daſs wir an ihr Handeln durchaus keinen Glauben haben können und den Widerspruch in der Dichtung nie vergessen. Wie anders ist dies alles beim Dante! Seine Wesen haben Bestandheit stability, continuance unabhängig von ihrer verborgenen Bedeutung; es liegt mehr in ihnen, als was sich in Begriffe auflösen solve läſst... Eine göttliche Komödie nannte er sie, weil sie von göttlichen Dingen handelt.... Ich habe so treu als möglich zu verdeutschen gesucht... Ihn mildern oder

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verschönern wollen, hieße ihn zerstören… Als ein Merkmal der Echtheit antiker Münzen kennt man in der Numismatik den sogenannten edlen Rost (aerugo nobilis). Er ist dem Kenner an einer kupfernen Münze köstlicher als Gold, und wer ihn wegputzen wollte, würde mindestens für einen Ignoranten gehalten werden… Solch einen edlen Rost gibt's auch an Menschen, Helden, Weisen und Dichtern. Er beurkundet (authenticate) etwas erstaunlich Wichtiges, daß nämlich ihre Größe kein Erzeugnis der Kultur und Zucht (breeding) war; daß diese Menschen in einem Zeitalter der Unkunde, der Ungeübtheit, des Ungeschicks sich aus eigener Kraft über dasselbe erhoben. Nur etwa ehemaliger (former) Franzose konnte das in Darstellungen oder Übersetzungen gefühllos wegpolieren, um den nunmehr (now) blanken (shining) Schaupfennig der Welt desto selbstgefälliger (complacent) anzubieten (offer).

Etwas über William Shakespeare bei Gelegenheit Wilhelm Meisters:[89] Armer Shakespeare! Durch welches Fegefeuer (purgatory) kunstrichterlicher Beurteilungen hast du gehen müssen!… Nie wurde ein Sterblicher mehr vergöttert als du, aber auch nie einer ~~so~~ alberner bewundert und lästerlicher (slanderous) geschmäht (revile). Dies mag nun vielleicht daher kommen, weil du, wie der sinnreiche Pope zierlich bemerkt, wie besser so auch schlechter als jeder andere Dichter geschrieben… Hättest du aber gewisse Kommentatoren, Nachahmer und Rezensenten erlebt, welch einen Stoff zu lustigen Szenen würden sie dir geliefert haben! Man muß gestehen, auch die echtere Kritik, wie nützlich und notwendig sie sein möge, gehört, für sich betrachtet, keineswegs unter die ergötzlichsten (delightful) Dinge auf dieser Erde, wenn sie schon nicht immer ein so fürchterliches Antlitz hat wie Doktor Samuel Johnson, der alle Welt

set right
richtete. Der Genuß edler Geisteswerke ist unabhängig von ihr, denn er
precede
muß ihr vorangehen; sie kann ihn eigentlich nicht erhöhen, wohl aber ihm
subtract analyze
vieles abziehen, aufs höchste ihn zergliedern und erklären. Ihr rühmlichstes
Geschäft ist es, den großen Sinn, den ein schöpferischer Genius in sein
preserve
Werke legt, den er oft im Innersten ihrer Zusammensetzung aufbewahrt,
rein, vollständig, mit scharfer Bestimmtheit zu fassen, und zu deuten und
dadurch weniger selbständige, aber empfängliche Betrachter auf die Höhe
des richtigen Standpunkts zu heben. Dies hat sie jedoch nur selten geleistet.
Warum? Weil jenes nahe und unmittelbare Anschauen fremder
Eigentümlichkeit, als wäre sie mit im eigenen Bewußtsein begriffen, mit
dem göttlichen Vermögen, selbst zu schaffen, innig verwandt ist, und
weil dieses sich immer lieber mit den Gegenständen zunächst zu tun
macht als mit den Begriffen davon, den Hilfsmitteln einer unvollkommenen[90]
Erkenntnis, wodurch die Klarheit der seinigen nichts gewinnen
detour, indirect way reflection
kann. Nur das, was man selbst auf dem Umwege des Nachdenkens gefunden,
was man gelernt hat, kann man andere durch eben dieses
Mittel lehren und sie durch Beweise davon überzeugen. Was uns hin-
talent, ability
gegen schon vermöge unserer Anlagen so gegeben ist, daß es nur einer
äußeren Berührung bedarf, um es ohne unser weiteres Zutun auf
einmal in uns zur Wirklichkeit zu bringen, das offenbaren wir eigentlich
nur; wir sagen "so ist es", und fordern von anderen Wesen, bei
welchen wir ähnliche Anlagen voraussetzen, Glauben für unsere Aus-
sage. So verhält es sich mit der anschaulichen Erkenntnis vom Dasein
und der Beschaffenheit sinnlicher Gegenstände.... Die Fertigkeit,
quality

auch die feineren unwillkürlichen Äusserungen des inneren Menschen zu bemerken, und die durch Erfahrung und Nachdenken (reflection) herausgebrachte Bedeutung dieser Zeichen mit Sicherheit anzugeben (specify), macht den *Menschenbeobachter*; der Scharfsinn, hieraus noch weiter zu schliessen und einzelne Angaben (statements) nach Gründen der Wahrscheinlichkeit zu einem bündigen Zusammenhange zu ordnen, *den Menschenkenner*. Die auszeichnende Eigenschaft des grossen dramatischen Dichters ist etwas hiervon noch ganz Verschiedenes.... Es ist ein Blick, ein wunderbarer Blick in die Seelen, vor dem sich das Unsichtbare sichtbar enthüllt, verbunden mit der Gabe, die vermöge einer so ausserordentlichen Sehkraft gesammelten Bilder wiederum auf die Oberfläche des geistigen Auges zurücksenden, und sie anderen darin wie in einem klaren Spiegel erscheinen lassen zu können. Wenn also ein grosser dramatischer Dichter Werke eines (examine) ihm verbrüderten Geistes nach ihrem Gehalt und Wesen prüft, so wird er auch hier seine Art nicht verleugnen, und nicht sowohl beweisen, was er denkt, als darstellen, was er sieht. ...92 Es gibt Künstler, die gute Gedanken haben, aber wegen einer gewissen Ohnmacht der Darstellung nicht umhin (cannot) können (help), immer die beste Hälfte davon zurückzubehalten (keep back)*; furchtbare Phantasien gibt es, die dabei mit einer Art von Verworrenheit behaftete (affected) sind, welche sie hindert, ihre Geburten jemals recht aufs Reine zu bringen. Aus diesen beiden Gebrechen entstehen zwei Arten der Dunkelheit; beide verwerflich (reprehensible) und
93 dem Vergnügen, das ein schönes Geisteswerk gewähren soll, mehrenteils tödlich. Hingegen ist Klarheit eben sehr wie Fülle und Kraft

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*S. 273, Schlegel's own note: "Ich weiss nicht, welchem französischen Schriftsteller es begegnete, bei einem Gönner, dem er sein Buch übergeben hatte, der es aber dunkel fand und sich daher über viele Stellen Erklärungen ausbat, häufig die Redensarten zu gebrauchen, 'hiermit habe ich folgendes gemeint; hiermit habe ich sagen wollen' usw. 'Vous avez voulu dire de belles choses', erwiderte endlich der Gönner (patron), 'pourquoi ne les dites-vous pas?'" ✓

ein unterscheidendes Merkmal des Genius und folglich kann in seinen Schöpfungen nicht wohl eine andere Art von Dunkelheit stattfinden als die Unergründlichkeit der schaffenden Natur, deren Ebenbild er im Kleinen ist. ...[94] Jene entweder in der Ausführung verfehlten oder schon in der plan Anlage verworrenen Darstellungen... Könnte man mit trüben Strömen vergleichen, worin das schärfste Gesicht so wenig etwas unterscheiden kann, als das idiotic blödeste; die Werke des echten Genius hingegen mit einem reinen und stillen Wasser von unermeßlicher Tiefe. Sollte auch kein Auge ganz bis auf den Boden dringen, so findet doch jedes für seine Sehkraft Befriedigung; denn so weit diese reicht, erblickt es die in dem flüssigen Elemente enthaltenen Gegenstände vollkommen deutlich und unentstellt. Nur der ist durch eigene Schuld irrigen Vorstellungen set out ausgesetzt, der sich einbildet oder anmaßt, tiefer zu sehen, als er wirklich sieht. Ob der Dichter beim Hamlet alles so gedacht hat, wie Wilhelm Meister ihn auslegt, das ist ein Zweifel, den Shakespeare allein, wenn er könnte, zu bekräftigen das Recht hätte. Es muß aber dabei die anschauliche Wahrnehmung von dem entwickelten Begriffe unterschieden werden. Man kann sich recht gut denken, daß Shakespeare mehr von seinem Hamlet wußte als ihm selbst bewußt war;* ja er läßt ihn vielleicht more detailed ausführlicher über sich und seine sittlichen Verhältnisse philosophieren, als er es bei Anlegung dieses Charakters in eigener Person tat... Doch nichts weiter über Hamlets Charakter, nach dem was Wilhelm [95] Meister gesagt: Keine *Ilias* nach dem Homer!...[99] Man darf kühnlich

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* Similarly, a critic may know better than the artist himself about a character, etc. cf Fr. Schlegel, *Literary Notebooks*, ed H. Eichner, §983 (p. 107).

*cf. W. ~~Von~~ von Humboldt to A.W. Schlegel: "Alles Uebersetzen scheint mir schlechterdings ein Versuch zur Auflösung einer unmöglichen Aufgabe". Julius Keller: "Das wirklich Uebersetzbare ist nichts weiter als der gerupfte Vogel" (quoted in Yearbook of Comparative & General Literature, 1956, p. 96).

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behaupten, dass er (Shakespeare) nächst den Engländern keinem Volke so eigentümlich angehört wie den Deutschen, weil er von keinem im Original und in der Kopie so viel gelesen, so tief studiert, so warm geliebt und so einsichtsvoll bewundert wird... Nein, er ist uns nicht fremd. Wir brauchen keinen Schritt aus unserem Charakter herauszugehen, um ihn "ganz unser" nennen zu dürfen...[100] Die Ausschweifungen (excesses) seiner Phantasie und seines Gefühls!... sind gerade die, denen wir selbst am meisten ausgesetzt sind, und seine Eigentümlichen Tugenden gelten einem edlen Deutschen unter allen am höchsten...[101] Nach der Befriedigung des Bedürfnisses* tut sich der Hang zum Wohlleben hervor; jetzt ist das Beste in diesem Fache nicht mehr zu gut für uns. Soll und kann Shakespeare nur in Prosa übersetzt werden, so müsste es allerdings bei den bisherigen Bemühungen so ziemlich sein Bewenden (there's an end to it) haben. Allein er ist ein Dichter, auch in der Bedeutung, da man diesen Namen an den Gebrauch des Silbenmasses knüpft. Wenn es nun möglich wäre, ihn treu und zugleich poetisch nachzubilden, Schritt vor Schritt dem Buchstaben des Sinnes zu folgen, und doch einen Teil der unzähligen, unbeschreiblichen Schönheiten, die nicht im Buchstaben liegen, die wie ein geistiger Hauch über ihm schweben, zu erhaschen (catch)!... Bildsamkeit ist der ausgezeichnetste Vorzug unserer Sprache, und sie hat in dieser Art schon vieles geleistet, was anderen Sprachen missglückt oder weniger gelungen ist. Man muss an nichts verzweifeln.*...[106] "Gut", könnte man sagen, "... Warum legt er den höchsten Charakteren nicht Prosa, zwar edlere, aber doch schlichte Prosa in den Mund, so gut wie den gemeinsten? Wir

* i.e. an unpretentious translation to satisfy the immediate need

delusive
wollen auf der Bühne natürliche, wirkliche Menschen auf täuschendste
nachgeahmt sehen. Man rühmt von Shakespeares Menschen, daß sie das"
sind, und doch wissen wir wohl, niemand spricht in Versen. Ein wohlklingendes
Silbenmaß, eine gewählte poetische Sprache sind schön; aber daß
das Wahre, worauf doch allein die Teilnahme an einem Schauspiele
sich gründet, dem Schönen aufgeopfert werden?"....

Ueber den dramatischen Dialog: |107 Menschen will man auf dem Theater sehen
und hören, wirkliche Menschen, und sie sollen so genau nachgeahmt sein,
daß man sie durch keinen einzigen Zug von den anderen außerhalb des
cheaper
Theaters unterscheiden könne. Nichts weiter? Das ließe sich wohlfeiler
haben, sollte man denken. Auf Straßen und Märkten begegnen einem ja
wirkliche Menschen zu ganzen Haufen, man kann ihnen fast nirgends aus
dem Wege gehen. Und doch hält man sie für etwas so Seltenes und
set up stage
Sehenswürdiges, daß man ein eigenes Gebäude errichtet, ein Gerüst erleuchtet,
preparation commonplace men
viele mühsame Anstalten macht, um etwa ein Dutzend von ihnen
vor einer Versammlung, die aus eben dergleichen besteht, zur Schau zu
stellen! --- Mit den Personen auf der Bühne muß unsere Bekanntschaft in ein
established
paar kurzen Stunden gestiftet werden und ihren höchsten Punkt erreichen.
Dazu ist es erforderlich, daß sie in mancherlei, und zwar in solche
Lagen versetzt werden, die am geschicktesten sind, das Wesen ihres Charakters
in ein helles Licht zu stellen. Wir erlauben dem Dichter daher... eine
complication
Verwicklung, eine Anordnung der Ereignisse zu erfinden, die dergleichen am
besten herbeiführt, obschon wir sehr gut wissen, daß im wirklichen Leben
interessante Lagen nie oder fast nie (108) so gedrängt, und von
packed

*De Sanctis on "il dialogo" in Goldoni's plays, "che è azione parlata" (quoted W. Binni, I Classici italiani nella storia della critica, II, p. 156).
Storia della Lett. It., ed. B. Croce, II, p. 358

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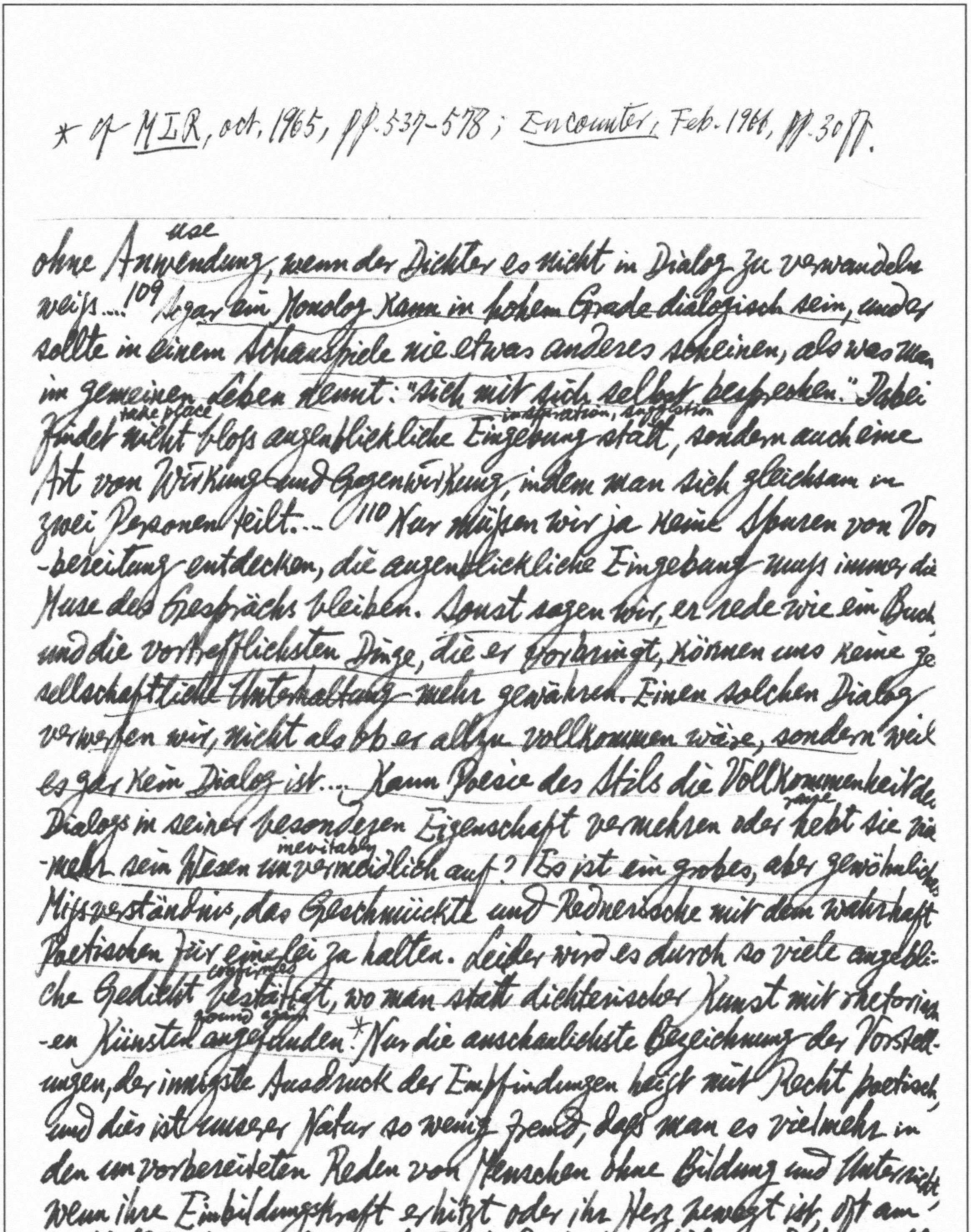
gleichgültigen nicht unterbrochen, aufeinander folgen. Aber Lagen sind nur das entferntere (remote) Mittel, Menschen kennenzulernen. Zunächst kommt es dabei auf ihr eigenes Benehmen (conduct) an, auf ihre Gebärden (gesture), Reden und Handlungen. Die Gebärden sind die Sache des Schauspielers, nicht des Dichters; schon deswegen nicht, weil ihre schriftliche Bezeichnung bei den gröberen Merkmalen stehenbleiben muss und von dem feineren seelenvollen nur dem eine Vorstellung zu geben vermag, der sie schon hat. Der Dichter darf höchstens einige Anweisungen (directions) für jenen einstreuen (intersperse). Eine Rolle wäre unvollkommen ausgeführt, wenn ein guter Schauspieler aus den Reden und Handlungen nicht hinlänglich (sufficient) einsehen könnte, wie er sie zu spielen hat. Worte werden häufig den Taten entgegengesetzt, und in einem gewissen Sinne mit Recht, insofern sie nämlich Richtungen der Willenskraft ankündigen, die entweder gar nicht vorhanden sind oder doch ohne weitere Wirkungen bleiben. Aber Worte können auch Taten sein; die grössten Dinge worden nicht selten bloss durch Worte verrichtet (perform). So wenig in einem Schauspiel müssige Reden geduldet werden dürfen, die selbst nicht Handlung sind und die Handlung weder fördern noch aufhalten (arrest), so wird auf der anderen Seite grossenteils nur redend gehandelt;* und das muss so sein, weil wir die sittlichen Verhältnisse der Personen zueinander, worauf uns alles ankommt (depend), allein vermittelst gegenseitiger Mitteilungen ihrer Gedanken, Absichten, Gesinnungen einsehen können.... Am Ende muss also doch die ganze Darstellung der Charaktere bloss durch den Dialog bewerkstelligt (effected) werden. Alles was mittelbar dazu helfen kann, bleibt



* cf MLR, oct. 1965, pp. 537-578; Encounter, Feb. 1966, pp. 30 ff.

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use
ohne Anwendung, wenn der Dichter es nicht in Dialog zu verwandeln
weiss....[109] Sogar ein Monolog kann in hohem Grade dialogisch sein, und er
sollte in einem Schauspiele nie etwas anderes scheinen, als was man
im gemeinen Leben nennt: "sich mit sich selbst besprechen." Dabei
take place inspiration, suggestion
findet nicht bloss augenblickliche Eingebung statt, sondern auch eine
Art von Wirkung und Gegenwirkung, indem man sich gleichsam in
zwei Personen teilt... [110] Nur müssen wir ja keine Spuren von Vor
-bereitung entdecken, die augenblickliche Eingebung muss immer die
Muse des Gesprächs bleiben. Sonst sagen wir, er rede wie ein Buch
und die vortrefflichsten Dinge, die er vorbringt, können uns keine ge
sellschaftliche Unterhaltung mehr gewähren. Einen solchen Dialog
verwerfen wir, nicht als ob er allzu vollkommen wäre, sondern weil
es gar kein Dialog ist.... Kann Poesie des Stils die Vollkommenheit des
raise
Dialogs in seiner besonderen Eigenschaft vermehren oder hebt sie viel
inevitably
-mehr sein Wesen unvermeidlich auf? Es ist ein grobes, aber gewöhnliches
Missverständnis, das Geschmückte und Rednerische mit dem wahrhaft
Poetischen für einerlei zu halten. Leider wird es durch so viele angebli-
confirmed
che Gedichte bestätigt, wo man statt dichterischer Kunst mit rhetorisch
found again
-en Künsten angefunden.* Nur die anschaulichste Bezeichnung der Vorstell-
ungen, der innigste Ausdruck der Empfindungen heisst mit Recht poetisch,
und dies ist unserer Natur so wenig fremd, dass man es vielmehr in
den unvorbereiteten Reden von Menschen ohne Bildung und Unterricht
wenn ihre Einbildungskraft erhitzt oder ihr Herz bewegt ist, oft am
auffallendsten wahrnimmt. Echte Poesie des Stils ist daher nichts

*cf. infra 144; see p. Lessing's fable "Der Strauß" (Auswahl in 3 Bänden, Veb, I, S.440); also Lemierre's famous line: "Même quand l'oiseau marche, on sent qu'il a des ailes" (applied by Brillat-Savarin to a danseuse" (M. Rat, Dict. des locutions françaises, p.279). **cf. Walther Schneider's book on classical literature Das Altertum war nicht antik (E.R. Curtius, Büchertagebuch, 1960, S.36); Grote on the legen-

anderes als die unmittelbarste, natürlichste Sprache, die wir nämlich reden würden, wenn unsere Natur sich immer, von zufälligen Einschränkungen befreit, in ihrer ganzen Kraft und Fülle offenbarte....[112] und poetische Prosa ist nicht nur überhaupt sehr unpoetisch, sondern vollends im höchsten Grade undialogisch. Sie hat die natürliche Leichtigkeit der Prosa verloren, ohne die künstliche der Poesie wiederzugewinnen, und wird durch ihren Schmuck nur belastet, nicht wirklich verschönert. Ohne Flügel, um sich kühn in die Lüfte zu heben, und zu anmaßend für den gewöhnlichen Gang der Menschenkinder, fährt sie, unbeholfen und schwerfällig, wie der Vogel ~~Strauß~~ Strauß, zwischen Fliegen und Laufen über den Erdboden hin*....[118] Ein ganz varnish Anstrich des Alten in Wörtern und Redensarten würde keinen Schaden tun. Nicht alles Alte ist veraltet,** und Luthers Kernsprache ist noch jetzt deutscher als manche neumodische Zierlichkeit. Über Shakespeares Romeo und Julia:[23] Man hat viel Gewicht auf den Umstand gelegt, daß Shakespeare die diesem Schauspiel zugrunde liegende Geschichte sogar in kleinen Besonderheiten ohne alle eigene Erfindung gerade so genommen, wie er sie vorfand. Auch mir scheint dieser Umstand merkwürdig, aber in einer anderen Hinsicht.... Aber auch von der Bildung der Zuschauer, für die Shakespeare eine so allgemein bekannte und populäre Erzählung...dramatisch bearbeitete, erweckte es eine günstige Vorstellung, daß sie nicht durch materielle Neuheit gereizt zu werden verlangten und daß es ihnen mehr auf das Wie als das Was depend ankam....[128] [on the kiss during the dance in Act I sc. V] Wie zart weiß Romeo die Kühnheit seiner

-dary age: "It was a past that never was present" (A. Bain, Eng. Composition & Rhetoric, I, p.203) 局中门外汉 倫敦竹枝词: 握手相逢姑莫林喃: 似语怕人听订期后会郎休误临（一[illegible]别[illegible]

Bitten unter Bildern der schüchternen (timid) Anbetung (worship) zu verschleiern! Ein in der Nähe so vieler Zeugen geraubter Kuß darf uns nicht befremden. Man führte Beispiele an, welche zeigen, daß dies zu Shakespeares Zeiten nicht für eine bedeutende Vertraulichkeit (intimacy) galt. Vielleicht dachte er aber auch an die freiere Lebensweise südlicher Länder, die ihm hier oft vorgeschwebt (he had a notion of) hat, so daß durch das Ganze hin eine italinische Luft zu wehen scheint (seem)*... 135 Lorenzos Erzählung [in V.iii: "I will be brief, for my short date of breath / Is not so long as is a tedious tale. / Romeo, there dead, was husband to that Juliet" &c.] hat den Kunstrichtern Anstoß gegeben, weil sie nur das wiederhole, wovon der Zuschauer schon unterrichtet ist.** "Es ist sehr zu beklagen," sagt Johnson, "daß der Dichter den Dialog nicht zugleich mit der Handlung beschloß." Ei ja, sobald die Katastrophe da ist, das heißt, sobald die gehörige (proper) Anzahl (number) Personen zum Tode befördert (despatch) worden, darf der Vorhang nur ohne weitere Umstände fallen! Ist es ein Wunder, daß man bei so groben körperlichen Begriffen von der Vollständigkeit (completeness) einer tragischen Handlung nichts von Befriedigungen des Gefühls weiß?... Die Aussöhnung der beiden Familienhäupter über den Leichen ihrer Kinder, der einzige Balsamtropfen für das zerrissene Herz, wird nur durch ihre Verständigung über den Hergang der Begebenheit möglich. Das Unglück der Liebenden ist nun doch nicht gänzlich verloren; aus dem Haß entsprungen, womit das Stück anhebt (begin), wendet es sich im Kreislauf der Dinge gegen seine Quelle und verstopft sie. Aber nicht bloß als notwendiges Mittel sind die Aussagen des Mönches und der beiden Bedienten gerechtfertigt: sie haben an sich Wert, indem sie

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* Schlegel seems to have been ignorant of the fact that the English in those days kissed more freely than their neighbours on the Continent; see, e.g., Erasmus, *Ep. 103*: "the English girls are divinely pretty... & there is besides a custom never to be praised enough. When you go anywhere on a visit, they all kiss you. They kiss you when you arrive; they kiss you when you go; they kiss you again when you come back." Cf *Henry V*, V.ii: *King*: "Then I will kiss your lips, Kate." *Princess Katherine*: "Les dames et demoiselles pour estre baisées devant leur noces il n'est pas la coutume de France." (*Complete Works*, ed. G.L. Kittredge, p. 662).

** 參西遊記99回、野叟曝言149-50回、[illegible]（[illegible]36、[illegible]3294）

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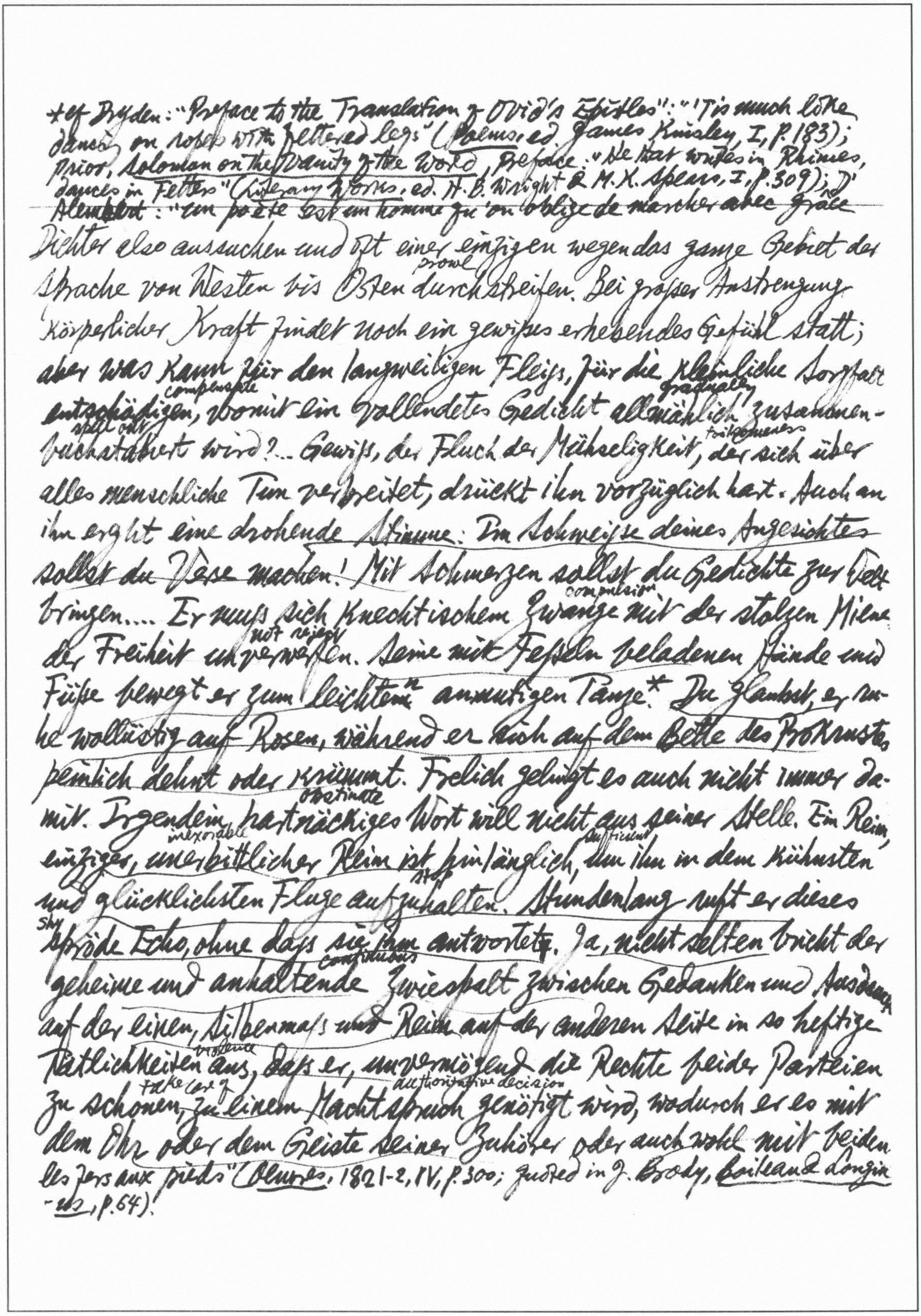
die zerstreuten Eindrücke des Geschehenen auf der traurigen Wahlstatt in einen einfachen Bericht zusammenfassen....[138] Ein Wortspiel ist ein Gegensatz oder eine Vergleichung zwischen dem Sinne der Wörter und ihrem Klange..

Briefe über Poesie, Silbenmass und Sprache: Iter Brief:[141] Der Dichter, so rühmten von jeher die glühenden Bewunderer seiner Kunst, ist vor allen anderen Sterblichen ein begünstigter Liebling der Natur, ein intimate, confidant Vertrauter und Bote der Götter, deren Offenbarungen er jenen überbringt... Fast ohne dass er selbst es weiss, verwandelt sich auf seinen Lippen das Wort in Gesang.... Aber ach!...dieser Dichter ist selbst nur ein Geschöpf der dichtenden Phantasie. Wieviel anders erscheint er in der Wirklichkeit, wenn man ihn in seiner shop Werkstätte overhear belauscht! Denn er hat eine ~~Weis~~ Werkstätte wie jeder andere Künstler. Wohl nur scherzend hat man sie mit einer Schmiede verglichen. Hier scheinen nicht so wohl bolt Donnerkeile, wie auf dem Amboss der Zyklopen, als Nadeln zugespitzt zu werden. Das schönste Gedicht besteht nur aus Versen; die Verse aus Wörtern; die Wörter aus Silben; die Silben aus einzelnen Lauten. Diese müssen nach ihrem Wohlklange oder Übelklange geprüft, die Silben gezählt, gemessen und gewogen, die Wörter gewählt, die Verse endlich geordnet und aneinander [142] gefügt werden. Doch dies ist noch nicht alles. Man hat bemerkt, dass es das Ohr angenehm tickle kitzelt, wenn nach bestimmten Zwischenräumen gleichlautende Endungen der Wörter wiederkehren. Diese muss der



*cf Dryden: "Preface to the Translation of Ovid's Epistles": "'Tis much like
dancing on ropes with fettered legs" (Poems, ed. James Kinsley, I, p.183);
Prior, Solomon on the Vanity of the World, Preface: "He that writes in Rhimes,
dances in Fetters" (Literary Works, ed. H.B. Wright & M.K. Spears, I, p.309); D'
Alembert: "un poète est un homme qu'on oblige de marcher avec grâce

Dichter also aussuchen und oft einer einzigen wegen das ganze Gebiet der
prowl
Sprache von Westen bis Osten durchstreifen. Bei grosser Anstrengung
körperlicher Kraft findet noch ein gewisses erhebendes Gefühl statt;
aber was kann für den langweiligen Fleiss, für die kleinliche Sorgfalt
compensate gradually
entschädigen, womit ein vollendetes Gedicht allmählich zusammen-
spell out forthcoming
buchstabiert wird?... Gewiss, der Fluch der Mühseligkeit, der sich über
alles menschliche Tun verbreitet, drückt ihn vorzüglich hart. Auch an
ihn ergeht eine drohende Stimme: Im Schweisse deines Angesichtes
sollst du Verse machen! Mit Schmerzen sollst du Gedichte zur Welt
compulsion
bringen.... Er muss sich knechtischem Zwange mit der stolzen Miene
not reject
der Freiheit unverwerfen. Seine mit Fesseln beladenen Hände und
n
Füsse bewegt er zum leichtem anmutigen Tanze.* Du glaubst, er ru-
he wollüstig auf Rosen, während er sich auf dem Bette des Prokrustes
peinlich dehnt oder krümmt. Freilich gelingt es auch nicht immer da-
obstinate
mit. Irgendein hartnäckiges Wort will nicht aus seiner Stelle. Ein Reim,
inexorable sufficient
einziger, unerbittlicher Reim ist hinlänglich, um ihn in dem kühnsten
stop
und glücklichsten Fluge aufzuhalten. Stundenlang ruft er dieses
shy
spröde Echo, ohne dass sie ihm antwortete. Ja, nicht selten bricht der
continuous
geheime und anhaltende Zwiespalt zwischen Gedanken und Ausdruck
auf der einen, Silbenmass und Reim auf der anderen Seite in so heftige
violence
Tätlichkeiten aus, dass er, unvermögend die Rechte beider Parteien
take care of authoritative decision
zu schonen, zu einem Machtspruch genötigt wird, wodurch er es mit
dem Ohr oder dem Geiste seiner Zuhörer oder auch wohl mit beiden

les fers aux pieds" (Oeuvres, 1821-2, IV, p.300; quoted in J. Brody, Boileau and Longin-
-us, p.64).

verdichtet.... [143] Wem Bilder und Gedanken wie etwas Fremdes und Zufälliges gleichsam von außen gegeben werden, der kann leicht verändern und vertauschen (exchange), weglassen und hinzusetzen. Der selbständige (independent) Geist hingegen, welcher sie tief aus seinem Innern schöpft, würde bei diesen Umwandlungen an seinem teuersten Eigentum, ja gewissermaßen an seiner Person leiden. Nicht zum Dienen erschaffen, unterwirft (submit) er sich daher das Silbenmaß; und sollte selbst der Ausdruck hier und da ins Gedränge (embarrassment) kommen, er bleibt unbekümmert dabei. Es ist zweifelhaft, ob Dante und Shakespeare, auch in einem mehr gebildeten Zeitalter, sich um Tassos und Popens glückliche Geschmeidigkeit (suppleness) beworben (compete, apply for.) hätten, und noch zweifelhafter, ob es ihnen damit gelungen wäre... Ist das Silbenmaß der Poesie wesentlich?* Ist es nicht vielmehr unnatürlich, die Ergüsse (effusion) eines bewegten Herzens, einer entflammten (inflamed) Einbildung, eines ganz von seinem Gegenstande erfüllten Geistes, nach einer mechanischen Regel abzumessen?... Überall finden wir die Poesie vom Silbenmaß begleitet, damit verschwistert (closely united), davon unzertrennlich. Sein Gebrauch erstreckt sich also fast ebensoweit als die bewohnte Erde; seine Erfindung ist nicht viel jünger als das Menschengeschlecht..... [144] Der Name [die poetische Prosa] weissagt nicht viel Gutes, und wenn man sich bei den Alten nach etwas Ähnlichem umsieht (look out), so wird man unglücklicher Weise an die Romane der späteren Sophisten erinnert. Denn es gilt ziemlich gleich (equitable), ob rhetorische Anmaßung oder eine Art von dichterischem Unvermögen eine solche Gattung erzeugt, die, indem sie die ausschließenden Vorrechte (privilege) der Poesie und Prosa vereinigen will,

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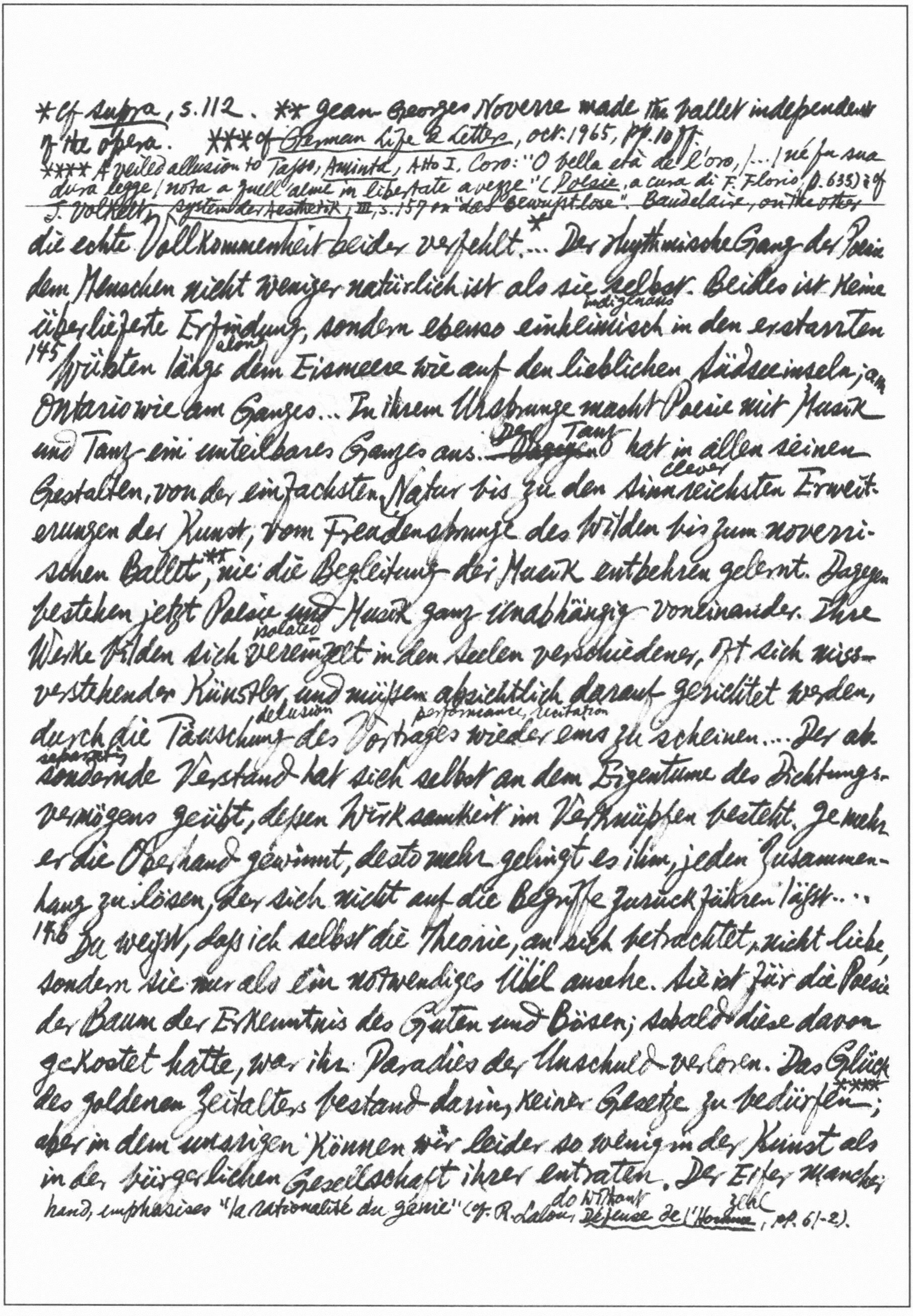
* cf A. M. Clark, Studies in Literary Modes, pp. 82 ff "Poetry & verse"; pp. 171 ff. "The Difficulty of Rhyming".



*cf supra, s.112. ** Jean-Georges Noverre made the ballet independent of the opera. ***cf German Life & Letters, oct. 1965, pp. 10ff.
**** A veiled allusion to Tasso, Aminta, Atto I, Coro: "O bella età de l'oro, |…| né fu sua dura legge | nota a quell'alme in libertate avezze" (Poesie, a cura di F. Florio, p. 633); cf J. Volkelt, System der Aesthetik, III, s. 157 on "das Bewusstlose". Baudelaire, on the other

die echte Vollkommenheit beider verfehlt.* … Der rhythmische Gang der Poesie
dem Menschen nicht weniger natürlich ist als sie selbst. Beides ist keine
indigenous
überlieferte Erfindung, sondern ebenso einheimisch in den erstarrten
along
145 Wüsten längs dem Eismeere wie auf den lieblichen Südseeinseln; am
Ontario wie am Ganges… In ihrem Ursprunge macht Poesie mit Musik
Der Tanz
und Tanz ein unteilbares Ganzes aus. ~~Dagegen~~ hat in allen seinen
clever
Gestalten, von der einfachsten Natur bis zu den sinnreichsten Erweit-
erungen der Kunst, vom Freudensprunge des Wilden bis zum noverri-
schen Ballett,** nie die Begleitung der Musik entbehren gelernt. Dagegen
bestehen jetzt Poesie und Musik ganz unabhängig voneinander. Ihre
isolated
Werke bilden sich vereinzelt in den Seelen verschiedener, oft sich miss-
verstehender Künstler, und müssen absichtlich darauf gerichtet werden,
delusion performance, recitation
durch die Täuschung des Vortrages wieder eins zu scheinen… Der ab-
separating
sondernde Verstand hat sich selbst an dem Eigentume des Dichtungs-
vermögens geübt, dessen Wirksamkeit im Verknüpfen besteht. Je mehr
er die Oberhand gewinnt, desto mehr gelingt es ihm, jeden Zusammen-
hang zu lösen, der sich nicht auf die Begriffe zurückführen läßt…
146 Du weißt, daß ich selbst die Theorie, an sich betrachtet, nicht liebe,
sondern sie nur als ein notwendiges Übel ansehe. Sie ist für die Poesie
der Baum der Erkenntnis des Guten und Bösen; sobald diese davon
gekostet hatte, war ihr Paradies der Unschuld verloren. Das Glück
des goldenen Zeitalters bestand darin, keiner Gesetze zu bedürfen;****
aber in dem unsrigen können wir leider so wenig in der Kunst als
do without zeal
in der bürgerlichen Gesellschaft ihrer entraten. Der Eifer mancher
hand, emphasises "la rationalité du génie" (cf. R. Lalou, Défense de l'Homme, pp. 61-2).

*Cf R. Étiemble, *Comparaison n'est pas Raison*, pp. 22, 46, 99ff.; see also *infra* S. 227

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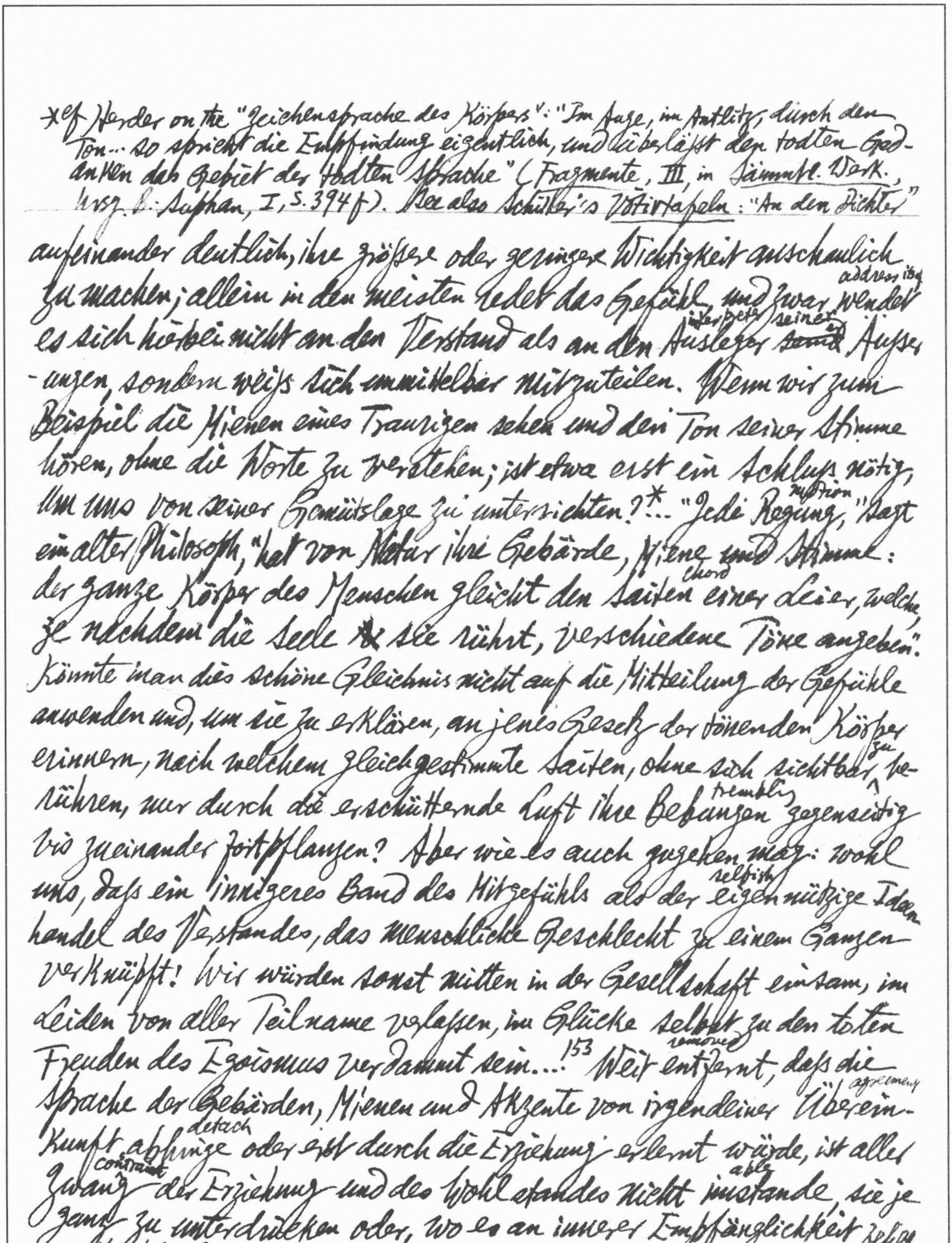
mancher warmen Freunde des Schönen gegen sie darf sich daher, um nicht unbillig (unfair) zu sein, nur wider die Machtgebote des Systems oder des Vorurteils, welche man für echte Gesetze der Kunst ausgibt (deliver), oder wider die gesetzgebenden Anmassungen des Philosophen in einem ihm fremden Gebiete auflehnen (lean). Diesem Missverständnisse wäre vielleicht vorgebeugt (prevent) worden, wenn man die Theorie, statt des wissenschaftlichen Vortrags, die mehr anziehende (interesting) historische Form geliehen (lent) hätte. Sie kann (may) sie (to form) annehmen (take); denn indem man erklärt, wie die Kunst wurde, zeigt man zugleich auf das einleuchtendste (evident), was sie sein soll. Auch ist nicht zu besorgen, die Ansichten (view) der Theorie möchten dadurch beschränkt werden; sie hat vielmehr Erweiterung davon zu hoffen. Eben deswegen haben viele Kunstrichter ein so enges Regelgebäude errichtet, weil sie nur die Werke ihres eigenen Volkes und zwar im Zeitalter der künstlichen Bildung vor Augen hatten; weil sie sich nie bis zur Weltgeschichte der Phantasie und des Gefühls erhoben. Welch ein weiter Horizont ist es, der alles uns bekannte Schöne der Poesie, was jemals irgendwo unter den Menschen erschien, in sich fasst!* ... Das Silbenmass keineswegs ein äusserlicher Zierat, sondern innig in das Wesen der *Poesie* verwebt ist. *IIter Brief*: 151 Der Mensch ebensowohl für seine Empfindungen als für seine Gedanken Zeichen der Mitteilung hat... 152 Diese Zeichen bestehen im lebendigen Vortrage der Rede und in den Gebärden... Einige Gebärden sind nachahmend oder zeigen auch gleichsam auf die Gegenstände hin; manche Biegungen (inflection) der Stimme dienen dazu, die Beziehung der Begriffe



*cf Herder on the "Zeichensprache des Körpers": "Im Auge, im Antlitz, durch den Ton... so spricht die Empfindung eigentlich, und überläßt den todten Gedanken das Gebiet der todten Sprache" (*Fragmente*, III, in *Sämmtl. Werk.* hrsg. B. Suphan, I, S. 394 f). See also Schiller's *Votivtafeln*: "An den Dichter"

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aufeinander deutlich, ihre grössere oder geringere Wichtigkeit anschaulich zu machen; allein in den meisten redet das Gefühl, und zwar addressing wendet es sich hierbei nicht an den Verstand als an den interpreter Ausleger seiner ~~seine~~ Äusserungen, sondern weiss sich unmittelbar mitzuteilen. Wenn wir zum Beispiel die Mienen eines Traurigen sehen und den Ton seiner Stimme hören, ohne die Worte zu verstehen; ist etwa erst ein Schluss nötig, um uns von seiner Gemütslage zu unterrichten?*... "Jede motion Regung," sagt ein alter Philosoph, "hat von Natur ihre Gebärde, Miene ~~und~~ Stimme: der ganze Körper des Menschen gleicht den Saiten chord einer Leier, welche, je nachdem die Seele sie rührt, verschiedene Töne angeben". Könnte man dies schöne Gleichnis nicht auf die Mitteilung der Gefühle anwenden und, um sie zu erklären, an jenes Gesetz der tönenden Körper erinnern, nach welchem gleichgestimmte Saiten, ohne sich sichtbar zu berühren, nur durch die erschütternde Luft ihre trembling Bebungen gegenseitig bis zueinander fortpflanzen? Aber wie es auch zugehen mag: wohl uns, dass ein inniges Band des Mitgefühls als der selfish eigennützige Ideenhandel des Verstandes, das menschliche Geschlecht zu einem Ganzen verknüpft! Wir würden sonst mitten in der Gesellschaft einsam, im Leiden von aller Teilname verlassen, im Glücke selbst zu den toten Freuden des Egoismus verdammt sein...![153] Weit removed entfernt, dass die Sprache der Gebärden, Mienen und Akzente von irgendeiner agreement Übereinkunft detach abhinge oder erst durch die Erziehung erlernt würde, ist aller constraint Zwang der Erziehung und des Wohlstandes nicht able instande, sie je ganz zu unterdrücken oder, wo es an innerer susceptibility Empfänglichkeit fehlt,

& "Sprache" (*Gesam. Werk. in 8 Bänden*, Aufbau Verlag, I, S. 242).

den Mangel im Äussern vollkommen zu ersetzen. Wie weit man es auch in der Herrschaft über die Bewegungen des Körpers und Stimme bringen mag; einige Gefühle sind dennoch zu stark, als dass man ihren Ausdruck völlig erstikken (choke), andere zu heilig, als daß man ihn erheucheln (feign) könnte. Selbst wo die verstrickenden (intricate) Verhältnisse der bürgerlichen Gesellschaft die Verstellung (dissimulation) zum täglichen Geschäfte machen, täuscht (delude) man sich nicht sonderlich (not much), weil der Scharfsinn im Unterscheiden mit der Geschicklichkeit im Nachahmen immer im gleichen Grade zunimmt (increase).* Die Einfalt (simplicity) der Natur ist als Schauspielerin dessen, was sie wirklich fühlt, der geübtesten Kunst überlegen, die eine fremde Rolle übernimmt.... 154 Es ist wahr, die vierfüssigen Tiere schreien nur; aber die Vögel singen zum Teil.... Jeder Mensch fängt freilich den Gebrauch seiner Stimme mit Schreien an, wenn wir nicht etwa jene Kinder der Chorasmier ausnehmen wollen, die nach der Erzählung eines morgenländischen Geschichtschreibers schon in der Wiege die musikalischen Anlagen des Volkes verraten, indem sie fast melodisch weinen.** Allein, man würde sich sehr irren, wenn man von den ersten Übungen eines noch schwachen Organs einen ungünstigen Schluss auf das, wozu die Natur es im Zustande (state) seiner völligen Entwicklung und Stärke bestimmt hat, herleiten (derive) wollte. Die Jungen der ~~Nat~~ Nachtigall könnte man nach ihrem unbedeutenden Zwitschern mit Sperlingen verwechseln.... Viele Kinder lernen die Zunge weit eher fertig bewegen als die Füsse... Einige Vögel scheinen

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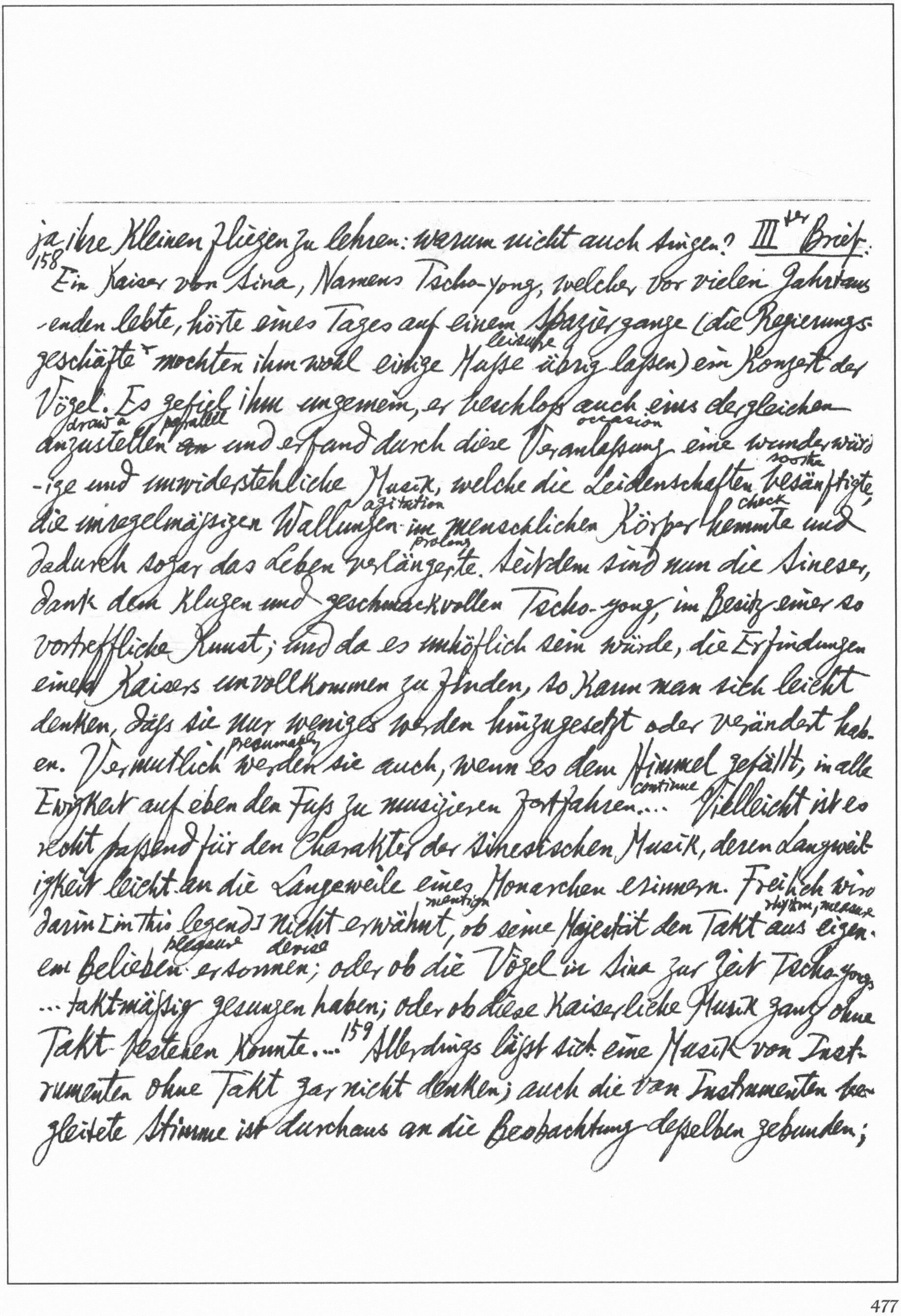
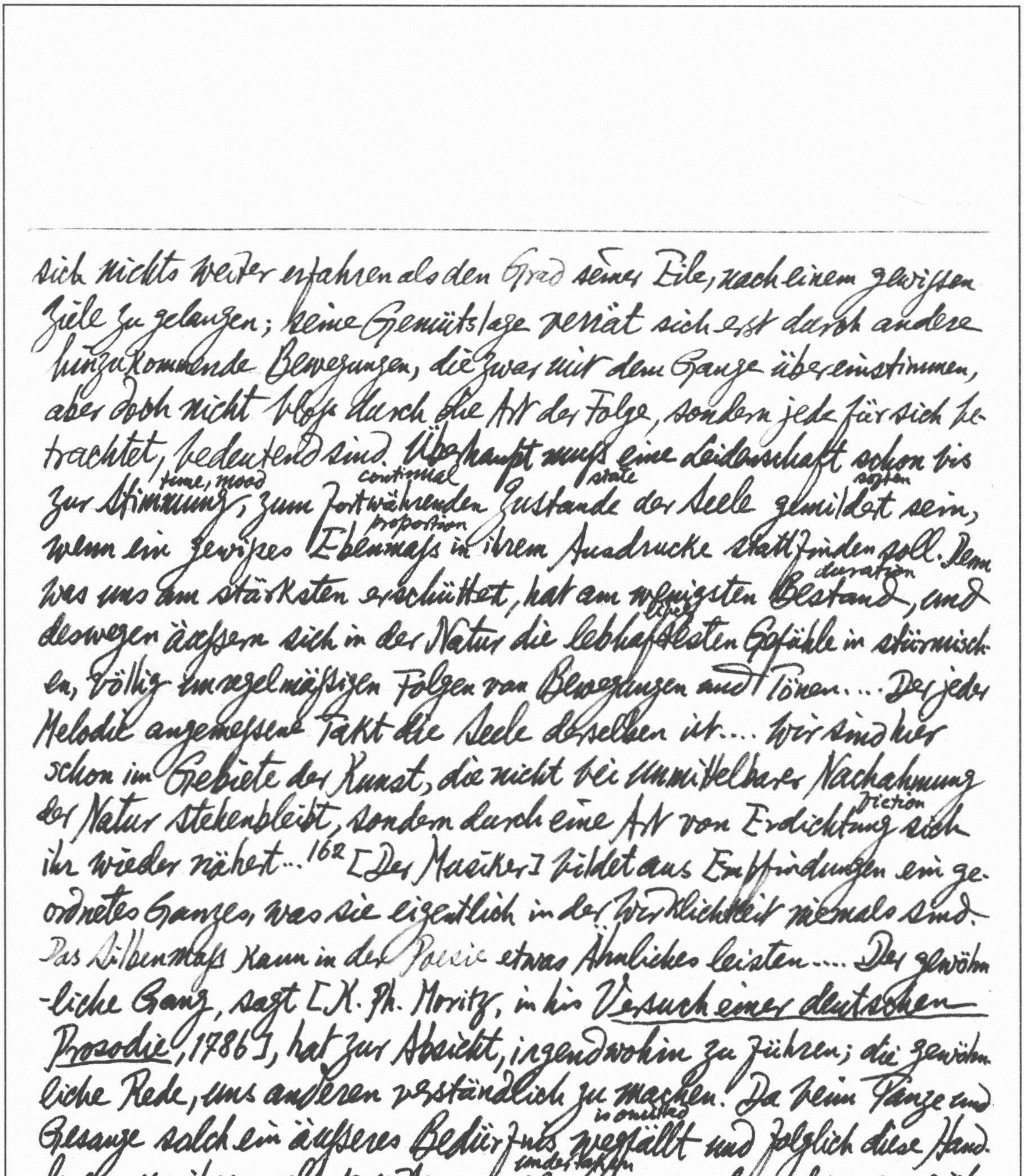
*cf Maurice Nadeau, *Le Roman français depuis la Guerre* (1963), p. 168: "La parole ayant été donnée à l'homme pour déguiser sa pensée, il existe sous la surface de la communication une 'sous-conversation' (gestes qui contredisent la parole, silences, sous-entendus, inflexions, attitudes du corps, expressions du visage), qui constituent la vraie communication."

** ~~Ibn~~ Ibn Arabschah. S. Jones *de poes. Asiat.* im 1sten Kapitel



ja ihre Kleinen fliegen zu lehren: warum nicht auch singen? III ter Brief.
[158] Ein Kaiser von Sina, Namens Tscho-yong, welcher vor vielen Jahrtaus
-enden lebte, hörte eines Tages auf einem Spaziergange (die Regierungs-
leisure
geschäfte mochten ihm wohl einige Muße übrig laßen) ein Konzert der
Vögel. Es gefiel ihm ungemein, er beschloß auch eins dergleichen
draw a parallel occasion
anzustellen ~~an~~ und erfand durch diese Veranlaßung eine wunderwür
soothe
-ige und unwiderstehliche Musik, welche die Leidenschaften besänftigte,
agitation check
die unregelmäßigen Wallungen im menschlichen Körper hemmte und
prolong
dadurch sogar das Leben verlängerte. Seitdem sind nun die Sineser,
dank dem klugen und geschmackvollen Tscho-yong, im Besitz einer so
vortreffliche Kunst; und da es unhöflich sein würde, die Erfindungen
eines Kaisers unvollkommen zu finden, so kann man sich leicht
denken, daß sie nur weniges werden hinzugesetzt oder verändert hab-
presumably
er. Vermutlich werden sie auch, wenn es dem Himmel gefällt, in alle
continue
Ewigkeit auf eben den Fuß zu musizieren fortfahren.... Vielleicht ist es
recht paßend für den Charakter der sinesischen Musik, deren langweil-
igkeit leicht an die Langeweile eines Monarchen erinnern. Freilich wird
mention rhythm, measure
darin [in this legend] nicht erwähnt, ob seine Majestät den Takt aus eigen-
pleasure devise
em Belieben ersonnen; oder ob die Vögel in Sina zur Zeit Tscho-yong,
... taktmäßig gesungen haben; oder ob diese kaiserliche Musik ganz ohne
Takt bestehen konnte....[159] Allerdings läßt sich eine Musik von Inst-
rumenten ohne Takt gar nicht denken; auch die von Instrumenten be-
gleitete Stimme ist durchaus an die Beobachtung deßelben gebunden;

aber wenn sie sich ganz allein hören läßt, so darf sie in diesem Stücke ihre natürliche Freiheit wieder geltend machen und darin auch neben dem künstlichen Reichtum musikalischer Zusammensetzung gefallen submit wollen... Die Kennzeichen, woran das Ohr die singende Stimme von der redenden unterscheidet... sind ein gewisses Schweben pause, das den Tönen Dauer verleiht bestow; ihre Bestimmbarkeit in Ansehung aspect der Höhe und Tiefe; und der Übergang von einem zum anderen nach bestimm~~ten~~baren Zwischenräumen oder Stufen. Im Gesange der Nachtigall, bei welchem dies alles eintrifft happens und der so sehr Gesang ist, daß man versuchen konnte, ihn musikalisch aufzuzeichnen, bemerkt man nichts, was einem Zeitmaße gliche... 160 Das Werkzeug des Gesanges bringt der Mensch mit auf die Welt, es begleitet ihn in jedem Augenblicke seines Lebens, und die Antriebe drive des Gefühls setzen es früh auf mannigfaltige Weise in Bewegung: die ersten unförmlichen Lieder mußten daher ohne Absicht, fast ohne Bewußtsein entstehen. Aber der Gebrauch eines äußeren Werkzeugs, wäre es auch nur ein gespaltenes Bambusrohr zur Begleitung des Gesanges, erfordert Überlegung reflection, Benutzung der Natur, die nichts ohne Zubereitung dazu Taugliches fitness darbietet offer, ja sogar einige Beobachtungen über die Gesetze des Schalls.... Aber wie... schreibt nicht 161 die Beschaffenheit der Empfindung selbst den Bewegungen einen gewissen Takt vor? Hüpft skip nicht die Freude mit raschem, schleicht nicht die Traurigkeit mit gedehnten Tritt? Und verhält es sich nicht ebenso mit schnellen und langsamen Tonfolgen?... Wie aus dem langsameren oder schnelleren Zeitmaße der Schritte eines Menschen auf



sich nichts weiter erfahren als den Grad seiner Eile, nach einem gewissen
Ziele zu gelangen; keine Gemütslage verrät sich erst durch andere
hinzukommende Bewegungen, die zwar mit dem Ganze übereinstimmen,
aber doch nicht bloß durch die Art der Folge, sondern jede für sich be-
trachtet, bedeutend sind. Überhaupt muß eine Leidenschaft schon bis
time, mood   continual   state   soften
zur Stimmung, zum fortwährenden Zustande der Seele gemildert sein,
proportion
wenn ein gewisses Ebenmaß in ihrem Ausdrucke stattfinden soll. Denn
duration
was uns am stärksten erschüttert, hat am wenigsten Bestand, und
lively
deswegen äußern sich in der Natur die lebhaftesten Gefühle in stürmisch-
en, völlig unregelmäßigen Folgen von Bewegungen und Tönen.... Der jeder
Melodie angemessene Takt die Seele derselben ist.... Wir sind hier
schon im Gebiete der Kunst, die nicht bei unmittelbarer Nachahmung
fiction
der Natur stehenbleibt, sondern durch eine Art von Erdichtung sich
ihr wieder nähert...[162] [Der Musiker] bildet aus Empfindungen ein ge-
ordnetes Ganzes, was sie eigentlich in der Wirklichkeit niemals sind.
Das Silbenmaß kann in der Poesie etwas Ähnliches leisten.... Der gewöhn
-liche Gang, sagt [K. Ph. Moritz, in his *Versuch einer deutschen
Prosodie*, 1786], hat zur Absicht, irgendwohin zu führen; die gewöhn
liche Rede, uns anderen verständlich zu machen. Da beim Tanze und
is omitted
Gesange solch ein äußeres Bedürfnis wegfällt und folglich diese Hand-
undertaken
lungen um ihrer selbst willen vorgenommen werden, etwas an sich
ganz Zweckloses aber uns kein Vergnügen gewähren kann, so strebt
give
die Seele unwillkürlich danach, sich einen Grund angeben zu können,

warum sie jedesmal die Bewegungen und Töne so oder so one way or another aufeinander folgen lasse. Dies erlangt sie nun durch ein inneres Gesetz, ein Mass ihrer Folge. Indessen strebte sie vielleicht vergeblich, bis etwa zufälligerweise diese Abwechslung langsamer und schneller Bewegungen mehrere Male aufeinander folgte.... Die Redensart "zufälligerweise" gebraucht der Verfasser mehrmals, und das ist schon ein übles Zeichen. Erlaubt man es sich einmal bei einer, wenn ich so sagen darf, dem ganzen Menschengeschlechte gemeinschaftlichen Erfindung den Zufall zu Hilfe zu rufen, so kann man sich die Mühe dieser und aller ähnlichen /163 Untersuchungen ersparen und jenem blinden Gotte die Entwicklung der menschlichen Fähigkeiten überhaupt anvertrauen entrust. Wäre der Satz wahr, dass nichts Zweckloses uns Vergnügen gewähren könne, so müsste man entweder behaupten, kein bloss sinnlicher Genuss reichte über die Befriedigung des Bedürfnisses hinaus oder man müsste dem Worte "Zweck" eine höchst seltsame Ausdehnung geben. In dem gebräuchlichen Sinne sind Zwecke bloss Sache des Verstandes; folglich handelt nur der gebildete Mensch nach ihnen, und auch dieser nicht, sobald Leidenschaften seinen Verstand ganz übermeistern. Dies ist in der kindischen Seele des unerzogenen uneducated Natursohns unaufhörlich incessantly der Fall: er ist daher der Gewalt jedes dunkeln Antriebes hingegeben surrender. Eine lebhafte Regung nötigt ihn, ohne allen weiteren Zweck, sie in Gebärden und Tönen auszudrücken; aber wird wohl jemand noch nach einem Zwecke fragen, wo ein dringendes ~~Befü~~ Bedürfnis befriedigt wird? ...

*The following passage adumbrates the famous theory of K. Bücher, who, in Arbeit und Rhythmus (S. 397 f.) "sieht in dem Rhythmus ein ökonomisches Entwicklungsprinzip, das als regulierendes Element sparsamsten Kräfteverbrauchs alle Betätigungen des tierischen Organismus beherrscht. 'Das trabende Pferd und das beladene Kamel bewegen sich ebenso rhythmisch wie der rudernde Schiffer und der hämmernde Schmied.' Durch

Es fehlt so viel, dass die Rede, sobald sie sich in die Form eines Gesanges fügt,[164] dem Dienste eines äusseren Zweckes entzogen (deprive) würde, dass Poesie vielmehr in den frühesten Zeiten nicht nur als Angelegenheit (business) betrieben (manage) wurde, sondern auch an allen Angelegenheiten des Lebens den wichtigsten Anteil hatte... In Liedern wurden von jeher die Götter angefleht (implore) und gepriesen; in Liedern die Toten betrauert; Liedern bereiteten die Krieger zum Kampfe vor.... Die Beobachter wilder Völker rühmen einstimmig die bewundernswürdige Genauigkeit im Takt, womit sie ihre Gesänge und Tänze aufführten. Selbst die kannibalischen Schlachtlieder der Neuseeländer, wobei die furchtbarste Wut ihre Augen verdreht (distort) und alle ihre Gesichtszüge verzerrt (distort), werden vollkommen taktmässig gesungen...[165] *Unser Körper ist ein belebtes Uhrwerk; ohne unser Zutun (agency) gehen in ihm ~~u~~ unaufhörlich mancherlei Bewegungen, zum Beispiele das Herzklopfen, das Atemholen (respiration), und zwar in gleichen Zeiträumen vor, so dass jede Abweichung von diesem regelmässigen Gange irgendeine Unordnung in der Maschine anzuzeigen pflegt. Auch bei anderen Bewegungen, die von unserem Willen abhängen, geraten wir leicht, vorzüglich wenn wir sie anhaltend (continuous) wiederholen, von selbst und ohne es zu wissen, in ein gewisses Zeitmass.... Ebenso setzen sich mehrere Mensch bei gemeinschaftlichen Arbeiten ohne Absicht oder Verabredung (agreement) in eine gleichmässige Bewegung. Freilich kommt (supervene, add) alsdann (then) der Umstand hinzu, dass man einander sonst mit den Werkzeugen, zum Beispiel beim Rudern, Dreschen, Mähen hinderlich sein würde; aber auch wer ganz allein anstrengende (straining)

den Rhythmus scheint in der Jugendzeit des menschlichen Geschlechts das ökonomische Prinzip instinktiv zur Geltung zu kommen, welches uns befiehlt, möglichst ~~Leben~~ viel Leben und Lebensgenuss mit möglichst geringer Aufopferung an Lebenskraft und Lebenslust zu erstreben. Jeder Fussgänger und Bergsteiger erfährt das; wenn man eine Treppe mit ungleichen Stufen zu ersteigen hat, ermüdet man bedeutend rascher, als wenn man eine ganz regelrecht abgestufte erklimmt und ganz ohne unser bewusstes Zutun sucht der Organismus jede Tätigkeit, bei der es einigermassen angängig ist, in eine rhythmische zu verwandeln... Die Automatisierung der Tätigkeit... Es ist immer dieselbe zentrale Innervation, die alsbald rein mechanisch vor sich geht und nicht immer wieder von neuem

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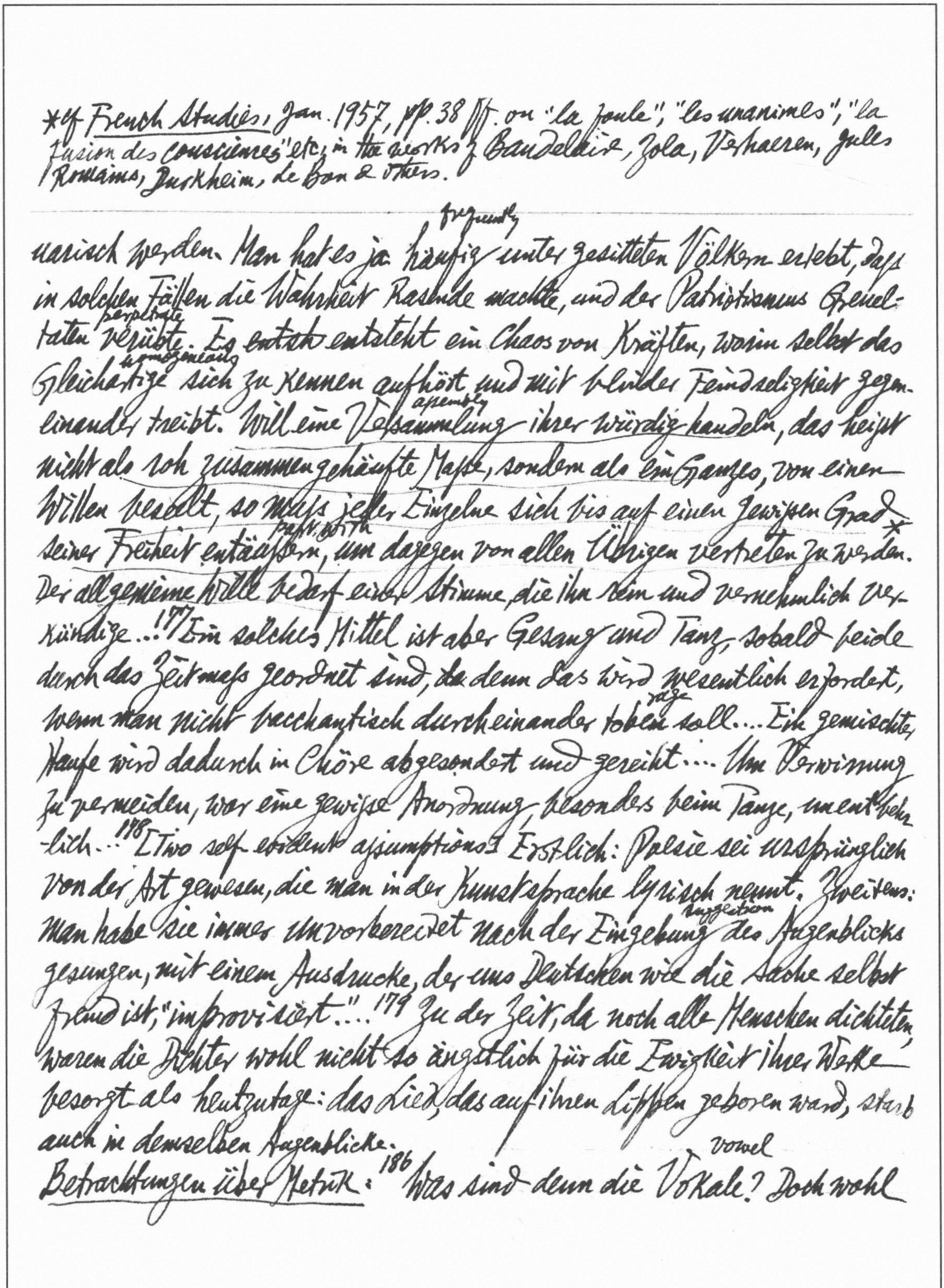
Arbeiten der Art verrichtet (perform), sobald er darin geübt ist, ohne besondere 166 Aufmerksamkeit einen Takt beobachten. Gleichmässig wiederholte Bewegungen erschöpfen (exhaust) am wenigsten: das Wohltätige (benefit) davon für den Körper muss sich leicht fühlen... 169 Die Seele, von der Natur allein erzogen und keine Fesseln gewohnt, forderte Freiheit in ihrer äusseren Verkündigung (proclamation); der Körper bedurfte, um nicht der anhaltenden Heftigkeit (vehemence) derselben zu unterliegen (succumb), ein Mass, worauf seine innere Einrichtung (equipment) ihn fühlbar leitete. Ein geordneter Rhythmus der Bewegungen und Töne vereinigte beides, und darin lag ursprünglich seine wohltätige Zaubermacht. IVter Brief: 174 Die anfangs unwillkürliche und instinktmässige Beobachtung des Zeitmasses in ausdrückenden Bewegungen und Tönen stellte (restore) das (produce) Gleichgewicht zwischen Seele und Körper wieder her, welches durch die Übermacht wilder Gemütsbewegungen und des gleich starken Triebes, sie auszulassen (omit), aufgehoben worden war... Die geordnete Freiheit, die er [der Mensch] in seinem Innern noch nicht kannt, musste ihm doch in den äusseren Verkündigungen desselben gefallen... Indem er sich seiner Leidenschaft ungebunden hingab, schmeichelt (coax) ihm ein gemessener Rhythmus mit einer Art von Herrschaft über sie... Der Ausdruck... wirkt nach Innen zurück, und verändert das Gefühl selbst... 176 Das Beisammensein einer Anzahl von Menschen in leidenschaftlichem Zustande, von denen jeder sich ganz seiner Willkür überlässt, muss auch dann, wenn sie alle nach derselben Richtung hinstreben, unausbleiblich (inevitably) tumult-

die Aufmerksamkeit und das Nachdenken, damit also das Gehirn in seinem weiteren Umfange in Anspruch nimmt" (R. Müller-Freienfels, *Psychologie der Kunst*, II, S. 43).



narisch werden. Man hat es ja häufig frequently unter gesitteten Völkern erlebt, dass in solchen Fällen die Wahrheit Rasende machte, und der Patriotismus Greueltaten verübte perpetrate. Es ~~entsteh~~ entsteht ein Chaos von Kräften, worin selbst das Gleichartige homogeneous sich zu kennen aufhört und mit blinder Feindseligkeit gegeneinander treibt. Will eine Versammlung assembly ihrer würdig handeln, das heisst nicht als roh zusammengehäufte Masse, sondern als ein Ganzes, von einem Willen beseelt, so muss jeder Einzelne sich bis auf einen gewissen Grad* seiner Freiheit entäussern part with, um dagegen von allen Übrigen vertreten zu werden. Der allgemeine Wille bedarf einer Stimme, die ihn rein und vernehmlich verkündige...[177] Ein solches Mittel ist aber Gesang und Tanz, sobald beide durch das Zeitmass geordnet sind, ~~da~~ denn das wird wesentlich erfordert, wenn man nicht bacchantisch durcheinander toben rage soll.... Ein gemischter Haufe wird dadurch in Chöre abgesondert und gereiht.... Um Verwirrung zu vermeiden, war eine gewisse Anordnung, besonders beim Tanze, unentbehrlich...[178] [Two self-evident assumptions] Erstlich: Poesie sei ursprünglich von der Art gewesen, die man in der Kunstsprache lyrisch nennt. Zweitens: Man habe sie immer unvorbereitet nach der Eingebung suggestion des Augenblicks gesungen, mit einem Ausdrucke, der uns Deutschen wie die Sache selbst fremd ist, "improvisiert"....[179] Zu der Zeit, da noch alle Menschen dichteten, waren die Dichter wohl nicht so ängstlich für die Ewigkeit ihrer Werke besorgt als heutzutage: das Lied, das auf ihren Lippen geboren ward, starb auch in demselben Augenblicke.

Betrachtungen über Metrik: [186] Was sind denn die Vokale vowel? Doch wohl

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*cf *French Studies*, Jan. 1957, pp. 38 ff. on "la foule"; "les unanimes"; "la fusion des consciences" etc. in the works of Baudelaire, Zola, Verhaeren, Jules Romains, Durkheim, Le Bon & others.

die aus der Kehle mit verengter oder erweiterter Öffnung hervorgehende Luft — also ein Hauch, ein Odem breath, der allein die Sprache belebt und beseelt.* In ~~Ihm~~ ihnen besteht eigentlich die Stimme, wie auch ihr lateinischer Name andeutet; die anderen Buchstaben tönen nur mit — ohne Vokale würden sie nicht zu artikulierten Lauten erheben, sondern bloß ein dumpfes Geräusch bleiben... Nimm dazu, daß die Leidenschaften, ~~wie~~ wenn sie einen Menschen ganz übermeistern, meistens in bloßen Vokalen reden — und zwar nicht nur die sanft hinreißenden charming, sondern auch die widrigen und zerrüttenden shattering; daß im Gesange, selbst dem männlichsten, die Vokale weit mehr vorhallen, als in der gewöhnlichsten Rede; daß — aber sage mir doch, ist dir denn je → Fr. Schlegel das Geschrei eines Esels, oder einer Katze weichlich weakly soft vorgekommen? Iii-aa — Mi-aa-uu — sind das nicht Vokale?... 187 Die Konsonanten einer Sprache machen mehr das Darstellende derselben aus — die Vokale das Ausdrückende; oder jene beziehen sich mehr auf die Vorstellungen, diese mehr auf die sie begleitenden Empfindungen.... Ähnlichkeit haben sie [die Vokale] beinah nur mit Tönen; selten mit anderen nicht hörbaren Gegenständen. Sie können also auch nur den Zustand des Inneren verraten — und die Interjektionen aller Sprachen, (oder auch der Schrei der Leidenschaften in der Natur, der nicht in der Grammatik steht, besteht beinah ausschließend aus 188 Vokalen. Die Konsonanten dagegen sind ursprünglich mimische Handlungen**... Der rohe Sohn der Natur spricht nicht bloß mit dem Munde, sondern mit allen Gliedmaßen — noch jetzt sehen wir, daß Duft, Gesang Geschwister nennet" usw. →

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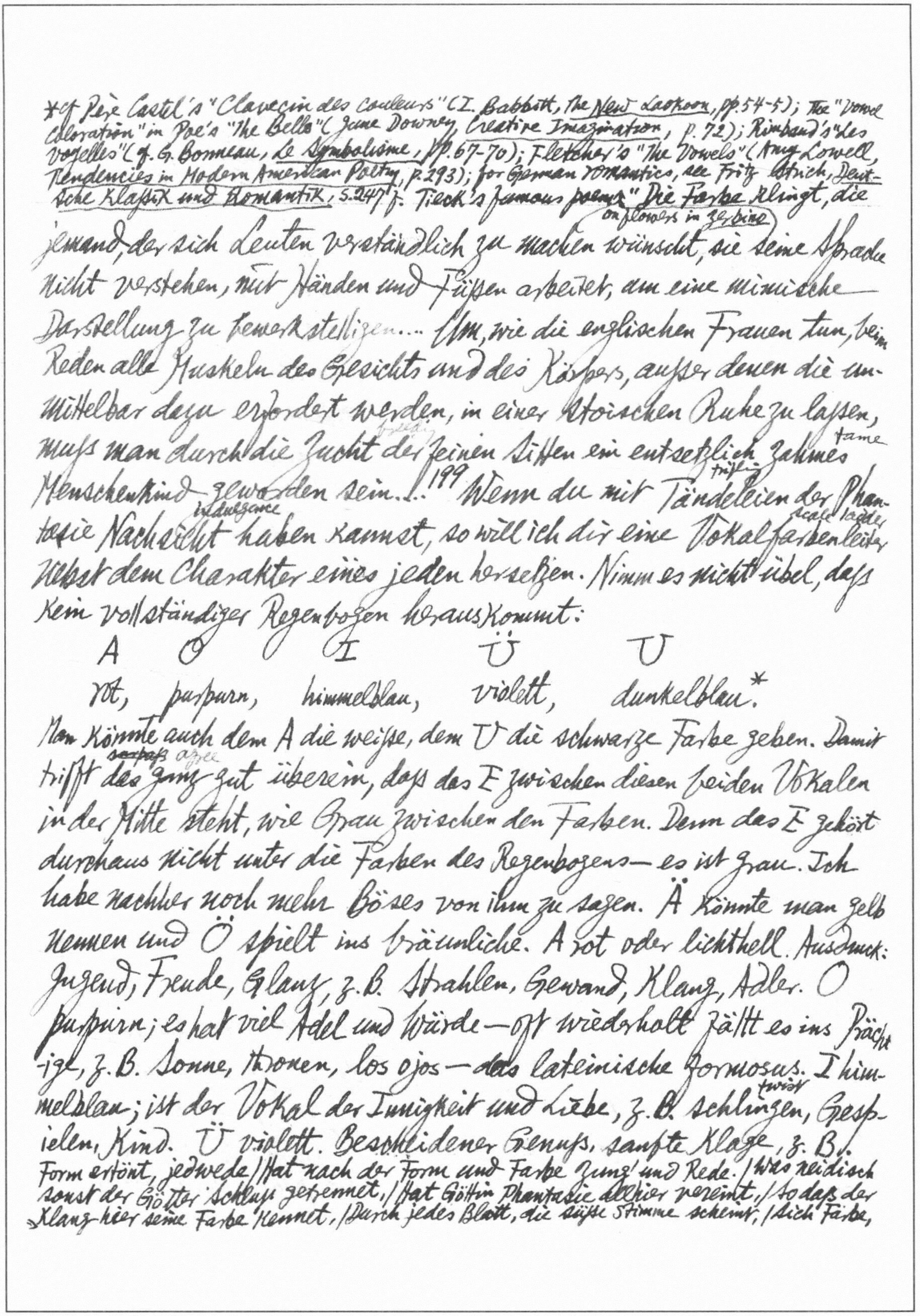
*cf Novalis, *Fragmente*, hrsg. E. Kamnitzer, § 1847 (s. 590): "Das Augenspiel allow gestaltet einen äußerst mannigfaltigen Ausdruck. Die übrigen Gesichtsgebärden oder Mienen sind nur die Konsonanten zu den Augenvokalen"!! see end.

**R. Wellek & A. Warren, *Theory of Literature*, p. ~~14~~ 164: "the work of Carl Stumpf & Wolfgang Köhler shows that consonants, like vowels, can be divided into dark (labials & velars, corresponding to o & u) & bright (dentals & palatals, corresponding to e & i).



jemand, der sich Leuten verständlich zu machen wünscht, die seine Sprache nicht verstehen, mit Händen und Füßen arbeitet, um eine mimische Darstellung zu bewerkstelligen.... Um, wie die englischen Frauen tun, beim Reden alle Muskeln des Gesichts und des Körpers, außer denen die unmittelbar dazu erfordert werden, in einer stoischen Ruhe zu lassen, muß man durch die breeding Zucht der feinen Sitten ein entsetzlich tame zahmes Menschenkind geworden sein...![199] Wenn du mit trifling Tändeleien der Phantasie indulgence Nachsicht haben kannst, so will ich dir eine scale ladder Vokalfarbenleiter nebst dem Charakter eines jeden hersetzen. Nimm es nicht übel, daß kein vollständiger Regenbogen herauskommt:

A O I Ü U

rot, purpurn, himmelblau, violett, dunkelblau.*

Man könnte auch dem A die weiße, dem U die schwarze Farbe geben. Damit agree trifft das ~~ganz~~ gut überein, daß das E zwischen diesen beiden Vokalen in der Mitte steht, wie Grau zwischen den Farben. Denn das E gehört durchaus nicht unter die Farben des Regenbogens — es ist grau. Ich habe nachher noch mehr Böses von ihm zu sagen. Ä könnte man gelb nennen und Ö spielt ins bräunliche. A rot oder lichthell. Ausdruck: Jugend, Freude, Glanz, z.B. Strahlen, Gewand, Klang, Adler. O purpurn; es hat viel Adel und Würde — oft wiederholt fällt es ins Prächtige, z.B. Sonne, Kronen, los ojos — das lateinische formosus. I himmelblau; ist der Vokal der Innigkeit und Liebe, z.B. twist schlingen, Gespielen, Kind. Ü violett. Bescheidener Genuß, sanfte Klage, z.B.

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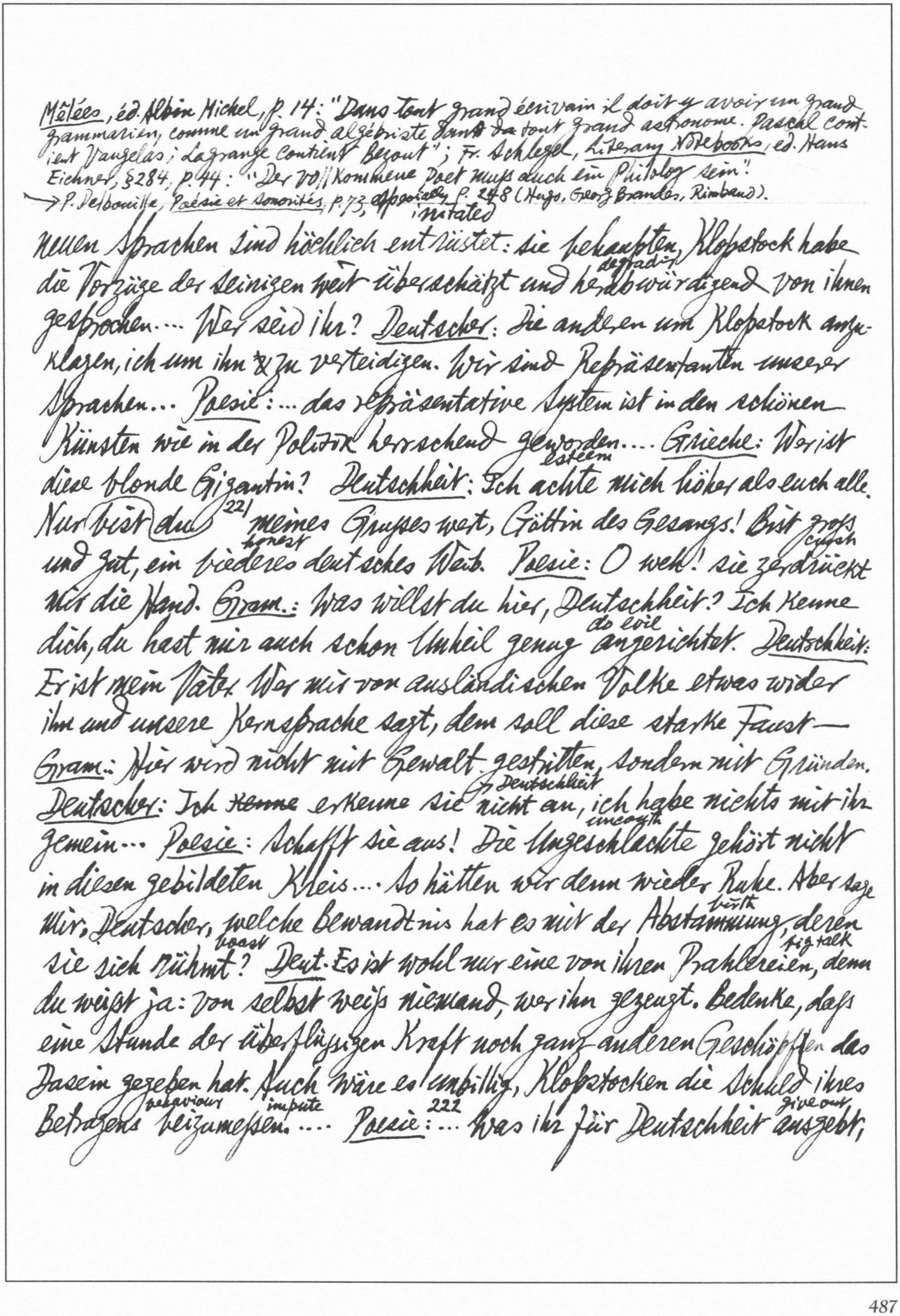
*cf Père Castel's "Clavecin des couleurs" (I. Babbitt, *The New Laokoon*, pp. 54-5); the "Vowel Coloration" in Poe's "The Bells" (June Downey, *Creative Imagination*, p. 72); Rimbaud's "Les voyelles" (cf. G. Bonneau, *Le Symbolisme*, pp. 67-70); Fletcher's "The Vowels" (Amy Lowell, *Tendencies in Modern American Poetry*, p. 293); for German romantics, see Fritz Strich, *Deutsche Klassik und Romantik*, S. 247 f. Tieck's famous poem (on flowers in Zerbino) "Die Farbe klingt, die Form ertönt, jedwede / Hat nach der Form und Farbe Zung' und Rede. / Was neidisch sonst der Götter Schluß getrennet, / Hat Göttin Phantasie allhier vereint, / So daß der Klang hier seine Farbe kennet, / Durch jedes Blatt, die süße Stimme scheint, / Sich Farbe,

* cf Rimbaud: "Le sonnet des Voyelles": "A noir, E blanc, I rouge, U vert, O bleu, voyelles." cf J. Volkelt, *System der Ästhetik*, Bd. I, S. 279: "Ein siebzehnjähriges Mädchen schrieb mir in folgender auf: *a* — rosa, fast weiß; *b* — grau; *c* — braun" etc.
** cf John Clare who denounced grammar as "noth but a sort of man-trap for authors" (John & Anne Tibble, *John Clare*, p. 94), or Lamartine who complained that "la grammaire

200
Fülle, kühl, fühlen. U dunkelblau, Trauer, melancholische Ruhe, z. B. dumpf, Kluft, rufen. Bei öfterer Wiederholung wird seine Farbe sehr dunkel, z. B. in Uhu — *ululare*. Dagegen ist es in dem italienischen *usignuolo* vom schönsten Lazurblau. Und wie purpurn nachher das herrliche Wort endigt! Wir malen die "Nachtigall" mit zu hellen Farben — die unleidlich intolerable sein würden, wenn nicht noch das I in der Mitte stünde. Das englische *nightingale* ist weniger + schreiend. Das griechische Wort *aëdôn* drückt durchaus nichts weiter aus als Lieblichkeit. Ich ~~wünschte~~ wünschte eines, worin der Vokal der Innigkeit herrschend wäre — vielleicht ist das römische *luscinia*, vorzüglich wenn du der Wahrscheinlichkeit gemäß annimmst, daß es *lu-skinia* gesprochen wurde, das beste von allen. Dem E kann ich weiter keinen Ausdruck zugestehen, als daß es offen oder gedehnt und mit dem Tone etwa Ernst und Nachdenken bezeichnet reflect, z. B. ehren, Seele. Geschlossen aber, und hauptsächlich ohne den Ton, wie der Infinitiv aller unserer Verba: sagen usw. sagt es gar nichts, sondern ist das treffendste Bild der Gleichgültigkeit.*

Der Wettstreit der Sprachen: Ein Gespräch über Klopstocks grammatische Gespräche (1798): 219 *Grammatik*: ... Weißt du nicht, daß Leben und Tod einander immer das Gegengewicht halten, und daß, wo die Grammatik lebt, die Poesie tot sein muß?** *Poesie*: Wir werden uns also auch jetzt freundschaftlich darum vertragen endure, be compatible und beide mit einem halben Leben zufrieden sein müssen. .... 220 *Gram.*: Die alten und

écrase la poésie" (Ch. Renouvier, *Victor Hugo, le poète*, p. 16). cf Ch. Bruneau, *Petite Histoire de la langue française*, II, pp. 35, 50, 67-8. see also Hugo, *Littérature et Philosophie*



Mêlées, éd. Albin Michel, p. 14: "Dans tout grand écrivain il doit y avoir un grand grammairien, comme un grand algébriste ~~dans da~~ tout grand astronome. Pascal contient Vaugelas; Lagrange contient Bezout"; Fr. Schlegel, *Literary Notebooks*, ed. Hans Eichner, §284, p. 44: "Der vollkommene Poet muß auch ein Philolog sein"!
→ P. Delbouille, *Poésie et sonorités*, p. 73, especially p. 248 (Hugo, Georg Brandes, Rimbaud).

irritated
neuen Sprachen sind höchlich entrüstet: sie behaupten, Klopstock habe
degrading
die Vorzüge der seinigen weit überschätzt und herabwürdigend von ihnen
gesprochen.... Wer seid ihr? *Deutscher*: Die anderen um Klopstock anzu-
klagen, ich um ihn ~~&~~ zu verteidigen. Wir sind Repräsentanten unserer
Sprachen... *Poesie*: ... das repräsentative System ist in den schönen
Künsten wie in der Politik herrschend geworden.... *Grieche*: Wer ist
esteem
diese blonde Gigantin? *Deutschheit*: Ich achte mich höher als euch alle.
221
Nur bist du meines Grußes wert, Göttin des Gesangs! Bist groß
honest crush
und gut, ein biederes deutsches Weib. *Poesie*: O weh! sie zerdrückt
mir die Hand. *Gram.*: Was willst du hier, *Deutschheit*? Ich kenne
do evil
dich, du hast mir auch schon Unheil genug angerichtet. *Deutschheit*:
Er ist mein Vater. Wer mir vom ausländischen Volke etwas wider
ihn und unsere Kernsprache sagt, dem soll diese starke Faust—
Gram.: Hier wird nicht mit Gewalt gestritten, sondern mit Gründen.
Deutschheit
Deutscher: Ich ~~kenne~~ erkenne sie nicht an, ich habe nichts mit ihr
uncouth
gemein... *Poesie*: Schafft sie aus! Die Ungeschlachte gehört nicht
in diesen gebildeten Kreis.... So hätten wir denn wieder Ruhe. Aber sage
birth
mir, Deutscher, welche Bewandtnis hat es mit der Abstammung, deren
boast big talk
sie sich rühmt? *Deut.* Es ist wohl nur eine von ihren Prahlereien, denn
du weißt ja: Von selbst weiß niemand, wer ihn gezeugt. Bedenke, daß
eine Stunde der überflüssigen Kraft noch ganz anderen Geschöpfen das
Dasein gegeben hat. Auch wäre es unbillig, Klopstocken die Schuld ihres
behaviour impute 222 give out
Betragens beizumessen.... *Poesie*: ... Was ihr für Deutschheit ausgebt,

ist meistens, bei Licht besehen, nur eine Nordischheit... *Deutscher*: Sollen unsere Sprachen sich anfeinden, Grieche? ~~Sind~~ Sie sind Schwestern. *Grieche*: Mir war nichts davon bewußt, ich habe es durch Klopstock erfahren...[223] *Deutscher*: Die Stammväter der Deutschen und Griechen waren in ihren ursprünglichen Sitzen Nachbarn. *Grieche*: Reicht eure Geschichte bis da hinauf? Homer und Herodot sagen nichts davon.... [224] Hatte eure Sprache gleiche Abstammung mit der unsrigen, desto schlimmer für euch, daß ihr nichts Gefälligeres aus ihr gemacht. Doch da sie in ihrer Kindheit einen milderen Himmel gewohnt war, so hat sie vermutlich in den feuchten Wildnissen Germaniens erkältet und seitdem eine heisere (hoarse) Stimme behalten...[225] *Deutscher*: "Unsere Sprachen, Grieche, haben auch im Klange viel Ähnliches."* ... Klopstock gibt eine Menge Beispiele von ähnlichen Wörtern, ja ganzen Halbversen. *Grieche*: Selbst die Richtigkeit (accuracy) der Vergleichung zugestanden (concede), behielten wir doch den Vorzug... Ich rede nicht vom ungefähren (approximate) Nachsprechen (repetition), sondern von den Feinheiten, woran Theophrast nach Jahren des Studiums von einer attischen Gemüsehändlerin als Fremdling erkannt wird.** *Deutscher*: Du legst viel Gewicht auf unmerkliche Schattierungen (nuance). *Grieche*: Dieser lebendige Hauch ist gerade das Eigentümlichste im Vortrage (elocution) der Sprachen und wie im häßlichen das Abschreckendste, so im schönen der Gipfel ihrer Anmut...[227] *Grammatik*: Aber — ehe die Parteien weiter fortfahren — ist der Streit über den Wohlklang nicht vergeblich und nie auszugleichen (equalize)? Sage mir, Poesie, du bist ja Kennerin des Schönen,

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* The quotations are from Klopstock.

** See Quintillian, *Inst. Orat.*, lib. VIII, Proemium.

*cf supra s. 146

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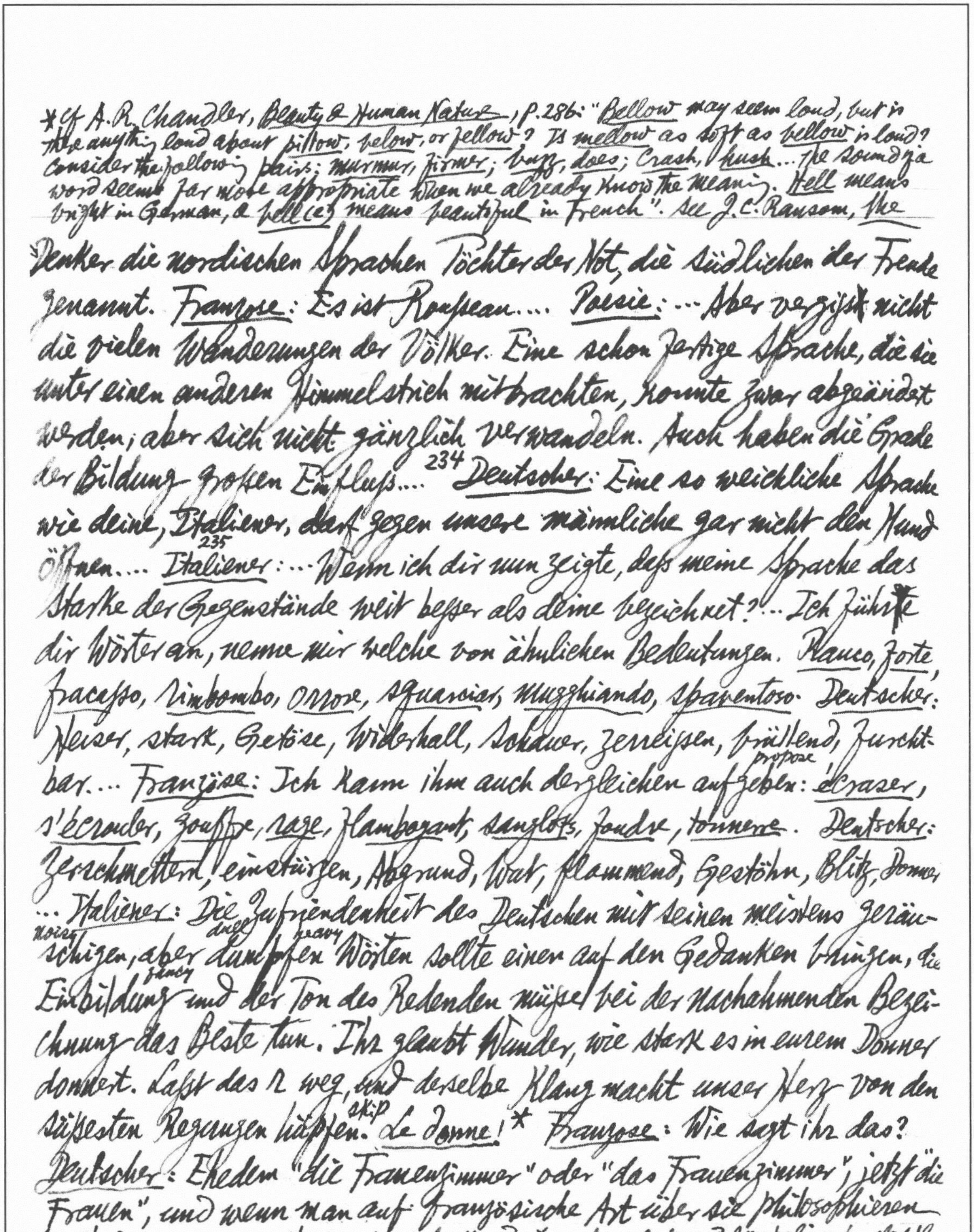
gibt es dabei etwas Allgemeines und an sich Gültiges, oder hängt alles von der verschiedenen Organisation, Gewöhnung und Übereinkunft agreement ab, und gilt auch hier das Sprichwort: Jedem ist seine Königin schön? Engländer: Oder jedem Narren gefällt seine Kappe caper. Italiener: Du siehst ja, Grammatik, daß sich alle Nationen Europas vereinigen, unsere Sprache wohlklingend zu finden. Franzose: Für den Gesang. Italiener: Was sich gut singt, spricht sich auch gut. Poesie: Hierin hast du unrecht, Italiener. Aber dein selbstgefälliges Berufen auf jene Anerkennung war wenigstens sehr voreilig hasty. Was ist das heutige Europa gegen ~~die~~ den Umfang extent des Menschengeschlechts in den verschiedensten Himmelsstrichen zone und Zeitaltern? Europäischer Geschmack ist nur ein erweiterter Nationalgeschmack*.... Ich habe ja die Welt umwandert und
228 umflogen.... Alles was den Sprachorganen leicht wird hervorzubringen, ist dem Ohr angenehm zu vernehmen. Dies ist die notwendige Wirkung einer sinnlichen Sympathie. Indessen können die Organe durch Gewöhnung es auch in den gewaltsamsten und verworrensten intricate Bewegungen zu einer gewissen Leichtigkeit bringen, und deswegen scheinen sogar die rauhesten Sprachen den Einheimischen, von ihnen selbst gesprochen, leidlich tolerable. Erst wenn Fremde dieselben Laute mit Anstrengung herauszwingen, wird ihr Ohr beleidigt. Auf der anderen Seite kann den Organen bei einer solchen Gewöhnung das Leichteste schwer fallen become cumbersome: sie werden durch harte Arbeit zu den sanfteren Biegungen inflexion ungeschickt; die Faust des Tagelöhners kann nicht auf Harmonikglocken hingleiten. Doch das

Mme de Staël, De l'Allemagne, IIe partie, Ch. 9: "J.-J. Rousseau a dit que les langues du Midi étaient filles de joie la, et les langues du nord, du besoin"

angegebene Gesetz betrifft mehr die Vermeidung des Mißfälligen als die Hervorbringung dessen, was ich in den Sprachen liebe und hervorhebe. Das Wohlklingende muß, wie alles Schöne, einen Gehalt haben, und diesen bekommt es nur durch einen mannigfaltigen, tönenden und ausdrucksvollen Gebrauch der Stimme. Der Sitz der Stimme ist wo nach Homer die Seele wohnt, in der Brust. Was nicht aus ihr hervorgeht, ist nicht Stimme; die Verrichtungen (performance) der Zunge, des Gaumens (palate), der Lippen und Zähne beim Sprechen werden erst durch ihre Begleitung recht hörbar, da sie sonst ein unvernehmliches (inaudible) Geräusch (noise) sein würden. Die Alten haben daher die Selbstlaute (vowel) die Stimmigen (φωνήεντα), wenn es solch ein Wort gäbe, oder schlechthin die Stimmen (voces) genannt... Die 229 Mitlauter (consonant) hingegen hießen die Griechen die Stimmlosen (ἄφωνα)....

230 Wo die Natur den Menschen verwöhnt, so gibt ~~es~~ er es ihr zurück. Ein von selbst ergiebiger (fertile) Boden, eine warme Sonne machen ihm das Leben leicht. Seine Brust hebt sich dem beseelenden Odem der reinen Luft entgegen. Sein ganzes Wesen wird elastisch und expansiv.... So wie die Natur karger, der Himmel unfreundlicher wird, so weicht (yield place) die fröhliche Hingegebenheit (surrender) dem Ernst und der Sorge. Die Brust verengt sich. Die Sinne, nicht mehr dem Genuß offen, sind nur zu Kampf und Arbeit geschärft. Der schlanke Leib badet sich nicht mehr leicht bekleidet in der freien Luft, die unförmlichere Gestalt wird in Tierfelle eingewickelt, und endlich verkriecht (hide) sich der innere Mensch wie der äußere in dumpfe Winterhöhlen (cave).... 231 Sehr schön hat daher ein



Denker die nordischen Sprachen Töchter der Not, die südlichen der Freude genannt. *Franzose*: Es ist Rousseau.... *Poesie*: ...Aber vergißt nicht die vielen Wanderungen der Völker. Eine schon fertige Sprache, die sie unter einen anderen Himmelstrich mitbrachten, konnte zwar abgeändert werden; aber sich nicht gänzlich verwandeln. Auch haben die Grade der Bildung großen Einfluß....[234] *Deutscher*: Eine so weichliche Sprache wie deine, *Italiener*,[235] darf gegen unsere männliche gar nicht den Mund öffnen.... *Italiener*: ...Wenn ich dir nun zeigte, daß meine Sprache das Starke der Gegenstände weit beßer als deine bezeichnet?... Ich führte dir Wörter an, nenne mir welche von ähnlichen Bedeutungen. *Rauco*, *forte*, *fracasso*, *rimbombo*, *orrore*, *squarciar*, *mugghiando*, *spaventoso*. *Deutscher*: Heiser, stark, Getöse, Widerhall, Schauer, zerreißen, brüllend, furchtbar.... *Franzose*: Ich kann ihm auch dergleichen aufgeben propose: *écraser*, *s'écrouler*, *gouffre*, *rage*, *flamboyant*, *sanglots*, *foudre*, *tonnerre*. *Deutscher*: Zerschmettern, einstürzen, Abgrund, Wut, flammend, Gestöhn, Blitz, Donner ... *Italiener*: Die Zufriedenheit des Deutschen mit seinen meistens geräuschigen noisy, aber dumpfen dull heavy Wörten sollte einen auf den Gedanken bringen, die Einbildung fancy und der Ton des Redenden müße bei der nachahmenden Bezeichnung das Beste tun. Ihr glaubt Wunder, wie stark es in eurem Donner donnert. Laßt das r weg, und derselbe Klang macht unser Herz von den süßesten Regungen hüpfen skip. *Le donne!** *Franzose*: Wie sagt ihr das? *Deutscher*: Ehedem "die Frauenzimmer" oder "das Frauenzimmer", jetzt die "Frauen", und wenn man auf französische Art über sie philosophieren will, "die Weiber." Franzose: Da habt ihr einen grossen Schritt zur Kultur getan, dass ihr nunmehr die Wohnung von der Person unterscheiden könnt. Italiener: Die Frauen? Und ihr fürchtet euch nicht, wenn ihr das hört? Franzose: Ich besorge fear, Deutscher, du hast Wörter im Hinterhalt ambush, womit du uns zuletzt aufs Haupt schlagen willst. Deutscher: Wieso? Franzose: 236 Die ausdruckvollsten sind doch die, welche die bezeichnete Sache selbst hervorbringen, und es gibt ihrer in eurer Sprache: "Kopfschmerz" macht Kopfschmerz, wenn man es ausspricht, und "Pfropf" stopper "pfropft" cork einem den Mund zu. Deutscher: Auch der Name "Liebe" erregt was er nennt. Franzose: Dieses Wort mag ein weisser Rabe im Deutschen sein, sonst würdet ihr nicht so viel so much Aufhebens fuss davon machen....

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*Cf A.R. Chandler, *Beauty & Human Nature*, p.286: "*Bellow* may seem loud, but is there anything loud about *pillow*, *billow*, or *fellow*? Is *mellow* as soft as *bellow* is loud? Consider the following pairs: *murmur*, *firmer*; *buzz*, *does*; *crash*, *hush*... The sound of a word seems far more appropriate when we already know the meaning. *Hell* means bright in German, & *bell(e)* means beautiful in French". See J.C. Ransom, *The World's Body*, pp.95-7 for the amusing *reductio ad absurdum* of sound symbolism by slightly altering Tennyson's "the murmuring of innumerable bees" into "the murdering of innumerable beeves"!

244 Deutscher :... Vor allem sind die Epopöen episch. Grieche:... Was für Gegenstände weist Klopstock dem metrischen Ausdrucke an? Deutscher: "Erst die sinnlichen; hauptsächlich aber gewisse Beschaffenheiten der Empfindung und Leidenschaft." Grieche: Der Empfindung und Leidenschaft wessen? Des Dichters oder der von ihm dargestellten Personen? Deutscher: Beides fällt in eins: der Dichter nimmt an seinen Personen den innigsten Anteil. Grieche: Wenn nun der epische Dichter Herrschaft genug über sich selbst ~~bey~~ besässe, um von diesem Anteile nichts zu äussern? ... Und wenn eben diese über die Darstellung verbreitete Ruhe der Grundcharakter des epischen Gedichtes war? Deutscher: Wie kann es dann gut sein? "In guten Gedichten herrscht die Leidenschaft." Grieche: Wer das sagte, dachte wohl nur an lyrische*. Das Silbenmass soll

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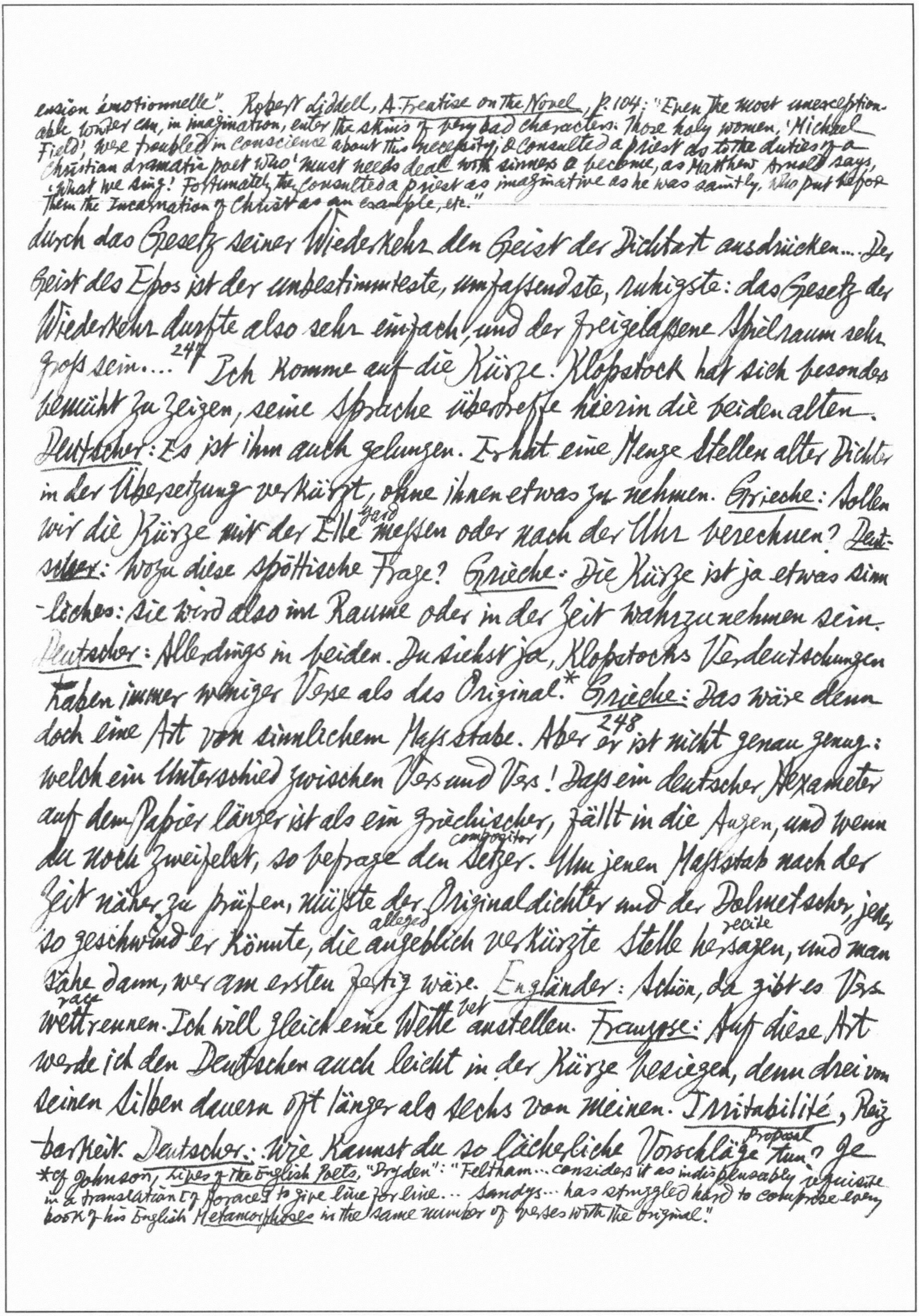
* See supra S. 46 et seq. The German has confused "mimpathy" with "sympathy": cf Max Scheler, Wesen und Formen der Sympathie, 3te Auf. S. 4-5: "Von dem eigentlichen Mitgefühl ist zu scheiden alles Verhalten, das nur dem Auffassen, dem Verständnis und eventuell dem Nachleben ('Nachfühlen') der Erlebnisse Anderer dient... Es ist ganz sinnvoll zu sagen: 'Ich kann Ihn das sehr gut nachfühlen'; 'aber ich habe kein Mitleid mit Ihnen'! ... Der Historiker von Bedeutung, der Romanschriftsteller, der dramatische Künstler müssen die Gabe des Nachlebens in hohem Masse besitzen. Aber Mitgefühl brauchen sie nicht im mindesten mit ihrem Gegenständen und Personen zu haben." † The French term "la compréh-



ension émotionnelle". Robert Liddell, *A Treatise on the Novel*, p. 104: "Even the most unexceptionable writer can, in imagination, enter the skins of very bad characters. Those holy women, 'Michael Field', were troubled in conscience about this necessity, & consulted a priest as to the duties of a Christian dramatic poet who 'must needs deal with sinners & become, as Matthew Arnold says, what we sing'. Fortunately they consulted a priest as imaginative as he was saintly, who put before them the Incarnation of Christ as an example, etc."

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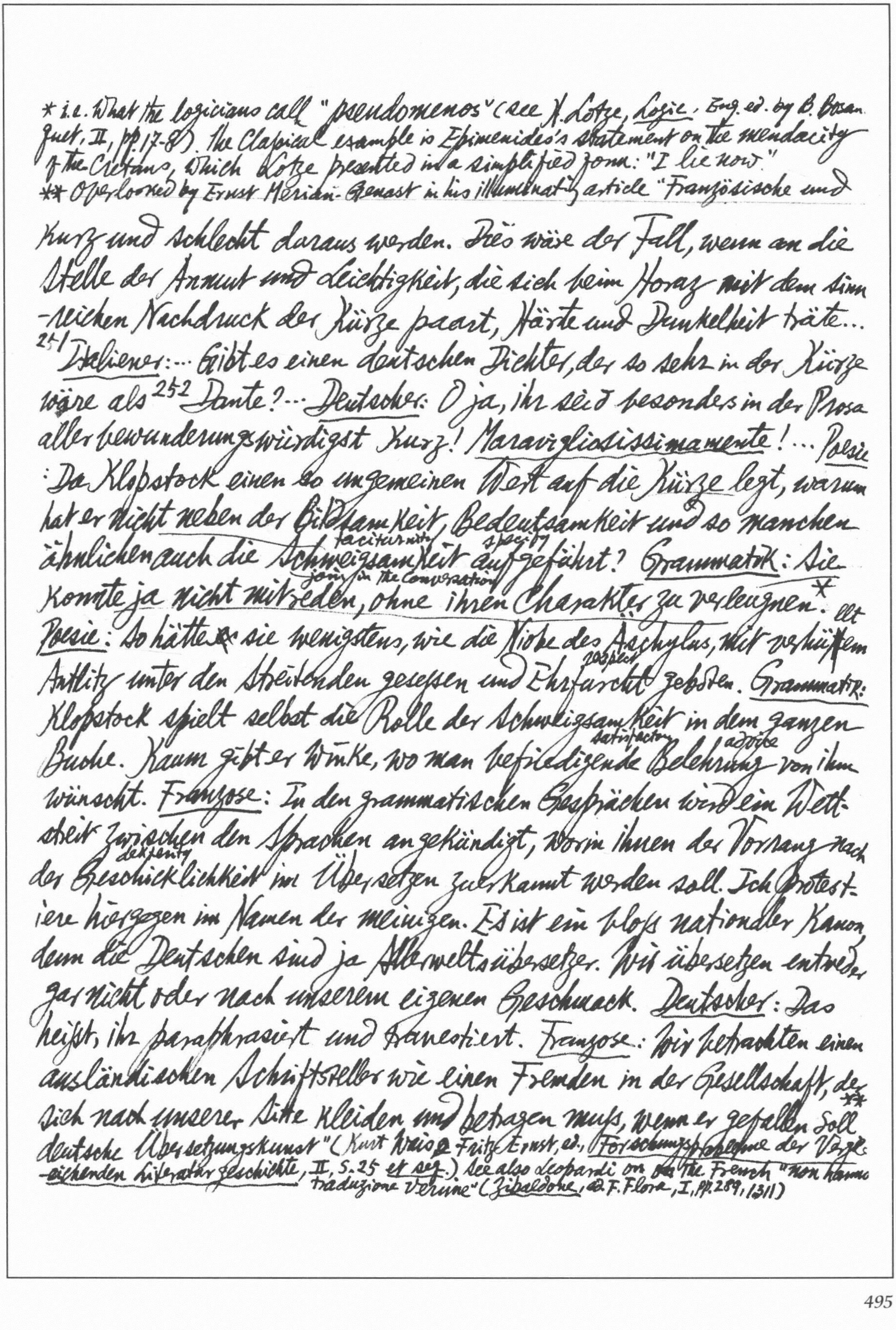
durch das Gesetz seiner Wiederkehr den Geist der Dichtart ausdrücken.... Der Geist des Epos ist der unbestimmteste, umfassendste, ruhigste: das Gesetz der Wiederkehr durfte also sehr einfach, und der freigelassene Spielraum sehr groß sein....[247] Ich komme auf die Kürze. Klopstock hat sich besonders bemüht zu zeigen, seine Sprache übertreffe hierin die beiden alten. *Deutscher*: Es ist ihm auch gelungen. Er hat eine Menge Stellen alter Dichter in der Übersetzung verkürzt, ohne ihnen etwas zu nehmen. *Grieche*: Sollen wir die Kürze mit der Elle yard messen oder nach der Uhr berechnen? *Deutscher*: Wozu diese spöttische Frage? *Grieche*: Die Kürze ist ja etwas sinnliches: sie wird also im Raume oder in der Zeit wahrzunehmen sein. *Deutscher*: Allerdings in beiden. Du siehst ja, Klopstocks Verdeutschungen haben immer weniger Verse als das Original.* *Grieche*: Das wäre denn doch eine Art von sinnlichem Maßstabe. Aber[248] er ist nicht genau genug: welch ein Unterschied zwischen Vers und Vers! Daß ein deutscher Hexameter auf dem Papier länger ist als ein griechischer, fällt in die Augen, und wenn du noch zweifelst, so befrage den Setzer compositor. Um jenen Maßstab nach der Zeit näher zu prüfen, müßte der Originaldichter und der Dolmetscher, jeder so geschwind er könnte, die angeblich alleged verkürzte Stelle hersagen recite, und man sähe dann, wer am ersten fertig wäre. *Engländer*: Schön, da gibt es Verswettrennen race. Ich will gleich eine Wette bet anstellen. *Franzose*: Auf diese Art werde ich den Deutschen auch leicht in der Kürze besiegen, denn drei von seinen Silben dauern oft länger als sechs von meinen. *Irritabilité*, Reizbarkeit. *Deutscher*: Wie kannst du so lächerliche Vorschläge proposal tun? Je

*cf Johnson, *Lives of the English Poets*, "Dryden": "Feltham... considers it as indispensably requisite in a translation [of Horace] to give line for line... Sandys... has struggled hard to comprise every book of his English *Metamorphoses* in the same number of verses with the original."

*cf. Montaigne, *Essais*, II. 17, "De la Présomption": "Platon dit que le long ou le court ne sont propriétés qui ôtent ny donnent prix au langage" (in *Politics & Laws*).

Kürzer der Ausdruck, desto mehr Würde, Nachdruck emphasis und also auch Langsamkeit erfordert der Vortrag. *Grieche*: So geht ja der ganze Vorteil der Kürze, das bisschen ersparte Zeit, wieder verloren. *Deutscher*: Du redest unmöglich im Ernst, denn du weißt so gut wie ich, daß "die Kürze wenige Teile durch Worte von starker Bedeutung zusammenfaßt und gleich einer großen Lichtmasse* auf einem Gemälde leuchtet." *Grieche*: Vortrefflich!... Ich wollte dich nur zu dem Geständnis confession bringen, daß man die Kürze nicht um ihrer selbst willen, sondern wegen einer gewissen hervorzubringenden Wirkung sucht, und daß sie nicht überall in gleichem Grade hingehört. *Deutscher*: "Sie begünstigt doch überall das schnellere Denken; und der schnellere Gedanke ist lebendiger, hat mehr Kraft!" *Grieche*: Schnell und langsam sind Verhältnisbegriffe, wobei es auf Gewöhnung custom ankommt. Ihre großen Streiche trick tut die Kürze nur durch das Ungewöhnliche. Der beständige Lakonismus mag* eine große sittliche oder politische Eigentümlichkeit sein, aber er ist weder etwas Dichterisches oder Rednerisches*.... Der gesellige Mensch 249 liebt zu reden, der Dichter ist der geselligste aller Menschen. Wenn er nun immer mit den Worten und Silben geizte be stingy, so wäre seine Freude ja gleich zu Ende.... Seine Erhebung über die Wirklichkeit fordert von ihm ebensooft Entfaltung als Zusammendrängung... Homer kennt keine andere Kürze als die der Einfalt, und ihm ist auch ihre ganze Weitläufigkeit vast extent eigen. Übrigens ist schöner Überfluß der Hauptcharakter seines Stils.... *Deutscher*: Kurz und gut. *Römer*: Es möchte



Kurz und schlecht daraus werden. Dies wäre der Fall, wenn an die Stelle der Anmut und Leichtigkeit, die sich beim Horaz mit dem sinnreichen Nachdruck der Kürze paart, Härte und Dunkelheit träte...

251 Italiener: ... Gibt es einen deutschen Dichter, der so sehr in der Kürze wäre als 252 Dante? ... Deutscher: O ja, ihr seid besonders in der Prosa allerbewunderungswürdigst kurz! Maravigliosissimamente! ... Poesie: Da Klopstock einen so ungemeinen Wert auf die Kürze legt, warum hat er nicht neben der Bildsamkeit, Bedeutsamkeit und so manchen ähnlichen auch die Schweigsamkeit (taciturnity) aufgeführt (specify)? Grammatik: Sie konnte ja nicht mitreden (join in the conversation), ohne ihren Charakter zu verleugnen.* Poesie: So hätte sie wenigstens, wie die Niobe des Äschylus, mit verhülltem (elt) Antlitz unter den Streitenden gesessen und Ehrfurcht (respect) geboten. Grammatik: Klopstock spielt selbst die Rolle der Schweigsamkeit in dem ganzen Buche. Kaum gibt er Winke, wo man befriedigende (satisfactory) Belehrung (advice) von ihm wünscht. Franzose: In den grammatischen Gesprächen wird ein Wettstreit zwischen den Sprachen angekündigt, worin ihnen der Vorrang nach der Geschicklichkeit (dexterity) im Übersetzen zuerkannt werden soll. Ich protestiere hiergegen im Namen der meinigen. Es ist ein bloss nationaler Kanon, denn die Deutschen sind ja Allerweltsübersetzer. Wir übersetzen entweder gar nicht oder nach unserem eigenen Geschmack. Deutscher: Das heisst, ihr paraphrasiert und travestiert. Franzose: Wir betrachten einen ausländischen Schriftsteller wie einen Fremden in der Gesellschaft, der sich nach unserer Sitte kleiden und betragen muss, wenn er gefallen soll.**

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* i.e. What the logicians call "pseudomenos" (see H. Lotze, *Logic*, Eng. ed. by B. Bosanquet, II, pp. 17-8). The classical example is Epimenides's statement on the mendacity of the Cretans, which Lotze presented in a simplified form: "I lie now."

** Overlooked by Ernst Merian-Genast in his illuminating article "Französische und deutsche Übersetzungskunst" (Kurt Wais & Fritz Ernst, ed., *Forschungsprobleme der Vergleichenden Literaturgeschichte*, II, S. 25 *et seq.*) See also Leopardi on ~~the~~ the French "non hanno traduzione veruna" (*Zibaldone*, ed. F. Flora, I, pp. 289, 1311)

Deutscher: Welche Beschränktheit ist es, sich nur Einheimisches gefallen zu lassen! Franzose: Die Wirkung der Eigentümlichkeit und der Bildung. Hellenisierten die Griechen nicht alles? Deutscher: Bei euch eine Wirkung einseitiger Eigentümlichkeit und konventioneller Bildung. Uns ist eben Bildsamkeit eigentümlich. Poesie: Hüte dich, Deutscher, diese schöne Eigenschaft zu übertreiben. Grenzenlose Bildsamkeit wäre Charakterlosigkeit...! 255 Franzose: Welches ist das Gesetz der deutschen Wortfolge? Deutscher: Sie läßt gewöhnlich das Unbestimmte lead the way Vorangehen ... "Überhaupt liebt sie es, Erwartungen zu erregen: sie setzt daher das Beiwort vor die Benennung und die Qualifikation vor das Modifizierte." Franzose: Deswegen trennt sie auch das unmittelbar Zusammengehörige: das persönliche Fürwort und Hilfswort vom Zeitworte, dieses 256 von der Konjunktion, wodurch es regiert wird: die trennbaren Präpositionen von den Zeitwörtern, womit sie ~~zusa~~ zusammengesetzt sind usw. Das eine stellt sie zu Anfang, das andere zu Ende des Satzes. Kurz, eure Wortfügung gleicht, besonders in den langen prosaischen Perioden, einer claws Krebsschere, die sich langsam und deliberate bedächtig öffnet und dann auf einmal zuschnappt.

Schreiben an Herrn Buchhändler Reimer in Berlin: 261 Ich habe kein Monopol: Jedermann hat das Recht, den Shakespeare zu übersetzen. Die Vosse hatten das Recht; Tieck, Graf Baudissin und der oder die Ungenannte haben das Recht; Benda hat das Recht.... Wenn sie als meine siegreichen rival Nebenbuhler auftreten wollen. Auch korrigieren

Cf German Life & Letters, April & July 1963, pp. 164 on Tieck's translation of Shakespeare & his two "jüngerer Freunde" who helped him — his daughter Dorothea & Graf Wolf Baudissin.

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kann jeder meinen Shakespeare: entweder handschriftlich am Rande seines Exemplars oder gedruckt, in Beurteilungen usw. Aber in meine Übersetzung hineinkorrigieren, das darf niemand ohne meine ausdrückliche Erlaubnis. Ein grosser Dichter, ein geistreicher und liebenswürdiger Mann, mein alter Jugendfreund, kurz, Ludwig Tieck, hat sich diese Freiheit genommen.* Wie es ausgefallen, mögen unparteiische Kenner prüfen. Wenn ich meine alten Lesarten wiederherstellte, so darf ~~man~~ mein Freund sich dadurch nicht gekränkt finden: er kann sich sagen, ich sei nur meinem individuellen Gefühle gefolgt. Hierin liegt die wichtigste Bedenklichkeit gegen alle fremden Korrekturen. "Jeder hat seine eigene Manier, seine Art, die Sprache und den Vers zu brauchen. Änderungen können Fehler und Missverständnisse tilgen, efface aber nicht Kolorit, Sprache und das Wesen der Arbeit selbst zu bedeutend ändern, wenn nicht zu grosser Widerstreit und Ungleichheit in dem Werke selbst entstehen soll." So drückt sich Tieck in der Vorrede zum dritten Teil aus, und ich stimme ihm vollkommen bei. Sehr frühzeitig habe ich hierüber eine Erfahrung gemacht, da ich es unternahm, den Sommernachtstraum mit Bürger gemeinschaftlich zu übersetzen. Er besass gewiss grosse Gewandtheit in Behandlung der Sprache und Versifikation, hatte aber zugleich eine stark distinct ausgeprägte, oft übertreibende Manier. Ich sah bald ein, dass ich die von ihm ausgearbeiteten Stücke gänzlich beiseite legen müsse, weil sonst ein schreiender Kontrast zwischen seinem und meinem Anteil entstanden wäre. Demnach wünsche ich, wenn unter der jetzigen Sündflut von Sh.-Übersetzungen etwas von der meinigen auf die Nachwelt kommen[262] sollte, es möge ganz von meiner eigenen Hand sein und die Übersetzung möge den Titel: übers. v. Schl. mit vollem Rechte führen.... 1. Hoffentlich (I hope that) hat Tieck nicht die Absicht, seine beiden Vorreden unverändert wieder abdrucken zu lassen. Er hat ja selbst schon manches zurücknehmen (withdraw) müssen; namentlich (especially) das Versprechen der schleunigen (quick) Beendigung und die Ankündigung der von ihm selbst übersetzten Stücke. In der ersten Vorrede äussert er, zwar in sehr mildernden Ausdrücken, er könne meine Übersetzung nicht nur verbessern, sondern auch "berichtigen" (rectify), weil er den Sh. sprachlich besser verstehe*. Dies habe ich damals stillschweigend hingehen (pass) lassen; wenn Tieck es aber jetzt wiederholte, so müsste ich nachdrücklichst protestieren, und zwar durch die Tat, indem ich seine Missverständnisse nachwiese. 2. Ich will gern glauben, dass die Auslassung (omission) meines Namens auf dem Titel der einzelnen Stücke unabsichtlich und gewissermassen zufällig war.... Erst am Schluss des neunten Bandes im Epilog sagt mein Freund: "Schlegels Arbeiten sind bekannt." Und ich sage: Nichts weniger! Ganz unbekannt sind sie heutzutage. Das ältere Publikum hat sie vergessen und das jüngere noch nicht kennengelernt. Wenn nun mein unvollständiger Sh. nicht wieder gedruckt wird, wie soll ein künftiger Antiquar unserer Literatur meinen Anteil ausmitteln? Doch ja! Durch Subtraktion wäre es möglich. Die von den beiden Mitarbeitern gelieferten Stücke werden

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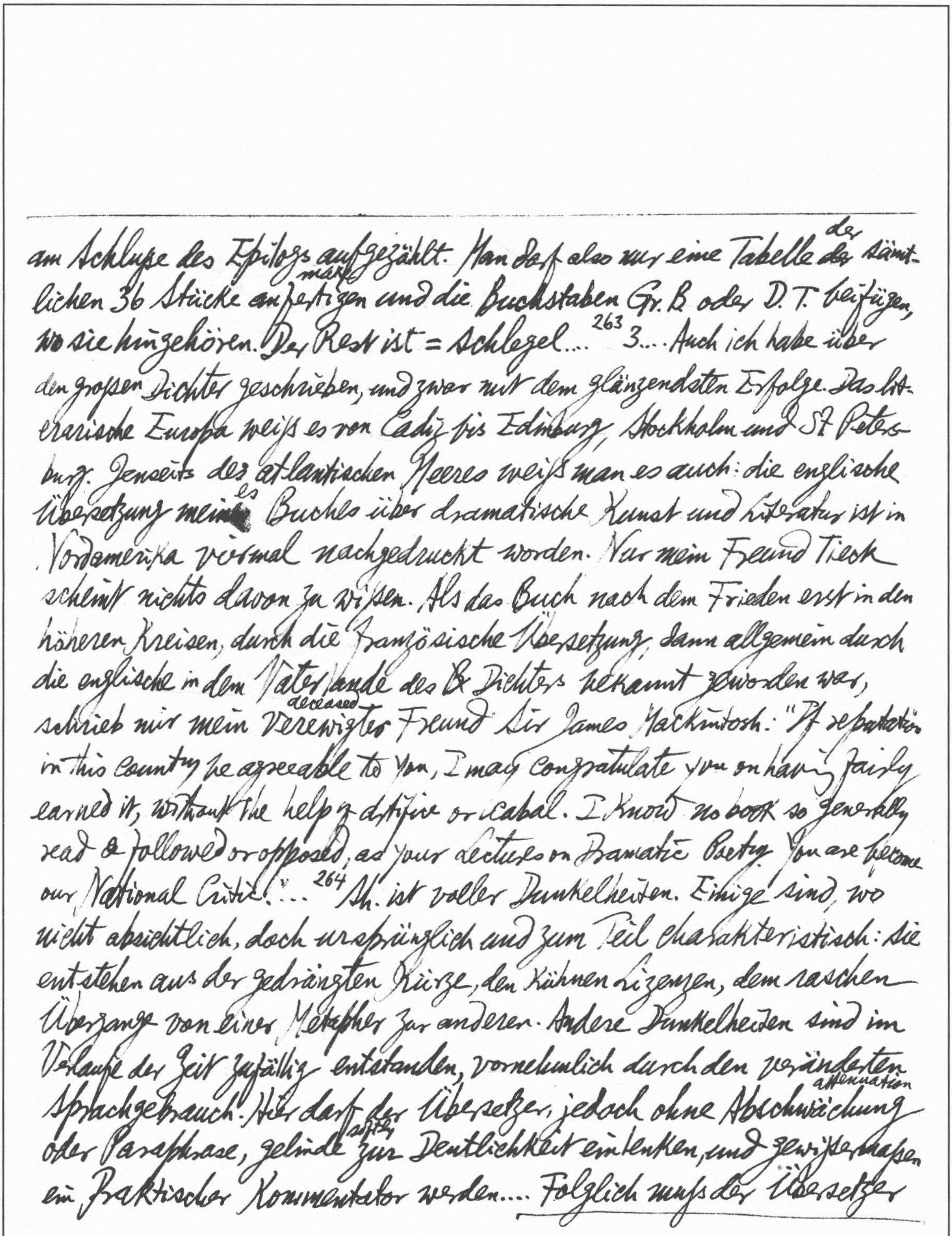
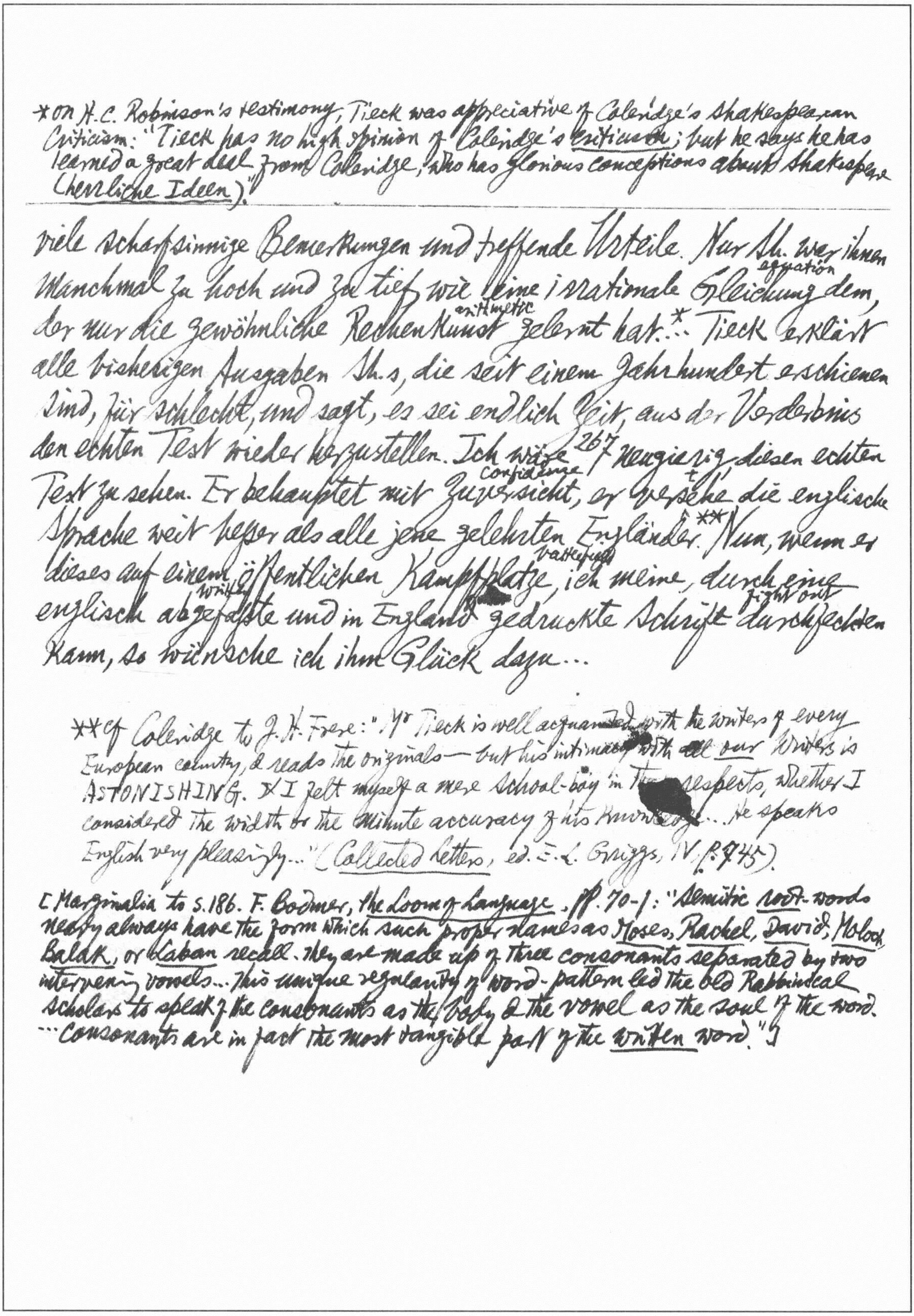
* Cf s.267 for Tieck's claim to ~~[illegible]~~ a better understanding of the English language than even the English scholars. H.C. Robinson, *On Books & their Writers*: ed. Edith J. Morley, I, p.149: "Wilhelm Schlegel conversed in English with me, & he was curious to inquire about our English poets."



am Schluße des Epilogs aufgezählt. Man darf also nur eine Tabelle de das sämt-
lichen 36 Stücke anfertigen make und die Buchstaben Gr. B. oder D. T. beifügen,
wo sie hingehören. Der Rest ist = Schlegel....[263] 3.... Auch ich habe über
den grossen Dichter geschrieben, und zwar mit dem glänzendsten Erfolge. Das lit-
erarische Europa weiss es von Cadiz bis Edinburg, Stockholm und St. Peters-
burg. Jenseits des atlantischen Meeres weiss man es auch: die englische
Übersetzung mein es Buches über dramatische Kunst und Literatur ist in
Nordamerika viermal nachgedruckt worden. Nur mein Freund Tieck
scheint nichts davon zu wissen. Als das Buch nach dem Frieden erst in den
höheren Kreisen, durch die französische Übersetzung, dann allgemein durch
die englische in dem Vaterlande des & Dichters bekannt geworden war,
schrieb mir mein deceased verewigter Freund Sir James Mackintosh: "If reputation
in this country be agreeable to you, I may congratulate you on having fairly
earned it, without the help of artifice or cabal. I know no book so generally
read & followed or opposed, as your Lectures on Dramatic Poetry. You are become
our National Critic!"...[264] Sh. ist voller Dunkelheiten. Einige sind, wo
nicht absichtlich, doch ursprünglich und zum Teil charakteristisch: sie
entstehen aus der gedrängten Kürze, den kühnen Lizenzen, dem raschen
Übergange von einer Metapher zur anderen. Andere Dunkelheiten sind im
Verlaufe der Zeit zufällig entstanden, vornehmlich durch den veränderten
Sprachgebrauch. Hier darf der Übersetzer, jedoch ohne Abschwächung attenuation
oder Paraphrase, gelinde softly zur Deutlichkeit einlenken, und gewissermaßen
ein praktischer Kommentator werden.... Folglich muß der Übersetzer

die Schwierigkeiten, die er im Texte schon beseitigt remove hat, nicht von neuem in den Noten vorbringen. Wozu sollen dem unbefangenen ingenuous Freunde der Poesie die Mühseligkeiten der Wortkritik, Varianten, Konjekturen, Emendationen?...[265] Nichts kann die tiefsinnige Kunst des Dichters und die schöpferische Kraft seines Genius in ein helleres Licht setzen, als wenn man den Stoff seiner Dichtungen, sei es nun wahre oder apokryphische Geschichte, Novelle, Feen- oder Zaubermärchen, Volkssage usw., mit dem vergleicht, was dieser poetische Alchymist daraus gemacht hat... Ludwig Tieck ist ein Geistesverwandter Sh.s. Ich bin gewiß, der große Meister hätte seinen Fortunat bewundert, wenn er ihn hätte lesen können. Tiecks Dichterleben ist eine unvergleichliche Darstellung: es sind Porträte, aus der Idee gemalt, aber von einer so individuellen Wahrheit, daß man schwören sollte, die Person hätten ihm dazu gesessen. Wer würde nicht gern unseren Lieblingsdichter den großen Genius in seiner Werkstätte belauschen overhear sehen?...[266] Aber...hat Tieck...sich ganz in die philologisch Kritik geworfen, und zwar in die speziellste Art, die Wortkritik.... Für wen sind sie [diese Anmerkungen] bestimmt? Unter hundert Lesern des deutschen Sh. verstehen kaum zehn etwas englisch; unter den Zehnen wird man kaum einen finden, der den Sh. gründlich versteht.... Und wozu nun die unaufhörliche ceaseless, wegwerfende Polemik gegen die Editoren [e.g. Pope, Johnson usw.] für deutsche Lesen, denen sie ganz unbekannt sind?... Johnsons Lebensbeschreibungen englischer Dichter enthalten



*On H.C. Robinson's testimony, Tieck was appreciative of Coleridge's Shakespearean Criticism: "Tieck has no high opinion of Coleridge's *criticism*; but he says he has learned a great deal from Coleridge, who has glorious conceptions about Shakespeare (*herrliche Ideen*)."

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viele scharfsinnige Bemerkungen und treffende Urteile. Nur Sh. war ihnen manchmal zu hoch und zu tief, wie eine irrationale aequation Gleichung dem, der nur die gewöhnliche arithmetic Rechenkunst gelernt hat.* ... Tieck erklärt alle bisherigen Ausgaben Sh.s, die seit einem Jahrhundert erschienen sind, für schlecht, und sagt, es sei endlich Zeit, aus der Verderbnis den echten Text wieder herzustellen. Ich wäre 267 neugierig diesen echten Text zu sehen. Er behauptet mit confidence Zuversicht, er verstehe die englische Sprache weit besser als alle jene gelehrten Engländer.** Nun, wenn er dieses auf einem öffentlichen battlefield Kampfplatze, ich meine, durch eine englisch written abgefasste und in England gedruckte Schrift fight out durchfechten kann, so wünsche ich ihm Glück dazu...

**Cf Coleridge to J.H. Frere: "Mr Tieck is well acquainted with the writers of every European country, & reads the originals — but his intimacy with all *our* Writers is ASTONISHING. & I felt myself a mere School-boy in [illegible] respects, whether I considered the width or the minute accuracy of his knowledge... He speaks English very pleasingly..." (*Collected Letters*, ed. E.L. Griggs, IV, p. 745).

[Marginalia to S.186. F. Bodmer, *The Loom of Language*, pp. 70-1: "Semitic *root*-words nearly always have the form which such proper names as *Moses*, *Rachel*, *David*, *Moloch*, *Balak*, or *Laban* recall. They are made up of three consonants separated by two intervening vowels... This unique regularity of word-pattern led the old Rabbinical scholars to speak of the consonants as the body & the vowel as the soul of the word. ...Consonants are in fact the most tangible part of the *written* word."]

*Le chevalier d'Aiglement.

L'œuvre du chevalier Andrea de Nerciat (concluded)

"Les Maîtres de l'Amour".

Tome II.

P.48 Felicia ou Mes Fredaines

ch. 18: A table, placés l'un vis-à-vis de l'autre, nous ne mangeâmes presque pas. Je sentais pardessous des pieds qui cherchaient à lier conversation avec les miens. Je souriais au visage à qui ces pieds agaçants appartenaient... Ah! Monseigneur, vous qui, deux heures auparavant, me sembliez le plus beau des mortels, que vous étiez changé depuis que votre adorable neveu* m'était apparu! ... un Adonis de 19 ans... (49 Quels yeux! Quelles dents! Quel sourire!... Mme d'Orville vit d'un coup d'œil que l'inflammable d'Aiglement brûlait déjà pour mes jeunes appas, qu'il me plaisait et que Sylvina, qui lui lançait à tous moments des œillades passionnées, méditait également d'en faire la conquête. Piquée au vif de tout cela, Mme d'Orville prit le parti de se venger sur l'heure, en se ~~rett~~ rabattant sur Monseigneur... Celui-ci, sur qui la nouveauté avait tout pouvoir, répondit avec le plus vif empressement aux avances qu'on lui faisait...

ch. 19: (51 Je rêvai, la nuit, que je voyais, dans un beau jardin, une ruche parée de fleurs et autour de laquelle bourdonnait un essaim d'abeilles fort singulières. Elles étaient faites précisément comme un certain objet dont Monseigneur, pendant sa harangue, avait régalé mes yeux et qu'il avait fait toucher à mes mains, avant de l'employer à quelque chose de plus conséquent. Ces petits animaux dont j'admirais la bizarre structure, devinrent insensiblement de la grosseur du modèle et, se présentant tour à tour à l'entrée

entrée de la ruche, firent longtemps d'inutiles efforts pour y pénétrer...

Ch. 20:[52] Sylvina, avertie de la visite du chevalier,... vint nous trouver dans cet aimable désordre qu'inventa la coquetterie pour piquer les désirs. Une partie de ses beaux cheveux blonds, échappée du chignon, flottait sur un cou d'albâtre... Ses bras blancs et dodus étaient sans gants, une simple jupe, courte et collante, caressait une croupe... Il fallait être aussi jolie que je l'étais et avoir un peu d'avance pour pouvoir, dans ce moment, lui disputer l'objet de nos communs désirs...[53] D'Aiglemont... s'était bien aperçu que ma tante n'avait pas moins de goût pour lui que moi-même; c'est pourquoi, soit coquetterie, soit adresse, il affecta pendant tout le repas de lui donner une sorte de préférence.

Ch. 21:[54] Quelques baisers tels que je n'en avais jamais reçus ni donnés furent l'heureux prélude des délices que nous nous ménagions pour la nuit. Je l'enfermai dans l'armoire...[55] [She accompanies Sylvina to the theatre]... Je suis seule enfin. Je pousse mes verrous et vole à l'armoire. Mais quelle est ma douleur! Le chevalier évanoui!

Ch. 22:[56] ... Supprimerai-je la description d'une nuit dont Ovide lui-même peindrait difficilement les peines et les plaisirs? Non.... D'Aiglemont se pressait pour me déshabiller. Comme il était habile!... Quelle grêle de baisers il fit pleuvoir sur tous mes charmes! Cependant j'étais immobile... Les facultés de mon âme me semblaient suspendues. J'existais dans un moment qui n'était pas encore et que je redoutais malgré moi.... Le chatouillement exquis de tant de baisers réveille mes sens engourdis. Je suis embrasée... Une tendre fureur...

*cf Claudian: "Fescennina de Nuptiis Honorii Augusti", IV, 10-13: "armat spina rosas, mella tegunt apes. / Crescunt difficili gaudia iurgio / accenditque magis, quae refugit Venus. / Quod flenti tuleris, plus rapit osculum" (Loeb, I, p. 236); E. Hemingway, Farewell to Arms, ch. 10, Rinaldi: "There is only one difference between taking a girl who has always been good & a woman. With a girl it is painful"; Arnold Bennett, Journal, 57 Nov. 7, 1903:

Des douleurs aiguës troublent les plus parfaites délices! Les désirs s'irritent en vain, notre bonheur ne peut s'achever. Un mouvement machinal portant ma main sur l'instrument de mon martyre, je frémis, il me semble que nous avons entrepris une chose impossible. Un sang vermeil coule de ma blessure; semblable à ces infortunés qu'on vient d'estropier dans un combat, j'ai beau supplier mon vainqueur de m'achever, trois fois il veut m'obéir, trois fois je brave le plus affreux tourment, autant de fois il faut renoncer à la consommation du sacrifice. Ô le plus tendre des amants! je me souviens de tes larmes... Mais les douleurs deviennent moins vives... J'avais éprouvé qu'à tant de souffrances se mêlaient au moins quelques douceurs... "Viens cher amant," m'écriai-je, transportée d'une rage voluptueuse. "Viens... Encore un essai; fais-moi mourir, s'il le faut, mais soyons unis." Alors un mouvement concerté, dont l'amour règle la force et la précision, brise les barrières. Tu parais expirer de plaisir, j'expire de douleur.... Une pauvre fille mariée sans amour, impitoyablement labourée par un automate, qui s'est fait un point d'honneur de remplir un cruel devoir, sera persiflée le lendemain par des [58] parents imbéciles!

Ch. 23 [58]: Ah! cher bourreau, dis-je au mourant d'Aiglemont, aussitôt que le relâchement des douleurs me permit de parler, c'est donc à faire ce mal affreux que tendaient les voeux d'un amant!* Il me ferma la bouche par un baiser de flamme, et se maintenant dans le poste dont la conquête venait de lui coûter des travaux si pénibles, il entreprit

"Mrs Devereux & Mrs Laye could not understand a man marrying a girl; it was too disgusting, cruel, etc. For 'girl' read 'young virgin'"; Evelyn Waugh, Vile Bodies, Ch. "Nina: "All this fuss about sleeping together. For physical pleasure I'd sooner go to my dentist any day.' Adam: "You'll enjoy it more next time."" Marek Hlasko, *The Eighth Day of the Week*, tr. N. Guterman, p.119, Agnieszka: "It's over, now it's all over. It didn't even hurt as much as they say"; 湯若士紫簫記16折小玉：萬般、、那些个痛就是教人一般兒的也間獨生受一番痛；古今小說西山樵子闘蟾妻於交歡、這椿子兒好難受熱燎生燒性生痛；

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de me prouver que dans ma position le plaisir succédait bientôt aux souffrances. Je le crus un instant; mais cette agréable illusion dura peu. Cependant j'aimais trop l'heureux athlète pour le vouloir priver d'une seconde couronne qu'il s'empressait de mériter. J'endurai jusqu'au bout ses cruelles prouesses. La douceur de lui donner du plaisir me dédommageait bien faiblement de n'en point avoir et de beaucoup souffrir. Bientôt des efforts redoublés, des soupirs brûlants, des morsures passionnées, m'annoncèrent que le chevalier touchait derechef au moment du suprême bonheur. Un torrent de feu coula, me consuma. Mais j'entrevis à peine l'éclair du plaisir. Mon supplice finit enfin, avec la vigueur de celui qui venait de l'occasionner. Le pauvre chevalier n'était plus à craindre, il paraissait anéanti...[59] Le sommeil vint ensuite... Le chevalier, dont le repos avait peu duré, s'était occupé de me ménager ces doux instants par de légères titillations propres à m'émouvoir, sans pourtant interrompre mon sommeil. Bientôt, encouragé par le succès de ce galant badinage, il tenta de devenir une troisième fois heureux. Mais à peine essaya-t-il qu'un soupir de douleur annonça mon réveil; je me dérobai, le grondant et l'accusant de *barbarie*! Mais, hélas! j'avais pitié de lui... Je sentais avec pitié son coeur palpiter violemment sous une de mes mains, tandis que dans l'autre certaine partie révoltée brûlait et s'agitait... Je tâchais de l'apaiser par de tendres caresses; ma main, qui d'abord ne pensait qu'à prévenir des entreprises dont je m'effrayais, s'aperçut bientôt qu'elle devenait une espèce de remède. Elle se prêta doucement à certain mouvement qui la remplissait, et fit ainsi

綠野仙踪62回蕙娘忍了的坐在床上思想方纔的事竟是第一甚事不是什么好吃的果子、被小說了一陣嚇子這様时好不疼痛 cf also *infra* 177. Christine Arnothy records in *It is Not* so Easy to Live that after her wedding night, she could no longer understand her heroine Mme Bovary. "Had she really gone to Rouen twice a week for that?" (New Statesman, 26 April 1958, p.543).

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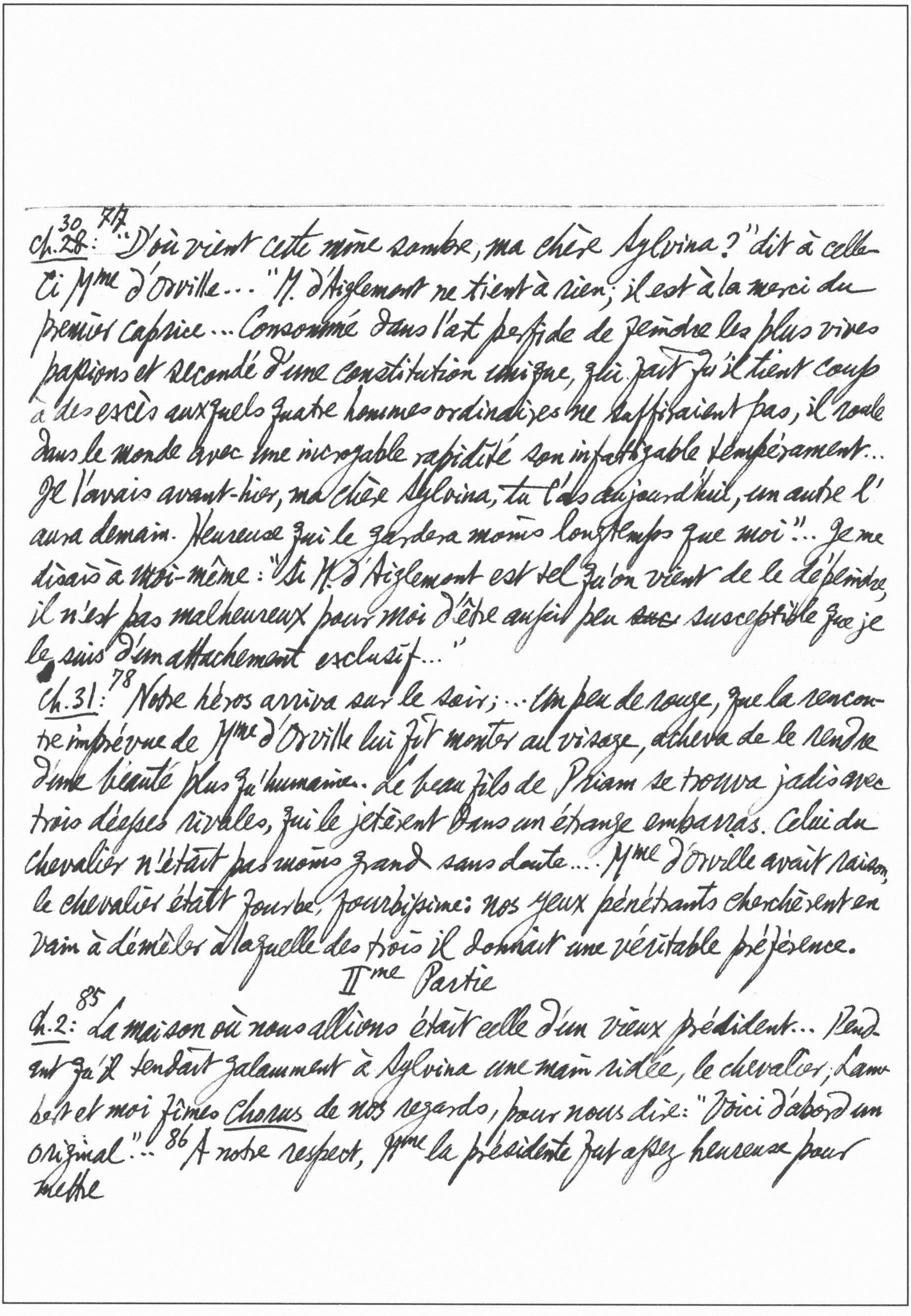
de plein gré d'elle-même ce dont on eût été trop délicat pour la prier. Je venais ainsi de faire une nouvelle découverte. "Pardon, mon cher tout," me dit avec une tendre confusion le chevalier[60] plus calme et s'empressant de purifier cette main bienfaisante.... Nous dormîmes... J'eus de l'humeur de voir mon espérance trompée et d'être ainsi la dupe de mes conventions, sans lesquelles sans doute le plus caressant des hommes ne m'eût point quittée avant de m'avoir offert quelque nouvelle preuve de sa passion. J'eus recours à mon ancienne ressource; je fatiguai mes désirs et me rendormis.

ch.24: [61] "Petite malheureuse," me dit Sylvina, s'emparant d'un de mes bras et le secouant avec fureur, "venez, dites-moi ce que vous avez fait cette nuit."

ch.26: [67] Malgré ma répugnance à tromper sitôt un amant adoré, je me sentais d'ailleurs si redevable envers Monseigneur, pour m'avoir tirée du pas le plus critique, que je ne pas me résoudre à le mortifier... [68] Il eut l'adresse de rien exiger et peu à peu de tout obtenir. Déjà, de légers préludes m'avaient mise en feu; mes yeux se fermèrent, et loin de continuer à craindre, je commençai tout de bon à désirer... Déjà je ne me possédais plus, une extase de plaisir précéda l'effort que je redoutais, je le sentis à peine à travers[69] les douceurs dont j'étais enivrée... Je fus agréablement surprise de n'éprouver qu'une très légère douleur. Elle céda bientôt à la sensation la plus délicieuse, qui, croissant par degrés, me mit hors de moi..



ch.^{30}28: ^{77}"D'où vient cette mine sombre, ma chère Sylvina?" dit à celle-ci Mme d'Orville... "M. d'Aiglemont ne tient à rien; il est à la merci du premier caprice... Consommé dans l'art perfide de peindre les plus vives passions et secondé d'une constitution unique, qui fait qu'il tient coup à des excès auxquels quatre hommes ordinaires ne suffiraient pas, il roule dans le monde avec une incroyable rapidité son infatigable tempérament... Je l'avais avant-hier, ma chère Sylvina, tu l'as aujourd'hui, un autre l'aura demain. Heureuse qui le gardera moins longtemps que moi"... Je me disais à moi-même: "Si M. d'Aiglemont est tel qu'on vient de le dépeindre, il n'est pas malheureux pour moi d'être aussi peu ~~sus~~ susceptible que je le suis d'un attachement exclusif..."

ch.31: ^{78}Notre héros arriva sur le soir;... Un peu de rouge, que la rencontre imprévue de Mme d'Orville lui fit monter au visage, acheva de le rendre d'une beauté plus qu'humaine. Le beau fils de Priam se trouva jadis avec trois déesses rivales, qui le jetèrent dans un étrange embarras. Celui du chevalier n'était pas moins grand sans doute.... Mme d'Orville avait raison, le chevalier était fourbe, fourbissime: nos yeux pénétrants cherchèrent en vain à démêler àlaquelle des trois il donnait une véritable préférence.

IIme Partie

ch.2: ^{85}La maison où nous allions était celle d'un vieux président... Pendant qu'il tendait galamment à Sylvina une main ridée, le chevalier, Lambert et moi fîmes Chorus de nos regards, pour nous dire: "Voici d'abord un original"... ^{86}A notre respect, Mme la présidente fut assez heureuse pour mettre un moment debout ses trois quintaux de graisse; puis elle retomba lourdement dans sa bergère.... J'aperçus en même temps un grand sot qui, la bouche béante et les yeux très ouverts sur Mlle Éléonore, semblait s'appliquer à peser ses paroles... C'était une belle fille... des beaux yeux, mais durs; une bouche dédaigneuse et déplaisante, quoique régulièrement bien formée. La taille était ce qu'on avait de mieux, mais un maintien guindé, théâtral en diminuait l'agrément. En tout, Éléonore était une de ces femmes dont on dit: "Pourquoi ne plaît-elle pas?"

Ch. 4: 91 Thérèse, notre femme de chambre, était une grande fille bien faite, extrêmement jolie, active et d'agréable humeur... On voyait bien qu'elle n'était pas une vestale... "Que pensez-vous de nos hôtes, mademoiselle? me dit-elle avec un ris malin et en me ~~co~~ coiffant de nuit... Vous ne savez peut-être pas, mademoiselle, qu'ici je suis en pays de connaissance... Quand j'entrai en condition dans cette maison (et il y a déjà cinq ans), j'étais encore fort jeune... M. le président me combla d'amitiés. Bientôt... il me parla d'amour... cet homme est un vrai satyre. Il aime les femmes à la fureur. On dit même qu'il ne dédaigne pas les garçons; il a toujours quelque petit laquais mignon... 92 Il ne faudra pourtant pas vous scandaliser, mademoiselle..." "Dis, ma chère Thérèse, je suis très difficile à scandaliser. Poursuis."

Ch. 5: 93 "L'officier avait engrossé Mlle Éléonore. Mais une chose fort malhonnête de la part de cet étourdi, c'est qu'il me mit dans le même cas, moi qui 94 n'avais point de dot... Ma maîtresse n'avait qu'un mois d'avance sur moi. Je commençais à peine à être sûre de mon fâcheux état que notre faiseur d'enfants fut obligé de rejoindre son régiment, qui s'embarquait pour l'Amérique... Imaginez, mademoiselle, l'embarras des deux veuves! Nous nous le cachâmes cependant réciproquement et songeâmes chacune de notre côté à nous tirer d'affaire. J'avais une reſsource aſsurée, c'était de lâcher un peu la bride à M. le président, qui n'aurait pas manqué de donner tête baiſsée dans le panneau. Mais ce vilain homme me répugnait si fort que je ne pus prendre sur moi de me donner à lui. Ce M. Caffardot avec qui vous avez soupé faisait depuis longtemps une cour respectueuse à ma maîtreſse. Il avait tâché de me mettre dans ses intérêts par des petits présents mesquins... Il ne voulut jamais répondre à mes agaceries...[95] Je fus piquée de me voir traitée avec indifférence par un sot... Parlant toujours au nom d'Éléonore, je pouſsai l'égarement jusqu'à défaire deux boutons, mais contre mon attente, trouvant là quelque chose d'inanimé, je vis échouer mes chères espérances". "En vérité, mademoiselle Thérèse, interrompis-je, vous étiez une grande coquine" "Que voulez-vous, mademoiselle, répliqua-t-elle sans trop se déconcerter, une pauvre fille qui est dans le cas de placer un enfant et qui meurt d'envie de ce qui en fait faire perd aisément la tête...![96] Le butor prit la chose tout à fait du mauvais côté: il ne manqua pas de conter mon entreprise à Mlle Éléonore, qui, sous un prétexte frivole, me fit mettre honteusement à la porte..."

Ch. 7:[100] Le vrai peut quelquefois n'être pas vraisemblable.....[101] Après plusieurs *si*, *mais*, *cependant*, le sot, que la fauſse Éléonore comblait de careſses perfides, chancela, s'oublia, partagea le lit de la lubrique Thérèse... Caffardot, qui, dans ses raviſsements, laiſsait échapper quelques *Saint-Vierge*, *Saint-Esprit*, *Ah! doux Jésus!**, me

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* cf Tomasi di Lampedusa, *Il Gattopardo* (Feltrinelli Editore, 8a ed., 1963) p. 22: "Sono un uomo vigoroso ancora; e come fo ad accontentarmi di una donna che, a letto, si fa il segno della croce prima di ogni abbraccio, e che, dopo, nei momenti di maggiore emozione, non sa dire che: 'Gesummaria!'"

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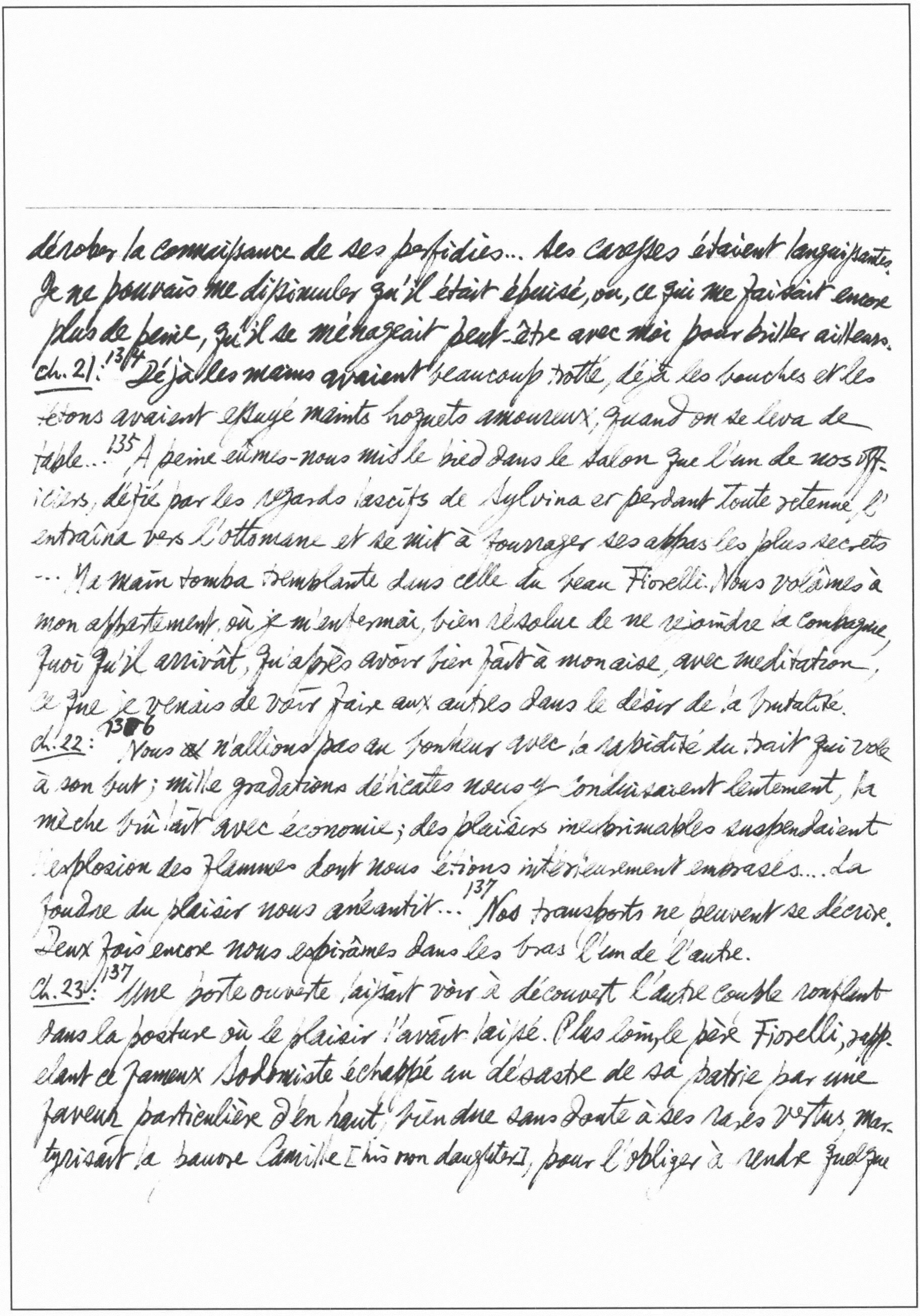
divertissait au possible... Je m'endormis au plus doux murmure de leurs voluptueuses caresses et dans l'étonnement que me ~~caus~~ causait la durée de ces débats. Voilà les fruits de la sagesse; heureux qui commence tard à jouir!

Ch. 14: ^{119} "Je suis très mécontente de toi," disait la présidente, sans prendre la peine de parler bas, "tu es, je le vois bien, un petit volage..." Saint-Jean n'était pas orateur. Il se défendait mal; madame s'est animée par degrés; et après avoir récapitulé tout ce qu'elle avait fait pour ce domestique ingrat. elle a mis le comble à ma surprise en disant que si elle avait eu la bonté de tolérer quelques infidélités en faveur des femmes de chambre, sa passion ne tiendrait pas contre la honte et le désespoir d'avoir sa propre fille comme rivale.

Ch. 18: ^{125} Ni Sylvina, ni le chevalier, ni moi, n'étions gens à nous priver longtemps du doux plaisir d'être infidèles... ^{126} J'adorais d'Aiglemont; mais un instinct indéfinissable me faisait penser malgré moi-même à lui donner bientôt des successeurs. Dupe de ma propre inconstance, je croyais agir avec beaucoup de délicatesse en mettant de la sorte mon amant dans le cas de profiter des bonnes fortunes qui lui étaient offertes... Sylvina et moi devions donc être éternellement en rivalité! Aussi connaisseuse que moi, le mérite de Géronimo Fiorelli [an Italian singer] l'avait également frappée; sans que je m'en doutasse, elle avait pris l'avance... ^{127} Bientôt, je fus sûre que le soir, faisant semblant de se retirer, il rentrait et partageait le lit de mon heureuse rivale. Je n'avais pas aussi régulièrement le ~~lit de mon~~ chevalier. Il imaginait mille mensonges pour me



dérober la connaissance de ses perfidies... Ses caresses étaient languissantes. Je ne pouvais me dissimuler qu'il était épuisé, ou, ce qui me faisait encore plus de peine, qu'il se ménageait peut-être avec moi pour briller ailleurs.

ch. 21: [134] Déjà les mains avaient beaucoup trotté, déjà les bouches et les tétons avaient essuyé maints hoquets amoureux; quand on se leva de table... [135] A peine eûmes-nous mis le pied dans le salon que l'un de nos officiers, défié par les regards lascifs de Sylvina et perdant toute retenue, l'entraîna vers l'ottomane et se mit à fourrager ses appas les plus secrets ... Ma main tomba tremblante dans celle du beau Fiorelli. Nous volâmes à mon appartement, où je m'enfermai, bien résolue de ne rejoindre la compagnie quoi qu'il arrivât, qu'après avoir bien fait à mon aise, avec méditation, ce que je venais de voir faire aux autres dans le délire de la brutalité.

ch. 22: [136] Nous n'allions pas au bonheur avec la rapidité du trait qui vole à son but; mille gradations délicates nous y conduisaient lentement, la mèche brûlait avec économie; des plaisirs inexprimables suspendaient l'explosion des flammes dont nous étions intérieurement embrasés... La foudre du plaisir nous anéantit... [137] Nos transports ne peuvent se décrire. Deux fois encore nous expirâmes dans les bras l'un de l'autre.

ch. 23: [137] Une porte ouverte laissait voir à découvert l'autre couple ronflant dans la posture où le plaisir l'avait laissé. Plus loin, le père Fiorelli, rappelant ce fameux Sodomiste échappé au désastre de sa patrie par une faveur particulière d'en haut, bien due sans doute à ses rares vertus, martyrisant la pauvre Camille [his own daughter], pour l'obliger à rendre quelque service à certain membre usé qu'il étalait, et dont il 139 espérait la résurrection.

Ch. 30: 155 M. de la Caffardière se trouvait réduit à expier dans le purgatoire de saint Côme une souillure très physique dont il était redevable... à qui? à Mlle Thérèse. Ç'avait été le point de vengeance de cette belle irritée.*...

IIIe Partie

Ch. 1: 158 [They fall into the hands of highwaymen] "Eh bien! mille dieux," dit en nous abordant celui qui paraissait être le chef de la bande... "Je promets deux culbutes à chacune," répliqua l'un. "Je suis, moi, homme à faire ma demi-douzaine," ripostait un autre... La pauvre Sylvina, plus morte que vive, se laissa descendre la première... le sergent... se mit en devoir de lui appuyer un baiser enfumé; elle jeta les hauts cris. On lui détacha un grand coup de pied au cul pour lui apprendre à faire la cruelle. Un autre retint Thérèse par ses jupons, comme elle allait s'élancer par la portière opposée; la beauté des appas que ce mouvement mit en évidence produisit une grande sensation... Il n'y eut qu'un cri: "A moi celle-ci. Je la veux..."

Ch. 6: 171 On avait beau le tutoyer, le nommer mon fils, répéter sans cesse qu'on pourrait être sa mère, Monrose était trop aimable et Sylvina trop sujette à s'enflammer, pour que toute cette belle amitié ne me parût pas quelque chose de plus... Je disais en dedans de moi: "Voici donc encore un larcin que Sylvina voudrait me faire; pour le coup, celui-ci ne lui convient pas, il est mon lot, à moi"... 172 En un mot, ni l'une ni l'autre de ces conquêtes ne me semblait capable de me dédommager du charmant d'Aiglemont; mais nous étions séparés, et pour l'amour, les absents eurent toujours tort avec moi.

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* cf Mon Noviciat (Tome I, p. 142-3).

ch. 8: [174] Je me ~~tor~~ levai doucement et fus éveiller Monrose, qui dormait le plus paisiblement du monde. Cependant j'entrepris de lui persuader que je l'avais entendu ronfler d'une manière effrayante et que j'accourais, craignant qu'il n'étouffât... J'avais passé mes bras autour de lui; je le serrais contre mon sein, avec les démonstrations de la plus vive inquiétude...![175] "Vous êtes bien bonne, ma belle demoiselle, répondit-il, hors de lui, je me porte fort bien, mais je voudrais être malade pour avoir besoin de secours si chers." "Parlez franchement, Monrose, vous faisiez tout au moins quelque mauvais songe ?" "Non, en vérité, je songeais, au contraire... je n'ose vous le dire, cela est trop bête... je rêvais que vous étiez le père principal du collège, charmante, malgré la robe noire et le bonnet carré... vous... me demandiez... ce que vous savez, mais avec tant de grâce que je n'avais pas le courage de vous le refuser..." Je ris comme une folle et ne pus m'empêcher de lui donner plusieurs baisers... Je me glissai peu à peu sous la couverture... Je m'aperçus d'abord qu'il était bon à quelque chose. La qualité réparait chez lui ce qu'il avait à désirer pour la quantité. Monrose ne fut pas étonné de sentir mes mains le parcourir; son ami Carvel l'avait instruit même au delà des mystères du plaisir, mais il n'était pas encore fort avancé, je le connus au prompt mouvement que fit sa main pour se retirer, quand elle sentit une conformation différente, l'absence de ce qu'il croyait apparemment commun aux deux sexes. Je la retins comme elle fuyait, cette main trop timide, et la ramenai sur la place...![176] Une de ses mains visitait curieusement ce nouveau pays et les environs qui lui étaient moins étrangers, l'autre prenait plaisir à manier le satin de ma gorge. Il haletait, consumé de désirs dont il ignorait encore l'objet et le remède... "Eh bien, Monrose, lui dis-je, il n'y a rien à craindre avec moi. Je ~~[illegible]~~ ne te ferai point de sottises". "Hélas non, répondit-il en soupirant: mais si Carvel eût été vous, ou si vous étiez tout de bon le père principal, je sens que je ne pourrais résister au désir d'en faire et de m'en laisser faire, car je sais que nous avons l'un et l'autre avantage." "Eh bien, dis-je au comble de l'égarement, puisque je suis malheureusement dans l'impuissance de tirer parti de ta volonté, fais du moins ce que tu voudras." La pauvre ~~[illegible]~~ Monrose fut encore plus embarrassé; il n'avait qu'un objet; encore en était-il à la simple spéculation. Je le désespérais surtout par une attitude aussi contraire à ses vues que favorables aux miennes. "Viens dans mes bras" lui dis-je...

Ch. 9: Il obéit avec transport... Je le tins longtemps serré contre mon sein, le dévorant de mes baisers,...[177] L'aimable prosélyte me laissait faire, attendant en silence à quoi tout cela pourrait aboutir. Je ne me possédais plus... Le trouble du pauvre petit agit cruellement sur l'aiguillon de l'amour qui se glaça dans ma main. Ce terrible contre-temps poussa mes désirs jusqu'à la fureur, je mis en usage tout ce que je pouvais connaître de ressources. Le désenchantement fut prompt, je me hâtai de le mettre à profit... Le drôle, Monrose reçut la dernière leçon. Je le pressai fortement contre moi par ces coussins potelés dont les charmes font oublier les vues honteuses de la nature; des mouvements délicieux achevèrent d'éclairer l'heureux Monrose.... Ce fut ainsi que je trompai les desseins de la lubrique Sylvina, que je la frustrai d'une fleur précieuse ~~qu~~ qu'elle était sur le point de cueillir... Je ne crains point d'avouer mes petitesses; les femmes s'y reconnaîtront... J'éprouvais les plus délicieuses sensations et m'étonnais de la prodigieuse distance qu'il y a du bonheur d'un homme qui change une fille en femme à celui d'une femme qui reçoit les prémices d'un candidat d'amour. Je venais de goûter avec Monrose des voluptés ravissantes; et quelle nuit, au contraire, le pauvre d'Aiglemont avait-il passée la première fois avec moi! 179

Ch. 10: Les travaux de la nuit avaient un peu pâli mon aimable élève.... 180 Je me souciais fort peu d'être adorée. Cela ne m'a jamais flattée: j'ai toujours souhaité court amour et longue amitié... Monrose ne restait jamais seul avec Sylvina, qu'elle ne fît 181 quelque forte agacerie... Le piège favori était de le faire appeler le matin, pour lire à son chevet. Alors c'était un bras, un téton qu'on laissait voir: puis, l'on avait chaud, l'on se découvrait, ou bien il s'agissait de quelque puce incommode; on employait l'officieux Monrose à lui donner la chasse.* C'était ici, c'était là, et l'insecte rusé ne se trouvait jamais, surtout s'il avait le bonheur de se retrancher dans quelques postes favorables pour lesquels le timide chasseur avait du respect. Un jour, et j'en ris encore, un de ces petits animaux devait avoir fait rage... Après s'être fait longtemps poursuivre, la maligne bête s'était fourrée... où vous savez... et le pauvre petit avait la simplicité de croire à ce lieu commun! "Mais cela n'est-il pas singulier? Monrose?... là... précisément là!" Puis on y conduisait la jolie main du lecteur, dont on choisit le plus grand doigt pour livrer à la puce une guerre cruelle. Ce doigt, guidé

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* Cf E. Fuchs, *Illustrierte Sittengeschichte*, Ergänzungsband II, s. vii & viii; Marryat, *Peter Simple*.

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sur un point très sensible, fut mis en train et mérita bientôt d'être applaudi de sa dextérité. "À merveille", disait Sylvina, en se pâmant, "je sens, je sens que tu la tues ... encore ... encore un peu ... que la maudite bête ne revienne jamais". J'étais tout uniment témoin auriculaire de cette excellente scène ... Je m'étais glissée par le cabinet de toilette ...

Ch. 11: [182] L'honnêteté de Monrose se montra dans son empressement à venir me faire part de sa nouvelle aventure. Non seulement son récit fut fidèle; mais il eut encore la bonne foi de de m'avouer qu'il s'était senti de violentes tentations et que, sans les serments qu'il m'avait faits, il n'aurait pu supporter une épreuve aussi difficile sans demander du soulagement. J'avais différé jusque-là de rendre heureux une seconde fois ce bel enfant, quoiqu'il ne cessât de m'en solliciter. Je vis qu'il était temps de le favoriser et lui donner comme récompense méritée, un rendez-vous pour la nuit.. Nous employâmes le reste du temps à combiner la conduite qu'il tiendrait dorénavant avec Sylvina. Il fallait absolument qu'elle passât son envie ... Voici ce que je prescrivis au bel enfant: le lendemain matin, il devait aller de lui-même offrir ses services pour une lecture ... Pour lors, il lisait avec distraction, il soupirait ..! [183] On l'entendait à demi-mot. On lui demandait s'il concevait comment il serait possible de le soulager, il priait ingénument qu'on le lui apprît ... Un peu faible au sortir de mes bras, il se tirait mal d'affaire; c'en était probablement assez pour qu'on se dégoûtât de lui, du moins pour un temps. Monrose souscrivit joyeusement à ce projet. Ses intentions étaient si franches qu'avant de me quitter il voulait absolument se mettre hors d'état le me laiſser des doutes, mais je crus qu'il fallait à tout hasard lui laiſser du moins de quoi faire contenance... Je ne manquai pas de me cacher au même endroit que la veille... Sylvina le reçut dans son lit. "Pauvre petit," dit-elle, sans doute à l'aspect de ce qu'elle allait mettre à l'épreuve, "hélas! voilà bien peu de chose! Tu veux donc manger ton blé en herbe? Voyons pourtant ... baise moi... Mais je ne vois la poſsibilité... Je t'avoue que cela n'est pas flatteur... Allons, eſsayons... Ma foi, mon ami, je commence à désespérer... Non, je n'y renonce pas. Je veux que mes désirs forcent la nature à t'accorder une vigueur qu'elle te refuse trop injustement..." Tout cela voulait dire que M. Monrose n'était encore bon[184] à rien: cependant un moment après, je reconnus que les choses commençaient à prendre une meilleure tournure. "Enfin," dit elle, ce n'est pas sans peine... paſse encor, tiens, bijou, le reste est facile." Dès lors, je n'entends plus que les mouvements paſsionés de la lubrique Sylvina, qui paraiſsait seule faire tout l'ouvrage. "C'est forcer nature," dit-elle, après l'affaire. "Vous voyez bien, Monrose, que vous n'êtes pas encore propre à l'amour... Laiſsez-moi, j'ai besoin d'un peu de sommeil"...

Ch. 12: [185]Faut-il mieux avoir une grande et belle paſsion, aux risques de tout le bien et le mal qui peuvent en résulter, que plusieurs goûts agréables qui, rapportant chacun une certaine dose de plaisir, composent une somme de bonheur?... Quant à ~~mo~~ moi, je prétends qu'on joue plus agréablement quand on n'a pas tout son argent sur une carte. Au surplus, qui réuſsit a bien fait. J'ai été heureuse par la multiplication des petites aventures; tant pis pour moi si les grandes ont des délices extraordinaires que je n'ai pas eu le bonheur de connaître. Quand on est bien, on peut se passer du mieux. Cela me paraît sage.

Ch. 16: ^{194} [Félicia to Sydney]: "Comme je ne trouve pas mauvais à certains égards que d'Aiglemont aime d'autres femmes, comme il vous sera permis d'en faire autant... en un mot, sir Sydney, ne me demandez aucun sentiment exclusif, ne m'en offrez aucun, et nous allons être d'accord...:" ^{195} Trois fois de suite il expira dans mes bras...

Ch. 17: ^{197} Notre bonheur n'eut pour témoins que les oiseaux jaloux et les feuilles qui les dérobaient aux rayons curieux de l'astre du jour.*

Ch. 19: ^{201} Sydney ajouta bientôt à mes plaisirs celui de me faire connaître les moyens secrets qui le mettaient à même de savoir tout ce qui se passait chez ses hôtes. Jadis le seigneur Cléophas-Léandre-Pérez-Zambulo vit de fort belles choses, à l'aide d'un diable, bon humain, qui le promenait de toit en toit. Moi, sans diablerie, et sans risquer de me rompre le cou, je devins maîtresse de pénétrer partout, de tout voir... ^{202} Des portes déguisées cachaient de petits enfoncements où était pratiquée une machine commode sur laquelle on se plaçait... On montait et redescendait sans peine à la faveur d'une corde perpendiculaire et fortement tendue...

Ch. 20: ^{203} Voir faire ce qu'on aime à faire soi-même ne laisse pas d'être un grand plaisir... Je voulais savoir comment se porter avec Mme Soligny M. Monrose... Ils dansèrent, nus, une allemande, à laquelle Soligny... accommodait mille passes lubriques... ^{204} Monrose passait et repassait fort adroitement sous la cuisse de Soligny...

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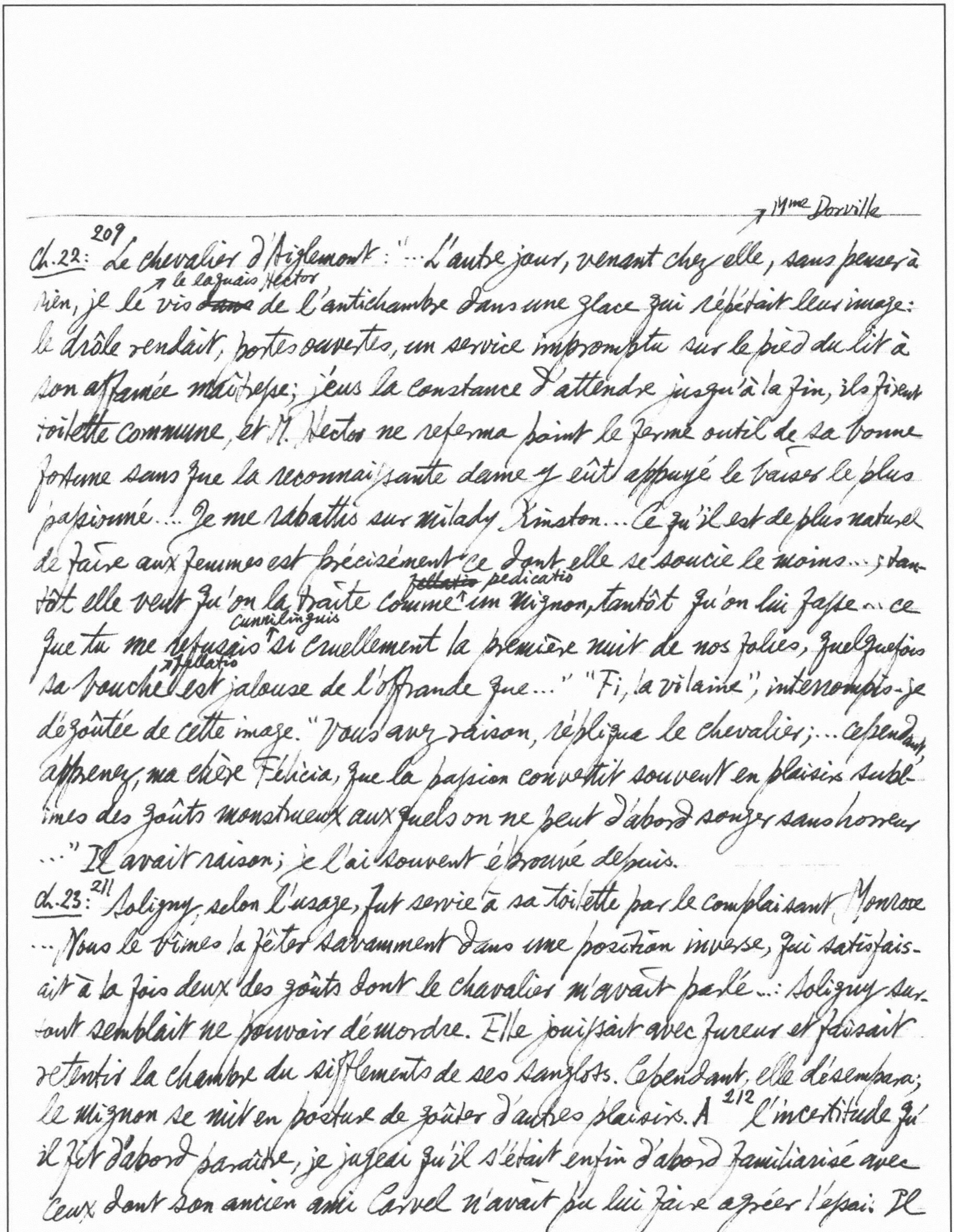
* cf Tasso, Rime d'Amore, Parte seconda, no. 56 (Poesie, a cura di F. Flora, p. 783); Théophile de Viau, La Solitude (J. Rousset, Anthologie de la poésie baroque française, I, p. 204).



Mme Dorville
Ch.22: 209 Le chevalier d'Aiglemont: "... L'autre jour, venant chez elle, sans penser à
le laquais Hector
rien, je le vis ~~dans~~ de l'antichambre dans une glace qui répétait leur image:
le drôle rendait, portes ouvertes, un service impromptu sur le pied du lit à
son affamée maîtresse; j'eus la constance d'attendre jusqu'à la fin, ils firent
toilette commune, et M. Hector ne referma point le ferme outil de sa bonne
fortune sans que la reconnaissante dame y eût appuyé le baiser le plus
passionné...! Je me rabattis sur milady Kinston... Ce qu'il est de plus naturel
de faire aux femmes est précisément ce dont elle se soucie le moins...; tan-
~~fellatio~~ pedicatio
tôt elle veut qu'on la traite comme un mignon, tantôt qu'on lui fasse... ce
cunnilinguis
que tu me refusais si cruellement la première nuit de nos folies, quelquefois
fellatio
sa bouche est jalouse de l'offrande que..." "Fi, la vilaine", interrompis-je
dégoûtée de cette image. "Vous avez raison, répliqua le chevalier;... cependant
apprenez, ma chère Félicia, que la passion convertit souvent en plaisirs subl-
imes des goûts monstrueux auxquels on ne peut d'abord songer sans horreur
..." Il avait raison; je l'ai souvent éprouvé depuis.

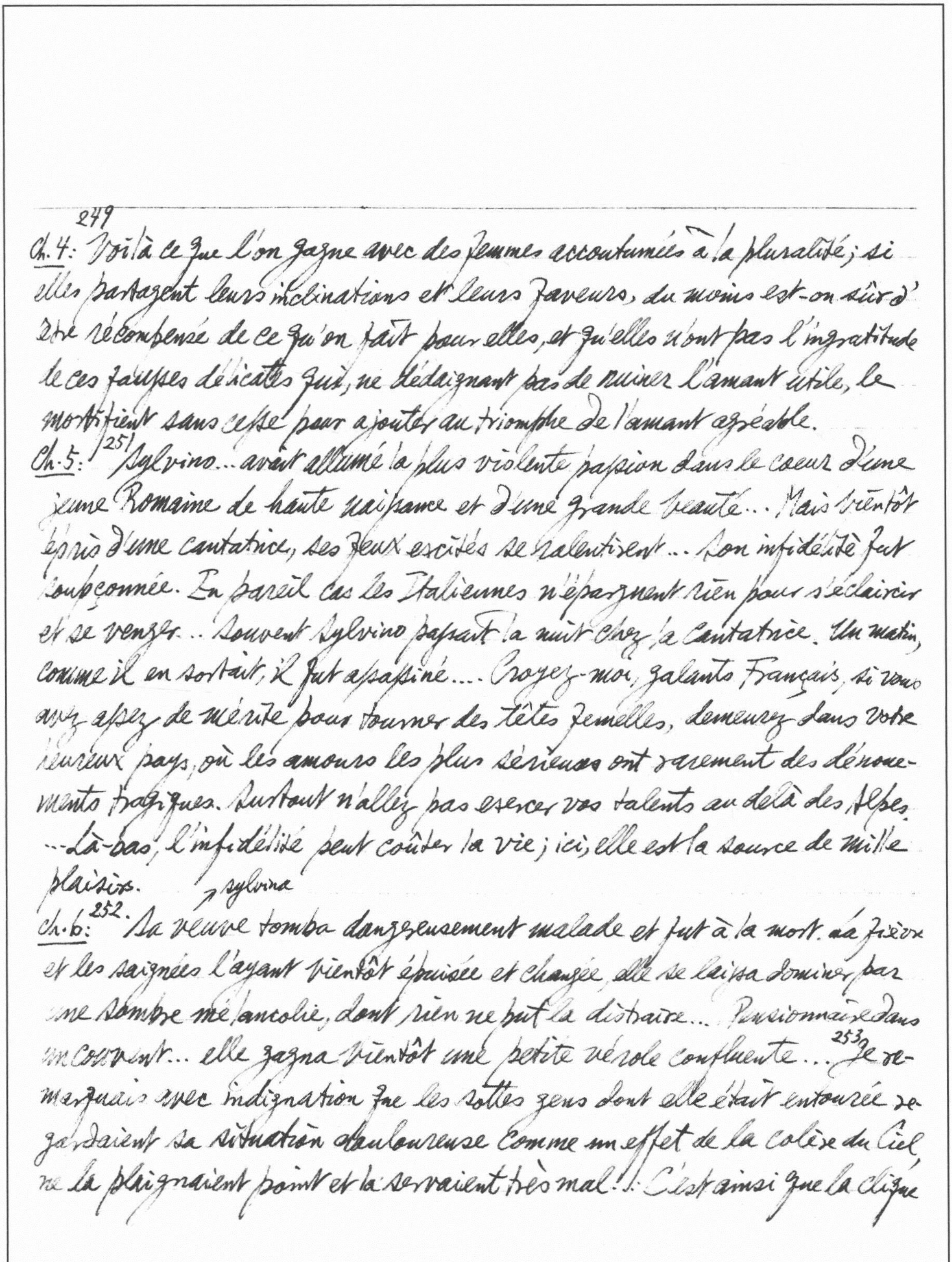
Ch.23: 211 Soligny, selon l'usage, fut servie à sa toilette par le complaisant Monrose
... Nous le vîmes la fêter savamment dans une position inverse, qui satisfais-
ait à la fois deux des goûts dont le chevalier m'avait parlé...: Soligny sur-
tout semblait ne pouvoir démordre. Elle jouissait avec fureur et faisait
retentir la chambre du sifflements de ses sanglots. Cependant, elle désempara;
le mignon se mit en posture de goûter d'autres plaisirs. A 212 l'incertitude qu'
il fit d'abord paraître, je jugeai qu'il s'était enfin d'abord familiarisé avec
ceux dont son ancien ami Carvel n'avait pu lui faire agréer l'essai: Il

semblait même vouloir donner dans ce moment la préférence à la jonction prohibée; mais Soligny demanda d'être servie plus naturellement. A peine le jeune homme fut-il en situation, serré fortement des bras et des jambes de sa belle et forcé par cette position à élever un peu la croupe, que le gros Kinston dont nous ne nous doutions pas, parut et grimpa lestement sur le lit. A son aspect, Monrose voulut se dégager, se croyant sur le point d'être châtié de sa témérité; mais il s'agissait de tout autre chose. Milord en voulait tout uniment à ce fessier séduisant, fait pour allumer les désirs de tous les amateurs et pour courir sans cesse les risques d'être violé. Mais en vain Soligny réunissant toutes ses forces et étouffant presque le beau Ganimède, faisait beau jeu à milord... Monrose, à force de se débattre, débusqua le gros Kinston et le fit choir sur le parquet...

Ch. 26: [221] Le Chevalier d'Aiglemont: "...Le trop crédule amant n'avait pas osé devenir heureux à pareil prix, sottise de part et d'autre; voilà à quoi aboutissent [222] toutes ces belles chimères. Une femme a du tempérament; elle le nie à son amant, à elle-même. Cependant elle se permet d'aimer; mais elle sépare l'âme des sens et faisant tout pour l'une, rien pour les autres, ceux-ci se révoltent à la première occasion. Un écumeur survient, qui moissonne dans le champ que le cultivateur timide a pris tant de peine à mettre en valeur."

Ch. 27: [223] Sydney: "...Le règne usurpé sur ton printemps par mon automne doit être fini sans retour..."

IVe Partie



Ch. 4: [249] Voilà ce que l'on gagne avec des femmes accoutumées à la pluralité; si elles partagent leurs inclinations et leurs faveurs, du moins est-on sûr d'être récompensé de ce qu'on fait pour elles, et qu'elles n'ont pas l'ingratitude de ces fausses délicates qui, ne dédaignant pas de ruiner l'amant utile, le mortifient sans cesse pour ajouter au triomphe de l'amant agréable.

Ch. 5: [251] Sylvino... avait allumé la plus violente passion dans le coeur d'une jeune Romaine de haute naissance et d'une grande beauté... Mais bientôt épris d'une cantatrice, ses feux excités se ralentirent... Son infidélité fut soupçonnée. En pareil cas les Italiennes n'épargnent rien pour s'éclaircir et se venger... Souvent Sylvino passait la nuit chez la cantatrice. Un matin, comme il en sortait, il fut assassiné.... Croyez-moi, galants Français, si vous avez assez de mérite pour tourner des têtes femelles, demeurez dans votre heureux pays, où les amours les plus sérieuses ont rarement des dénouements tragiques. Surtout n'allez pas exercer vos talents au delà des Alpes. ...Là-bas, l'infidélité peut coûter la vie; ici, elle est la source de mille plaisirs.

↗ sylvina

Ch. 6: [252] Sa veuve tomba dangereusement malade et fut à la mort. La fièvre et les saignées l'ayant bientôt épuisée et changée, elle se laissa dominer par une sombre mélancolie, dont rien ne put la distraire... Pensionnaire dans un couvent... elle gagna bientôt une petite vérole confluente... [253] Je remarquais avec indignation que les sottes gens dont elle était entourée regardaient sa situation douloureuse comme un effet de la colère du Ciel, ne la plaignaient point et la servaient très mal!.. C'est ainsi que la clique *cf ~~Vol~~ Candide

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trapement orgueilleuse des anti-mondains se venge, quand elle peut, de ses antagonistes. Quiconque n'a pas le don de plaire ou manque d'agréments, de talents, de fortune..., et veut cependant être compté pour quelque chose; un tel être, dis-je, se voit forcé de s'enrôler sous les drapeaux de la réforme. Ces mécontents, colorant leur mauvaise humeur et leur méchanceté du prétexte spécieux des intérêts de la religion, livrent une guerre perpétuelle aux heureux du siècle.

Ch.10: ^{264}[Félicia becomes venereally infected through Belval & was medically treated] J'avais pris surtout les hommes en horreur. Je faisais coucher Thérèse avec moi. Sensible et folle de plaisir, elle avait la sottise de m'aimer comme un amant, et moi celle de le souffrir, et, permettant un libre essor aux feux libertins de cette soubrette passionnée, je trouvais un soulagement bizarre, dont mes sens, moins refroidis que mon âme, me faisaient éprouver le besoin. La nature ne renonce jamais à ses droits.

Ch.12: ^{269}On se souvient que la vindicative Thérèse avait fait un don fatal au seigneur Caffardot. Il* s'était mis en conséquence entre les mains du plus habile chirurgien du lieu... qui avait fait en tout genre des cures incurables; aussi le mal de la Caffardière avait-il été promptement guéri. Mais peu de temps après le mariage, il s'était déclaré de nouveau, beaucoup plus violemment qu'avant les remèdes. *La Caffardière l'avait communiqué à la tendre Éléonore; celle-ci à Saint-Jean, Saint-Jean à Mme la présidente, ^{270} et Mme la présidente (voyez la noirceur) au pauvre président qui, depuis longtemps, ne vivait plus avec elle, mais qu'elle avait cru devoir *cf MLN, Dec. 1973, De Sade

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reprendre à l'occasion de son indisposition dont elle se trouvait affligée. Le bonhomme avait toujours par-ci par-là quelques petites amourettes suspectes; il s'agissait de lui persuader qu'on tenait de lui ce qu'au contraire on lui donnait.

Ch. 15: [277] C'était pour me procurer mille morts délicieuses qu'il [le marquis] ménageait avec art ce baume précieux qui donne la vie. Il en était quelquefois avare, jusque dans les moments où, ne supportant plus l'excessive ardeur de mes feux, je le priais de me prodiguer ce qui seul pouvait les éteindre; je ne le trouvais disposé à mettre ainsi le comble à notre félicité que lorsque l'amortissement de mes sens lui annonçait la fin prochaine de mes désirs; alors l'ardeur des [278] siens savait les faire renaître; il me faisait goûter de nouveaux ravissements, dont j'aurais été privée, s'il eût partagé jusque-là tous mes plaisirs. Que les hommes aussi délicats sont rares! le plus grand nombre, au * contraire, nous regardant comme des machines destinées à les amuser un moment, se hâtent de remplir un objet grossier et refroidi; rebus nous laissent en proie à des flammes dévorantes; d'autres, se piquant d'une inutile vigueur, tirant vanité de leur force, nous fatiguent, mais ignorent l'art enchanteur de donner du plaisir; souvent aussi, ces sylphes délicats qui savent enflammer, suspendre, par mille charmants préludes, le moment de la jouissance, manquent tout à fait lorsqu'il est temps enfin de réaliser, ou finissent très mal ce qu'ils ont très bien commencé.

Ch. 24: [301] Milord Sydney, Félicia's son père!... Monrose son frère!

Ch. 25: [303] Qui pourra me prouver que nos liaisons, effets naturels des

Anatomy of Melancholy, Part. III, Sect. IV, Mem. II, Subs. III: "And as the statue of Juno in that holy city near Euphrates in Assyria [Lucian, de dea Syria] will look still towards you, sit where you will in her temple, she stares full upon you, if you go by, she follows with her eyes, in all sites, places, conventicles, actions, our conscience will be still ready to accuse us" (Everyman's Lib., III, p.401)

circonstances, de la sympathie, du tempérament, fussent des crimes atroces, en accordant même que les êtres formés d'un même sang ne doivent point serrer entre eux les nouveaux noeuds qui me liaient à mon père, à mon frère?

Ch. 29: 314 "Constante en amitié, mais volage en amour, je suis heureuse et me flatte de n'avoir jamais fait le malheur de personne… Car un homme de génie, qui connaît le coeur humain, a dit pour ma consolation et pour celle de beaucoup d'autres: 'N'est pas toujours femme de bien qui veut.'"

of Walter Bagehot, Literary Studies, vol. III. "Bishop Butler" on "the conscience, a principle of fear" & "the curiosus Deus, the watchful Deity!" (pp. 117-8)

Lamartine

Odes et Ballades, Liv. III. Ode 1. A M. Alphonse de L.: 30 "J'unis donc à tes chants quelques chants téméraires, / Prends ton luth immortel: nous combattrons en frères / Pour les mêmes autels et les mêmes foyers. / …
31 Moi, fussé-je vaincu, j'aimerai ta victoire. / Tu le sais, pour mon coeur ami de toute gloire, / Les triomphes d'autrui ne sont pas un affront. / …

To p. 396 Eye as the symbol of God as well as Conscience. Emily Dickinson: "Of Consciousness, her awful Mate / The Soul cannot be rid — / As easy the secreting her / Behind the Eyes of God. // The deepest hid is sighted first / And scant to Him the Crowd — / What triple Lenses burn upon / The Escapade from God —"; "If God could make a visit — / Or ever took a Nap — / So not to see us — but they say / Himself — a Telescope // Perennial beholds us — / …" (Thomas H. Johnson, Emily Dickinson, p. 242); "His Eye, it is the East & West — / The North & South when He / Do concentrate His Countenance / Like Glow Worms, flee away — / …" (p. 244) see also The Penguin Bk of French Verse, III.

Victor Hugo, Oeuvres Poétiques Complètes (Montréal: Éd B. Valiquette)

Odes et Ballades

Préfaces:[3] … La poésie n'est pas dans la forme des idées, mais dans les idées elles-mêmes. La poésie, c'est tout ce qu'il y a d'intime dans tout (1822). / … la cause de cette monotonie [de l'ode française] était dans l'abus des apostrophes, des exclamations, des prosopopées et autres figures véhémentes que l'on prodiguait dans l'ode; moyens de chaleur qui glacent lorsqu'ils sont multipliés, et étourdissent au lieu d'émouvoir (1823). /[4] En littérature, comme en toute chose, il n'y a que le bon et le mauvais, le beau et le difforme, le vrai et le faux…. Le beau dans Shakespeare est tout aussi classique (si classique signifie digne d'être étudié) que le beau dans Racine; et le faux dans Voltaire est tout aussi romantique (si romantique veut dire mauvais) que le faux dans Calderon…. Il y a donc autant de littératures diverses qu'il y a de sociétés différentes (1824). /[7] Il faut bien se garder de confondre l'ordre avec la régularité…. Une cathédrale gothique présente un ordre admirable dans sa naïve irrégularité; nos édifices français modernes, auxquels on a si gauchement appliqué l'architecture grecque ou romaine, n'offrent qu'un désordre régulier…. Le créateur, qui voit de haut, ordonne; l'imitateur, qui regarde de près, régularise…. Plus on dédaigne la rhétorique, plus il sied de respecter la grammaire…. Il faut lire l'Art Poétique de Boileau, sinon pour les préceptes, du moins pour le style …. Celui qui imite ~~soi~~ un poète romantique devient nécessairement un classique puisqu'il imite…. Admirons les grands maîtres, ne les imitons pas…. Erreur! ces écrivains confondent la routine avec l'art; ils prennent l'ornière pour le chemin (1826).

* The epigraph is from Chateaubriand's Les Martyrs: "Il y avait à Rome un antique usage: la veille de l'exécution des condamnés à mort, on leur donnait, à la porte de la prison, un repas publique appelé le Repas libre" (水浒40回长休饭永别酒)
↓ Cena libera or "le souper de liberté"

** cf p. 381

Liv. IIe: Ode 1ère: A mes Odes: [22] Le poète, inspiré lorsque la terre ignore, / Ressemble à ces grands monts que la nouvelle aurore / Dore avant tous à son réveil, / Et qui, longtemps vainqueurs de l'ombre, / Gardent jusque dans la nuit sombre / Le dernier rayon du soleil.

Ode 2me: L'Histoire: [23] Recueillant les débris du monde en ses naufrages, / Son oeil de mers en mers suit le vaste vaisseau, / Et sait tout voir ensemble, aux deux bornes des âges, / Et la première tombe et le dernier berceau.

Ode 5e: Le Repas libre*: [25] O rois! comme un festin s'écoule votre vie. / La coupe des grandeurs, que le vulgaire envie, / Brille dans votre main; / Mais au concert joyeux de la fête éphémère / Se mêle le cri sourd du tigre populaire / Qui vous attend demain!

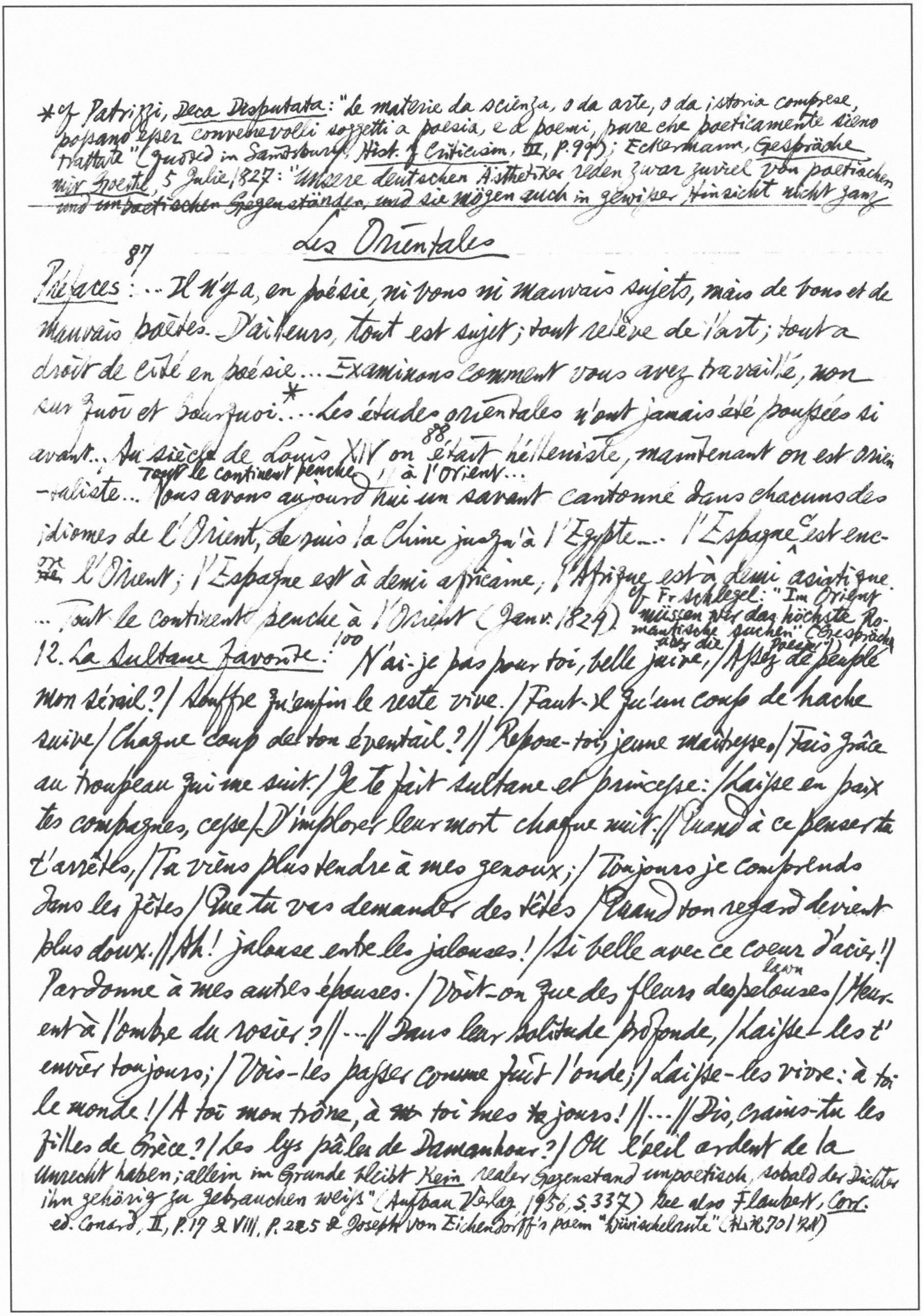
Liv. IIIe: Ode 2e: A M. de Chateaubriand: [32] Chacun de tes revers pour ta gloire est compté. / Quand le sort t'a frappé, tu lui dois rendre grâce, / Toi qu'on voit à chaque disgrâce / Tomber plus haut encor que tu n'étais monté!

Liv. Ve: Ode 2e: Regret: [52] Moi, si l'impur plaisir m'offre sa vaine flamme, / Je lui dirai: — Va, fuis, et respectez mon sort; / Le bonheur a laissé le regret dans mon âme; / Mais, toi, tu laisses le remord! — //

Ode 9e: Mon Enfance: [55] J'ai des rêves de guerre en mon âme inquiète; J'aurais été soldat, si je n'étais poète.

Ode 24e: Pluie d'Été: [63] Le petit ruisseau de la plaine, / Pour une heure enflé, roule et traîne / Brins d'herbe, lézards endormis; / Court, et, précipitant son onde / Du haut d'un caillou qu'il inonde, / Fait des Niagaras aux fourmis.**

Ballade 3: [75] La Légende de la Nonne: Enfants, voici des boeufs qui passent, / Cachez vos rouges tabliers! Refrain



Les Orientales

Préfaces[87]: ...Il n'y a, en poésie, ni bons ni mauvais sujets, mais de bons et de mauvais poètes. D'ailleurs, tout est sujet; tout relève de l'art; tout a droit de cité en poésie... Examinons comment vous avez travaillé, non sur quoi et pourquoi*... Les études orientales n'ont jamais été poussées si avant... Au siècle de Louis XIV on était[88] helléniste, maintenant on est orientaliste... Tout le continent penche ,, à l'Orient... Nous avons aujourd'hui un savant cantonné dans chacuns des idiomes de l'Orient, depuis la Chine jusqu'à l'Egypte... l'Espagne est encore l'Orient; l'Espagne est à demi africaine, l'Afrique est à demi asiatique. ...Tout le continent penche à l'Orient (Janv. 1829). cf Fr Schlegel: "Im Orient müssen wir das höchste Romantische suchen" (Gespräch über die Poesie)

12. *La Sultane Favorite*:[100] N'ai-je pas pour toi, belle juive, / Assez dépeuplé mon sérail? / Souffre qu'enfin le reste vive. / Faut-il qu'un coup de hache suive / Chaque coup de ton éventail? // Repose-toi, jeune maîtresse. / Fais grâce au troupeau qui me suit. / Je te fait sultane et princesse: / Laisse en paix tes compagnes, cesse / D'implorer leur mort chaque nuit. // Quand à ce penser tu t'arrêtes, / Tu viens plus tendre à mes genoux; / Toujours je comprends dans les fêtes / Que tu vas demander des têtes / Quand ton regard devient plus doux. // Ah! jalouse entre les jalouses! / Si belle avec ce coeur d'acier! // Pardonne à mes autres épouses. / Voit-on que des fleurs des pelouses lawn / Meurent à l'ombre du rosier? // ... // Dans leur solitude profonde, / Laisse-les t'envier toujours; / Vois-les passer comme fuit l'onde; / Laisse-les vivre: à toi le monde! / A toi mon trône, à ~~m~~ toi mes ~~t~~ jours! // ... // Dis, crains-tu les filles de Grèce? / Les lys pâles de Damanhour? / Ou l'oeil ardent de la

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*cf Patrizzi, *Deca Disputata*: "Le materie da scienza, o da arte, o da istoria comprese, possano esser convenevoli soggetti a poesia, e a poemi, pure che poeticamente sieno trattate" (quoted in Saintsbury, *Hist. of Criticism*, II, p. 99); Eckermann, *Gespräche mit Goethe*, 5 Julie 1827: "Unsere deutschen Ästhetiker reden zwar zuviel von poetischen und unpoetischen Gegenständen, und sie mögen auch in gewisser Hinsicht nicht ganz Unrecht haben; allein im Grunde bleibt *kein* realer Gegenstand unpoetisch, sobald der Dichter ihn gehörig zu gebrauchen weiss" (Aufbau Verlag 1956, S. 337) See also Flaubert, *Corr.* ed. Conard, II, p. 17 & VIII, p. 225 & Joseph von Eichendorff's poem "Wünschelrute" (H.H. 70/21) négresse / Qui, comme une jeune tigresse, / Bondit rugissante d'amour? // … // N'appelle donc plus la tempête, / Princesse, sur ces humbles fleurs, / Jouis en paix de ta conquête, / Et n'exige pas qu'une tête / Tombe avec chacun de tes pleurs! …

19. Sara la Baigneuse: ^{103} … Reste ici caché: demeure! / Dans une heure, / D'un oeil ardent tu verras / Sortir du bain l'ingénue, / Toute nue, / Croissant ses mains sur ses bras. // … // ^{104} Mais Sara la nonchalante / Est bien lente / A finir ses doux ébats; / Toujours elle se balance / En silence, / Et va murmurant tout bas: // "Oh! si j'étais capitane, / Ou sultane, / Je prendrais des bains ambrés, / Dans un bain de marbre jaune, / Près d'un trône, / Entre deux griffons dorés! // … // Je pourrais folâtrer nue, / Sous la nue, / Dans le ruisseau du jardin, / Sans de craindre de voir dans l'ombre / Du bois sombre / Deux yeux s'allumer soudain. // … // Puis, je pourrais, sans qu'on presse / Ma paresse, / Laisser avec mes habits / Traîner sur les larges dalles / Mes sandales / De drap brodé de rubis." // … // Chacune, en chantant comme elle, / Passe, et mêle / Ce reproche à sa chanson: / "Oh! la paresseuse fille / Qui s'habille / Si tard un jour de moisson!"

28. Les Djinns: ^{107}* Murs, ville, / Et port, / Asile / De mort, / Mer grise / Où brise / La brise, / Tout dort. // Dans la plaine / Naît un bruit. / C'est l'haleine / De la nuit. / Elle brame / Comme une âme / Qu'une flamme / Toujours suit! // La voix plus haute / Semble un $\overset{\text{rattle}}{\text{grelot}}$. / D'un nain qui saute / C'est le galop. / Il fuit, s'élance, / Puis en cadence / Sur un pied danse / Au bout d'un flot. // La rumeur approche, / L'écho la redit. / C'est comme la cloche / D'un couvent maudit; / Comme un

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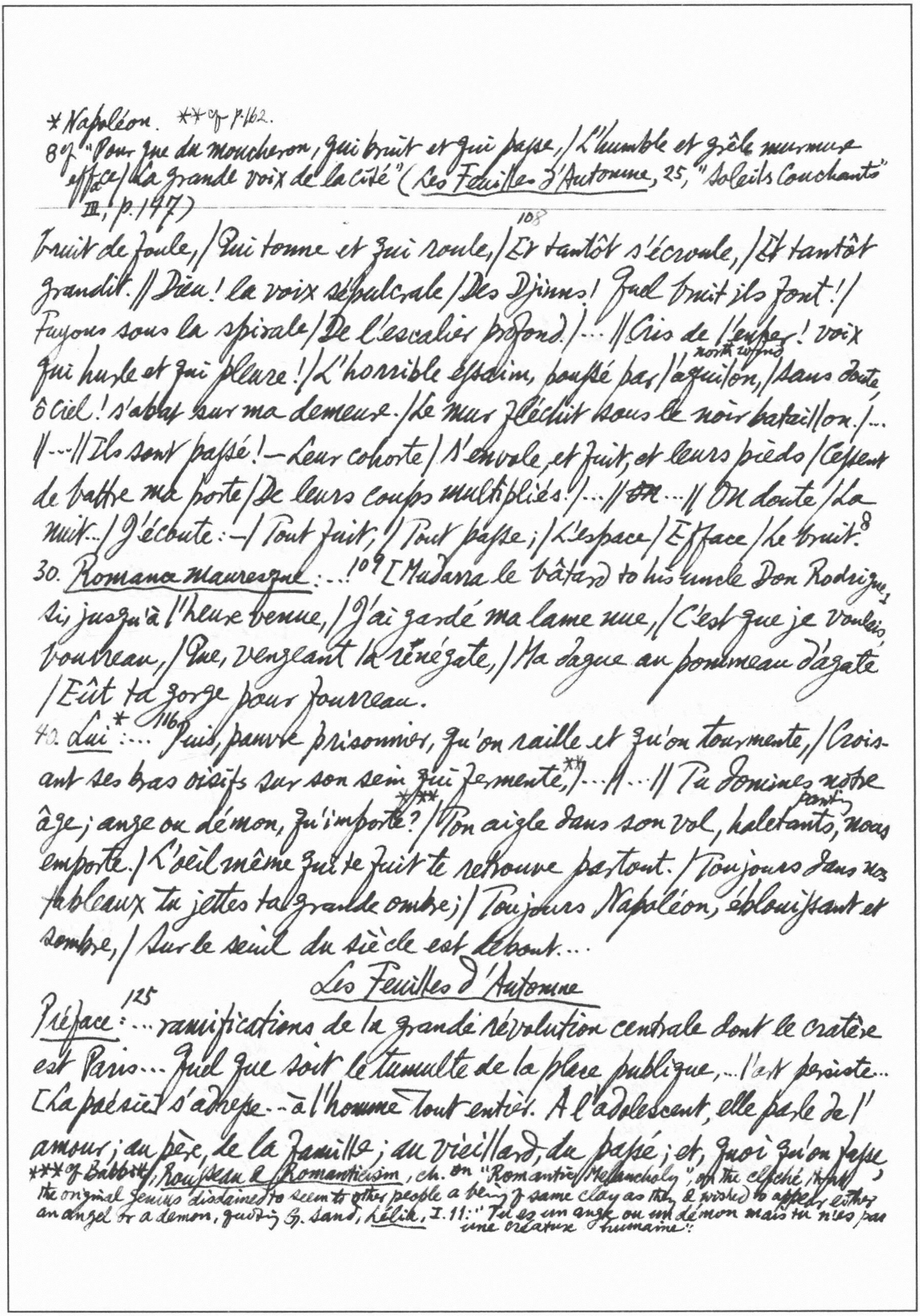
*The epigraph is from Dante: "E come i gru van cantando lor lai / Faccendo in aer di sè lunga riga, / Così vid'io venir traendo guai / Ombre portate ~~della~~ dalla detta briga." (*Inferno*, V. 46-9).



*Napoléon. **cf p.162.

8 cf "Pour que du moucheron, qui bruit et qui passe, / L'humble et grêle murmure efface / La grande voix de la cité" (Les Feuilles d'Automne, 25, "Soleils Couchants" III, p.147)

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bruit de foule, / Qui tonne et qui roule, / Et tantôt s'écroule, / Et tantôt grandit. // Dieu! la voix sépulcrale / Des Djinns! Quel bruit ils font! / Fuyons sous la spirale / De l'escalier profond / ... // Cris de l'enfer! voix qui hurle et qui pleure! / L'horrible essaim, poussé par l'aquilon (north wind), / Sans doute, ô ciel! s'abat sur ma demeure. / Le mur fléchit sous le noir bataillon. / ... // ... // Ils sont passé! — Leur cohorte / S'envole, et fuit, et leurs pieds / Cessent de battre ma porte / De leurs coups multipliés. / ... // ~~On~~ ... // On doute / La nuit... / J'écoute :— / Tout fuit, / Tout passe ; / L'espace / Efface / Le bruit.[8]

30. Romance mauresque: ...[109] [Mudarra le bâtard to his uncle Don Rodrigue,] Si, jusqu'à l'heure venue, / J'ai gardé ma lame nue, / C'est que je voulais, bourreau, / Que, vengeant la renégate, / Ma dague au pommeau d'agate / Eût ta gorge pour fourreau.

40. Lui*: ...[116] Puis, pauvre prisonnier, qu'on raille et qu'on tourmente, / Croisant ses bras oisifs sur son sein qui fermente,** / ... // ... // Tu domines notre âge; ange ou démon, qu'importe?*** / Ton aigle dans son vol, haletants (panting), nous emporte. / L'oeil même qui te fuit te retrouve partout. / Toujours dans nos tableaux tu jettes ta grande ombre; / Toujours Napoléon, éblouissant et sombre, / Sur le seuil du siècle est debout...

Les Feuilles d'Automne

Préface:[125] ...ramifications de la grande révolution centrale dont le cratère est Paris... Quel que soit le tumulte de la place publique, ...l'art persiste... [La poésie] s'adresse... à l'homme tout entier. A l'adolescent, elle parle de l'amour; au père, de la famille; au vieillard, du passé; et, quoi qu'on fasse

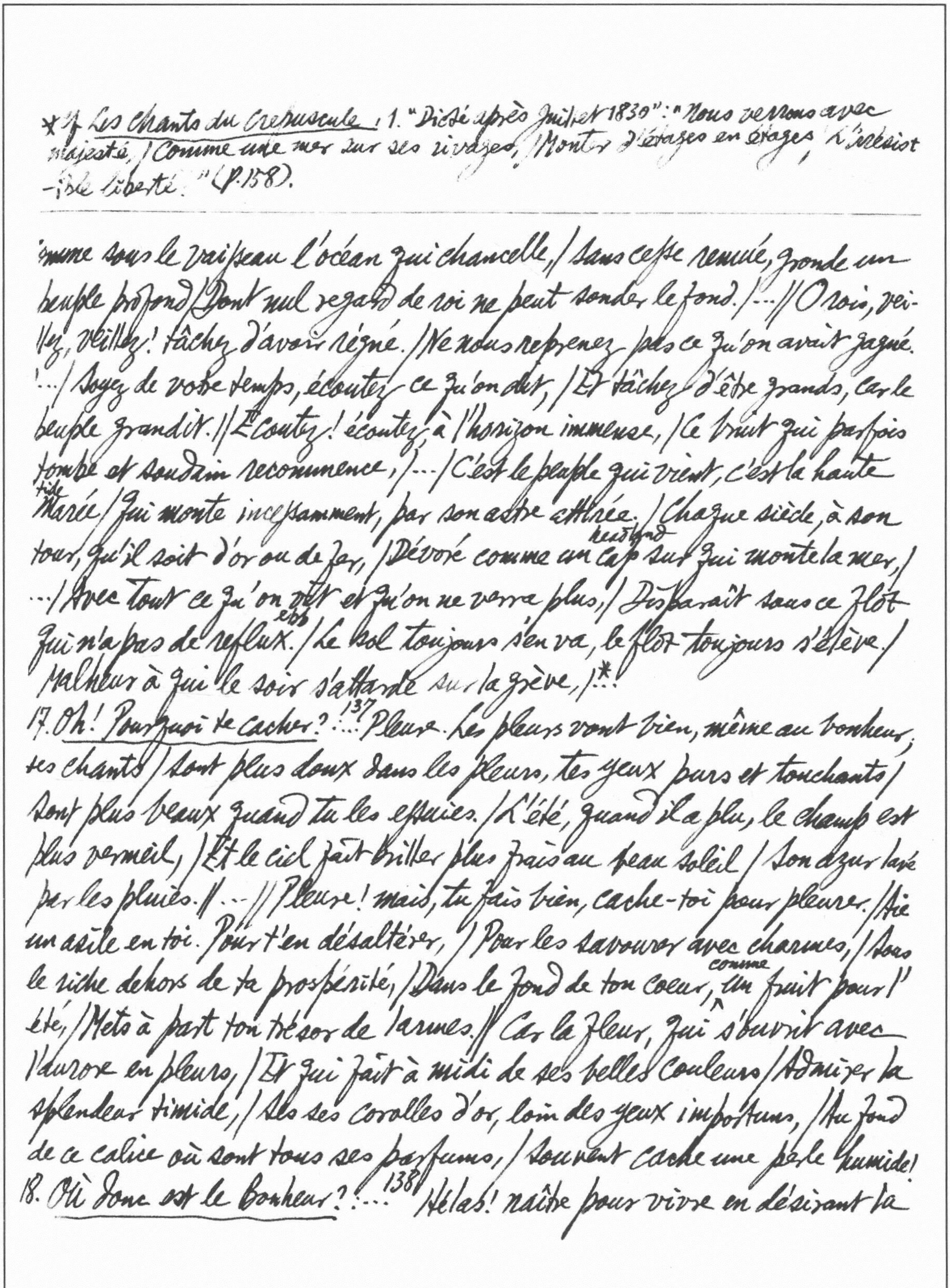
*** cf Babbitt, Rousseau & Romanticism, ch. on "Romantic Melancholy", on the cliché that the original genius disdained to seem to other people a being of same clay as they & wished to appear either an angel or a demon, quoting G. Sand, Lélia, I.11: "Tu es un ange ou un démon mais tu n'es pas une créature humaine".

* cf *Les Chants du Crépuscules*, 4. "Noces et Festins" (pp. 161 ff).

Quelles que soient les révolutions futures, soit qu'elles prennent les sociétés caduques aux entrailles, soit qu'elles leur écorchent seulement l'épiderme, à travers tous les changements politiques possibles, il y aura toujours des enfants, des mères, des jeunes filles, des vieillards, des hommes enfin, qui aimeront, qui se réjouiront, qui souffriront. C'est à eux que va la poésie. Les révolutions... transforment tout, excepté le coeur humain. Le coeur humain est comme la terre... Tout au contraire des vaisseaux, les oiseaux ne volent bien que contre le vent. Or la poésie tient de l'oiseau. *Musa ales*, dit un ancien. Et c'est pour cela même qu'elle est plus belle et plus forte, risquée au milieu des orages politiques... On l'aime mieux aigle qu'hirondelle...

1. *Ce siècle avait deux ans!*: [127] Ce siècle avait deux ans! Rome remplaçait Sparte, / Déjà Napoléon perçait sous Bonaparte, / ... / Naquit d'un sang breton et lorrain à la fois / Un enfant sans couleur, sans regard et sans voix; / ... / Fit faire en même temps sa bière et son berceau. / ... / C'est moi. — // ... // ... / Tout souffle, tout rayon, ou propice ou fatal, / Fait reluire et vibrer mon âme de cristal, / Mon âme aux mille voix, que le Dieu que j'adore / Mit au centre de tout comme un écho sonore! // ...

3. *Rêverie d'un Passant à propos d'un Roi*: *[128] Voitures et chevaux à grand bruit, l'autre jour, / Menaient le roi de Naple au gala de la cour. / ... / Or, attentive au bruit, une femme, une vieille, / En haillons, et portant au bras quelque corbeille, / Branlant son chef ridé, disait à haute voix: / "Un roi! sous l'empereur, j'en ai tant vu, des rois!" // ... // [129] La cour est en gala, pendant qu'au-dessous d'elle, /



omme sous le vaisseau l'océan qui chancelle, / Sans cesse remué, gronde un peuple profond / Dont nul regard de roi ne peut sonder le fond. / … // O rois, veillez, veillez! tâchez d'avoir régné. / Ne nous reprenez pas ce qu'on avait gagné. / … / Soyez de votre temps, écoutez ce qu'on dit, / Et tâchez d'être grands, car le peuple grandit. // Écoutez! écoutez à l'horizon immense, / Ce bruit qui parfois tombe et soudain recommence, / … / C'est le peuple qui vient, c'est la haute $\overset{\text{tide}}{\text{Marée}}$ / Qui monte incessamment, par son astre attirée. / Chaque siècle, à son tour, qu'il soit d'or ou de fer, / Dévoré comme un $\overset{\text{headland}}{\text{cap}}$ sur qui monte la mer, / … / Avec tout ce qu'on vit et qu'on ne verra plus, / Disparaît sous ce flot qui n'a pas de $\overset{\text{ebb}}{\text{reflux}}$. / Le sol toujours s'en va, le flot toujours s'élève / Malheur à qui le soir s'attarde sur la grève, /*!

17. Oh! Pourquoi te cacher?[137] … Pleure. Les pleurs vont bien, même au bonheur; tes chants / Sont plus doux dans les pleurs, tes yeux purs et touchants / Sont plus beaux quand tu les essuies. / L'été, quand il a plu, le champ est plus vermeil, / Et le ciel fait briller plus frais au beau soleil / Son azur lavé par les pluies. // … // Pleure! mais, tu fais bien, cache-toi pour pleurer. / Aie un asile en toi. Pour t'en désaltérer, / Pour les savourer avec charmes, / Sous le riche dehors de ta prospérité, / Dans le fond de ton coeur, $\overset{\text{comme}}{\wedge}$ un fruit pour l'été, / Mets à part ton trésor de larmes. // Car la fleur, qui s'ouvrit avec l'aurore en pleurs, / Et qui fait à midi de ses belles couleurs / Admirer la splendeur timide, / Sous ses corolles d'or, loin des yeux importuns, / Au fond de ce calice où sont tous ses parfums, / Souvent cache une perle humide!

18. Où donc est le bonheur?[138] … Hélas! naître pour vivre en désirant la

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*) Les Chants du Crepuscule: 1. "Dicté après Juillet 1830": "Nous verrons avec majesté, / Comme une mer sur ses rivages, / Monter d'étages en étages / L'irrésistible liberté!" (P. 158).

mort! / Grandir en regrettant l'enfance où le coeur dort; / Vieillir en regrettant la jeunesse ravie, / Mourir en regrettant la vieillesse et la vie! // Où donc est le bonheur, disais-je? — Infortuné! / Le bonheur, ô mon Dieu, vous me l'avez donne!

32. Pour les Pauvres: 144 Qui donne au pauvre prête à Dieu. ... Car Dieu mit ces degrés aux fortunes humaines. / Les uns vont tout courbés sous le fardeau des peines; / Au banquet du bonheur bien peu sont conviés. / Tous n'y sont point assis également à l'aise. / Une loi, qui d'en bas semble injuste et mauvaise, / Dit aux uns: Jouissez! aux autres: Enviez! // Cette pensée est sombre, amère, inexorable, / Et fermente en silence au coeur du misérable. / Riches, heureux du jour, qu'endort la volupté, / Que ce ne soit pas lui / Qui des mains vous arrache / Tous ces biens superflus où son regard s'attache; — / Oh! que ce soit la charité! // ... // 145 Donnez! pour il vient un jour où la terre nous laisse. / Vos aumônes là-haut vous font une richesse ...

34. Un jour vient où soudain: 147 Un jour vient où soudain l'artiste généreux / A leur poids sur son front sent les ans plus nombreux. / Un matin il s'éveille avec cette pensée: / "Jeunesse aux jours dorés, je t'ai donc dépensée! / ..." / Si d'aventure il trouve, en suivant son destin, / Le gazon sous ses pas mouillé comme au matin, / Il dit, car il sait bien que son aube est passée: / "C'est de la pluie, hélas! et non de la rosée!" // C'en est fait. Son génie est plus mûr désormais. / Son aile atteint peut-être à de plus fiers sommets; / ... / Mais il n'a plus en lui, pour l'épandre à

à grands flots / Sur des oeuvres, de grâce et d'amour couronnées, / Le frais enchantements de ses jeunes années! // Oh! rien ne rend cela!... / .... // ...

148 / Même dans ses chansons, même dans ses pensées / Les plus joyeusement écloses et bercées, / Il retrouve, attristé, le regret morne et froid / Du passé disparu, du passé, quel qu'il soit!

40. *Amis, un dernier mot!*: 152 ... Oh! la muse se doit aux peuples sans défense. / J'oublie alors l'amour, la famille, l'enfance, / Et les molles chansons, et le loisir serein, / Et j'ajoute à ma lyre une corde d'airain!*

Les Chants du Crépuscule

155 *Préface*: Tout aujourd'hui, dans les idées comme dans les choses, dans la société comme dans l'individu, est à l'état de crépuscule. De quelle nature est ce crépuscule? de quoi sera-t-il suivi? Question immense... La société attend que ce qui est à l'horizon s'allume tout à fait ou s'éteigne complètement. ... C'est cet étrange état crépusculaire de l'âme et de la société dans le siècle où nous vivons; c'est cette brume au dehors, cette incertitude au dedans; c'est ce je ne sais quoi d'à demi éclairé qui nous environne. De là ...ces cris d'espoir mêlés d'hésitation, ces chants d'amour coupés de plaintes..

Prélude:** De quel nom te nommer, heure trouble où nous sommes? / Tous les fronts sont baignés de livides sueurs. / Dans les hauteurs du ciel et dans le coeur des hommes / Les ténèbres partout se mêlent aux lueurs. / Croyances, passions, désespoirs, espérances, / Rien n'est dans le grand jour et rien n'est dans la nuit; / Et le monde, sur qui flottent les apparences, / Est à demi couvert d'une ombre où tout reluit. // ... / Et l'homme qui gémit

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* *La Corde d'airain* is the title of a volume of poems written in 1872 «après les revers» (p. 1189 ff.).

** cf "Pensar, Dudar" (*Les Voix Intérieures*, 28; *infra*, pp. 207 ff.)

*cf supra 128 "Rêverie d'un passant à propos d'un roi"

à côté de la chose; / Car dans ce siècle, en proie aux sourires moqueurs, / Toute conviction en peu d'instants se rose / Le doute, lie affreuse au fond de tous les coeurs! // [156] Et de ces bruits divers, redoutable ou propice, / Sort l'étrange chanson que chante sans flambeau / Cette époque en travail, fossoyeur ou nourrice, / Qui prépare une crèche ou qui creuse un tombeau! // … // Mais nous ne savons pas si cette aube lointaine / Vous annonce le jour, le vrai soleil ardent; / Car, survenus dans l'ombre à cette heure incertaine, / Ce qu'on croit l'orient peut-être est l'occident! // C'est peut-être le soir qu'on prend pour une aurore! Peut-être ce soleil vers qui l'homme est penché, / Ce soleil qu'on appelle à l'horizon qu'il dore, / Ce soleil qu'on espère est un soleil couché! // … // Cet horizon, qu'emplit un bruit vague et sonore, / Doit-il pâlir bientôt? doit-il bientôt rougir? / Esprit de l'homme! attends quelques instants encor. / Ou l'ombre va descendre, ou l'astre va surgir! // … // Le poète, en ses chants où l'amertume abonde, / Reflétait, écho triste et calme cependant, / Tout ce que l'âme rêve et tout ce que le monde / Chante, bégaie ou dit dans l'ombre en attendant!

1. Dicté après Juillet 1830: [157] … Les bouches des canons trouaient au loin la foule / Elle se refermait comme une mer qui roule, / … / [158] Honneur au grand jour qui s'écoule! / Hier vous n'étiez qu'une foule: / Vous êtes un peuple aujourd'hui!

4. Noces et Festins:* [161] La salle est magnifique et la table est immense. / Toujours par quelque bout le banquet recommence, / … / Enfant qui balbutie et

*cf p.116.

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le vieillard qui bégaye,/ Tous mangent, tous ont faim, et leur faim les égaye,/ Et les plus acharnés sont, autour des plats d'or,/ Ceux qui n'ont plus de dents ou n'en ont pas encor!//...//La salle envoie au ciel une rumeur de fête./Les convives ont tous une couronne en tête,/ Tous un trône sous eux où leur orgueil s'assied,/ Tous un sceptre à la main, tous une chaîne au pied;/ Car il en est plus d'un qui voudrait ~~fait~~ fuir peut-être,/ Et l'esclave le mieux attaché c'est le maître./ Le pouvoir enivrant qui change l'homme en dieu;/ L'amour, miel et poison, l'amour, philtre de feu,/ Fait du souffle mêlé de l'homme et de la femme,/ Des frissons de la chair et des rêves de l'âme;/...[162]/...les lits de cèdre et de vermeil,/ Faits pour la volupté plus que pour le sommeil./...//...//Mais tout à coup, tandis que l'échanson cup-bearer rieur/ Leur verse à tous l'oubli du monde extérieur;/.../ Quelqu'un survient, quelqu'un en bas se fait entendre,/ Quelqu'un d'inattendu qu'on devrait bien attendre.//.../La mort au pied pesant, l'exil au pas léger,/ Spectre toujours vêtu d'un habit étranger.// Le spectre est effrayant. Il entre dans la salle,/ Jette sur tous les fronts son ombre colossale,/ Courbe chaque convive ainsi qu'un arbre au vent,/ Puis il en choisit un, le plus ivre souvent,/ L'arrache au milieu de la table effrayée,/ Et l'emporte, la bouche encor mal essuyée!

5. Napoléon II:/[162]... / Et son cri, ce doux cri qu'une nourrice apaise,/ Fit, nous l'avons tous vu, bondir et hurler d'aise/ Les canons monstrueux à sa porte ~~acc~~ accroupis!// Et lui! l'orgueil gonflait sa puissante narine;/ Ses deux bras, jusqu'alors croisés sur sa poitrine,*/ S'étaient enfin ouverts!/...//

Il cria tout joyeux avec un air sublime: "L'avenir! l'avenir! l'avenir est à moi!" // Non, l'avenir n'est à personne! / Sire! l'avenir est à Dieu! / À chaque fois que l'heure sonne, / Tout ici-bas nous dit adieu. / L'avenir! l'avenir! mystère! / Toutes les choses de la terre, / Gloire, fortune militaire, / Couronne éclatante des rois, / Victoire aux ailes embrasées, / Ambitions réalisées, / Ne sont jamais sur nous posées / Que comme l'oiseau sur nos toits! //... 163 ...// ... / Demain, c'est Waterloo! demain, c'est Sainte-Hélène! / Demain, c'est le tombeau! //...// Dieu garde la durée et vous laisse l'espace; / Vous pouvez sur la terre avoir toute la place, / Être aussi grand qu'un front peut l'être sous le ciel; / Sire, vous pouvez prendre, à votre fantaisie / L'Europe à Charlemagne, à Mahomet l'Asie: — / Mais tu ne prendras demain à l'Éternel! / ... //... / Cette grande figure en sa cage accroupie, / Ployée, et les genoux aux dents. // Encor si ce banni n'eût rien aimé sur terre! / Mais les cœurs de ~~la~~ lion sont les vrais cœurs de père. / Il aimait son fils, ce vainqueur! / ... // ... // Tous deux sont morts.... / ... 164 / Gloire, jeunesse, orgueil, biens que la tombe emporte! / L'homme voudrait laisser quelque chose à la porte, / Mais la mort lui dit non! / Chaque élément retourne où tout doit redescendre. / L'air reprend la fumée, et la terre la cendre, / L'oubli reprend le nom....

6. Sur le Bal de l'Hôtel de Ville: 164 ... / O reines de nos toits, femmes chastes et saintes, / Fleurs qui de nos maisons parfumez les enceintes, / Vous à qui le bonheur conseille la vertu, / Vous qui contre le mal n'avez pas combattu, / A qui jamais la faim, empoisonneuse infâme, / N'a dit: Vends-moi ton

Corps,—c'est-à-dire votre âme!/…/ Vous allez à ce bal, et vous ne songez pas/ Que parmi ces passants amassés sur vos pas,/ En foule émerveillée des chars et des livrées,/ D'autres femmes sont là, non moins que vous parées,/ Qu'on garde et qu'on expose à vendre au carrefour;/ Spectres où saigne encor la place de l'amour;/ Comme vous pour le bal, belles et demi-nues;/ Pour vous voir au passage, hélas! exprès venues,/ Voilant leur deuil affreux d'un sourire moqueur,/ Les fleurs au front, la boue aux pieds, la haine au coeur!*

13. Il n'avait pas vingt ans:[167] Il n'avait pas vingt ans. Il avait abusé/ De tout ce qui peut être aimé, souillé, brisé./…/ Il se faisait de tout le centre et le milieu;/ Il achetait l'amour, il aurait vendu Dieu…

14. Oh! N'insultez jamais:[168] Oh! n'insultez jamais une femme qui tombe!/ Qui sait sous quel fardeau la pauvre âme succombe!/ Qui sait combien de jours sa faim a combattu!/ Quand le vent du malheur ébranlait leur vertu,/ Qui de nous n'a pas vu de ces femmes brisées/ S'y cramponner longtemps de leurs mains épuisées!/ Comme au bout d'une branche on voit étinceler/ Une goutte de pluie où le ciel vient briller,/ Qu'on secoue avec l'arbre et qui tremble et qui lutte,/ Perle avant de tomber et fange après sa ~~chute~~ chute!// La faute en est à nous. A toi, riche! à ton or!/ Cette fange d'ailleurs contient l'eau pure encor./ Pour que la goutte d'eau sort de la poussière,/ Et redevienne perle en sa splendeur première,/ Il suffit, c'est ainsi que tout remonte au jour,/ D'un rayon de soleil ou d'un rayon d'amour!

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*cf 14. "Oh! N'insultez jamais une femme qui tombe!" (P.168) The powerful antithesis, overlooks, however, the fact noticed by the more realistic Maupassant, namely, even among those ladies riding in splendid carriages there are some who have "vendu son corps—c'est-à-dire son âme": "La honte glorifiée de toutes les maîtresses des vieux monarques, la honte respectée de toutes les vierges qui acceptent des vieux époux, la honte tolérée de toutes les jeunes femmes qui cueillent, souriantes, des vieux baisers!"

*sic. Why this sudden vousvoyer?

**Pompey bade Sylla recollect that more worshipped the rising than the setting sun (Plutarch, Life of Pompey).

175

27. La pauvre Fleur Disait: La pauvre fleur disait au papillon céleste: / "Ne fuis pas! / Vois comme nos destins sont différents. Je reste, / Tu t'en vas! // Pourtant nous nous aimons, nous vivons sans les hommes / Et loin d'eux, / Et nous nous ressemblons, et l'on dit que nous sommes / Fleurs ~~tout~~ tous deux! // Mais, hélas! l'air t'emporte et la terre m'enchaîne. / Sort cruel! / Je voudrais embaumer ton vol de mon haleine / Dans le ciel! // Mais non, tu vas trop loin! — Parmi des fleurs sans nombre / Vous fuyez*, / Et moi je reste seule à voir tourner mon ombre / A mes pieds. // Tu fuis, puis tu reviens; puis tu t'en vas encore / Luire ailleurs. / Aussi me trouves-tu toujours à chaque aurore / Toute en pleurs! // Oh! pour que notre amour coule des jours fidèles, / O mon roi, / Prends comme moi racine, ou donne-moi des ailes / Comme à toi!"

29. Puisque nos heures sont remplies: 176 Puisque nos heures sont remplies / De troubles et de calamités; / Puisque les choses que tu lies / Se détachent de tous côtés; // ... // Puisqu'à mesure qu'on avance / Dans plus d'ombre on se sent flotter; 178 / Puisque la menteuse espérance / N'a plus de conte à nous conter; //.

Les VOIX ~~Ex~~ Intérieures

2. Sunt lacrimae rerum: 189 .. Mais moi, moi dont parfois le chant / se refuse à l'aurore et jamais au couchant, / .. (**)

14. Avril—A Louis B.: 200 Louis, voici le temps de respirer les roses, / Et d'ouvrir bruyamment les vitres longtemps closes; / ... // ... // Qu'on

songe aux deuils passés en se disant: Qu'était-ce? / Que rien sous le soleil ne garde de tristesse! / Qu'un nid chante sur les vieux troncs! /
201 Nous, tandis que de joie au loin tout vibre et tremble, / Allons dans la forêt, et là, marchant ensemble, / Si vous voulez, nous songerons. // Nous songerons tous deux à cette belle fille / Qui dort là-bas sous l'herbe où le bouton d'or brille, / Où l'oiseau cherche un grain de mil, / Et qui voulait avoir, et qui, triste chimère! / S'était cet hiver promettre par sa mère / Une robe verte en avril.

21. Dans ce jardin antique:[204] ... Que toute fleur qui s'ouvre y semble un encensoir, / ...

22. A des Oiseaux envolés:*[205] Enfants! — oh! revenez! Tout à l'heure, imprudent, / Je vous ai de ma chambre exilés en grondant, / ... / Quel crime? quel exploit? quel forfait insensé? / Quel vase du Japon en mille éclats brisé? / ... / Non, rien de tout cela. Vous aviez seulement, / Ce matin, restés seuls dans ma chambre un moment, / Pris, parmi ces papiers que mon esprit colore, / Quelques vers, groupe informe, embryons près d'éclore, / Puis vous les avez mis, prompts à vous accorder, / Dans le feu, pour jouer, pour voir, pour regarder, ... / Vous m'avez laissé là, l'œil fixé sur ma porte, / Hautain, grave et puni. — Mais vous, que vous importe! / Vous avez retrouvé dehors la liberté, / Le grand air, le beau parc, le gazon souhaité, / ... / Moi, je suis resté seul, toute joie ayant fui, / Seul avec ce pédant qu'on appelle l'ennui. / Car, depuis le matin assis dans l'antichambre, / Le docteur, né dans Londre,

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*A charming poem spoiled by its length; cf Thomas Hood: "To my Son"; Coventry Patmore: "The Toys." cf Les Contemplations, Liv. I, 6. "La Vie aux champs"(?): "...N'importe! je m'assieds, et je ne sais pourquoi / Tous les petits enfants viennent autour de moi. / Dès que je suis assis, les voilà tous qui viennent. / C'est qu'ils savent que j'ai leurs goûts; ..." [...p. 321].

un dimanche, en décembre,* | Qui ne vous aime pas, ô mes pauvres petits, | Attendait pour entrer qui vous fussiez sortis. |...| Il faut être indulgent. Nous avons nos misères. | Les petits pour les grands ont tort d'être sévères. |...| J'ai donc eu tort. C'est dit. Mais c'est assez punir, | Mais il faut pardonner, mais il faut revenir. |...| Je vous livrerai tout, vous toucherez à tout! | Vous pourrez sur ma table être assis ou debout, |...

28. Pensar, Dudar: 207 ... | C'est l'hésitation redoutable et profonde | Qui prend, devant ce sphinx qu'on appelle le monde, | Notre esprit effrayé plus encor qu'ébloui, | Qui n'ose dire non et ne peut dire oui! |...|| 208 Cette absence de foi, cette incrédulité, | Ignorance ou savoir, sagesse ou vanité, | Est-ce, de quelque nom que notre orgueil la nomme, | Le vice de ce siècle ou le malheur de l'homme? | Est-ce un mal passager? est-ce un mal éternel? |...| 209 "Tout corps traîne son ombre et tout esprit son doute."**

Les Rayons et les Ombres

Preface: ... 218 "Il aurait le culte de la conscience comme Juvénal, lequel sentait jour et nuit "un témoin en lui-même", nocte dieque suum gestare in pectore testem; le culte de la pensée comme Dante, qui nomme les damnés "ceux qui ne pensent plus", le gente dolorose ch'anno perduto il ben dell' intelletto...

9. A Mlle Fanny de P.: ... || 227 Quant au destin, n'y songez ~~plus~~ pas | Le ciel est noir, la vie est sombre. | Hélas! que fait l'homme ici-bas?

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* A ~~des~~ de la Motte-Houdar, Fables, 15, "Les Amis trop d'accord": "L'ennui naquit un jour de l'uniformité"; Mme Chateaubriand: "L'ennui naquit un jour de l'université" (G. Fumagalli, Chi l'ha detto? 9ª ed, p. 190).

** cf. I. Babbitt, Rousseau & Romanticism, ch. "Romantic Melancholy": "the noblest form of the 'Malady of the age' is surely that which supervened upon the loss of religious faith. This is what distinguishes the sadness of an Arnold or a Senancour from that of a Gray... the forlornness at the loss of faith is curiously combined in many of the romanticists with the mood of revolt... Leconte de Lisle's ~~"Cain~~ "Qaïn"... Vigny's "Jardin des Oliviers"..."

/Un peu de bruit dans beaucoup d'ombre.//...//Comme on prie avant de
partir, /Laissez-moi vous bénir, jeune âme, /Ange qui serez un martyr,
/Enfant qui serez une femme!

11. Fiat voluntas:[227] ...//Parmi les vains propos que chaque jour emporte, /Hier, qu'elle était, aujourd'hui, qu'elle est morte, /Et, seul
au champ des morts, je foule ce gazon, /Cette tombe où sa vie
a suivi sa raison!...

34. Tristesse d'Olympio:[239] ...D'autres vont maintenant passer où nous
passâmes. /Nous y sommes venus, d'autres vont y venir; /Et le songe
qu'avaient ébauché nos deux âmes, /Ils le continueront sans pouvoir
le finir! //Car personne ici-bas ne termine et n'achève; /Les pire des
humains sont comme les meilleurs; /Nous nous réveillons tous au même
endroit du rêve. /Tout commence en ce monde et tout finit ailleurs. //...
//Quoi donc! c'est vainement qu'ici nous nous aimâmes! /Rien ne nous
restera de ces coteaux fleuris /Où nous fondions notre être en y mêlant
nos flammes! /L'impassible nature a déjà tout repris. //...//[240] Eh bien!
oubliez-nous, maison, jardin, ombrage! /Herbe, use notre ~~nos~~ seuil!
ronce, cache nos pas! /Chantez, oiseaux! ruisseaux, coulez! croissez,
feuillages! /Ceux que vous oubliez ne vous oublieront pas. //...//Et là,
dans cette nuit qu'aucun rayon n'étoile, /L'âme, en un repli sombre
où tout semble finir, /Sent quelque chose encor palpiter sous un
voile — /C'est toi qui dors dans l'ombre, ô sacré souvenir!

43. Nuits de Juin:[245] L'été, lorsque le jour a fui, de fleurs couverte /La

plaine verse au loin un parfum enivrant; / 246 Les yeux fermés, l'oreille aux rumeurs entr'ouverte, / On ne dort qu'à demi d'un sommeil transparent. / Les astres sont plus purs, l'ombre paraît meilleure; / Un vague demi-jour teint le dôme éternel; / Et l'aube douce et pâle, en attendant son heure, / Semble toute la nuit errer au bas du ciel.

Les Châtiments 補文末

Liv. VI. 12: 297 On dit: "Soyez prudents..." ..."La prudence conduit au but qui sait la suivre. / Marche, d'ombre vêtu..." / C'est bien; je laisse à ceux qui veulent longtemps vivre / Cette lâche vertu.

Les Contemplations[8]

Liv. I. 5: A André Chénier: 321 ...Et la nature, au fond des siècles et des nuits, / Accouplant Rabelais à Dante plein d'ennuis, / Et l'Ugolin sinistre au Grandgousier difforme, / Près de l'immense deuil montre le rire énorme.

7. Réponse à un acte d'accusation:* 322 ... / J'ai foulé le bon goût et l'ancien vers françois / Sous mes pieds, et, hideux, j'ai dit à l'ombre: Sois! / Et l'ombre fut. — Voilà votre réquisitoire. / ... / La poésie était la monarchie; un mot / Était un duc et pair, ou n'était qu'un urchin grimaud; / ... / Les mots, bien ou mal nés, vivaient parqués en castes; / ... / N'exprimant que la vie abjecte et familière, / Vils, dégradés, flétris, bourgeois, bons pour Molière. / ... / 323 Alors, brigand, je vins; je m'écriai: Pourquoi / Ceux-ci toujours devant, ceux-là toujours derrière? / Et sur l'Académie, aïeule et douairière, / ... / Je fis souffler un vent révolutionnaire. / Je mis un bonnet rouge aux

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*cf no. 26 "Quelques mots à un autre" (pp. 331-2).

[8] cf F. de Sanctis, Saggi Critici, a cura di Luigi Russo, 1963, II, pp. 28 ff "Le Contemplazioni di Victor Hugo"

*cf S. Ullmann, *Semantics* (1962), p. 38 on this poem as "a veritable apotheosis of the word"; see also W. Muschg, *Tragische Literaturgeschichte*, 3tte Auf. S. 86.

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vieux dictionnaire. / Plus de mot sénateur! plus de mot roturier! / Je fis une tempête au fond de l'encrier, / ... / Je bondis hors du cercle et brisai le compas. / Je nommai le cochon par son nom; pourquoi pas? / ... / J^{e} ~~osai~~ massacrai l'albâtre, et la neige, et l'ivoire, / Je retirai le ^{ser}jais de la prunelle noire, / Et j'osai dire au bras: Sois blanc, tout simplement. / ... / Boileau grinça des dents; je lui dis: Ci-^{ex}devant, / Silence! et je criai dans la foudre et le vent: / Guerre à la rhétorique et paix à la syntaxe! / ... / Vous venez le *reum confitentem*. Tonnez! / J'ai à la narine: Eh mais! tu n'es qu'un nez! / J'ai dit au long fruit d'or: Mais tu n'es qu'une poire! / ... /

8. Suite*:[324] Car le mot, qu'on le sache, est un être vivant. / La main du songeur vibre et tremble en l'écrivant; ... / Le mot, le terme, type on ne sait d'où venu, / Face de l'invisible, aspect de l'inconnu; ... / Trouvant toujours le sens comme l'eau le niveau; / Formule des lueurs flottantes du cerveau. / Oui, vous tous, comprenez que les mots sont des choses. / ... / Le mot veut, ne veut pas, accourt, fée ou bacchante, / S'offre, se donne ou fuit; devant Néron qui chante / Ou Charles-Neuf qui rime, il recule hagard; / Tel mot est un sourire, et tel autre un regard; / ¶ De quelque mot profond tout homme est le disciple; / Toute force ici-bas a le mot pour multiple; / ... / La vieille empreinte y reste auprès de la nouvelle; / Ce qu'un mot ne sait pas, un autre le révèle; / ... / Rêveurs, tristes, joyeux, amers, sinistres, doux, / Sombre peuple, les mots vont et viennent en nous; / Les mots sont les passants mystérieux de l'âme. / Chacun d'eux porte une ombre ou secoue une flamme; / ... / Le mot tient sous ses pieds le globe et l'asservit; / Et,

* cf Metastasio, Didone: "Sogni e favole io fingo, e pure, in carte / Mentre favole e sogni orno e disegno, / In lor, folle ch'io son, prendo tal parte, / che del mal che inventai, piango e mi sdegno" (quoted in L. Russo, ed, Gli Scrittori d'Italia, II p.659); Flaubert, Corr. éd. Conard, V, p.350 on "le goût d'arsenic dans la bouche"

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de même que l'homme est l'animal où vit / L'âme, clarté d'en haut par le corps possédée, / C'est que Dieu fait du mot la bête de l'idée. / ... / Le mot dévore, et rien ne résiste à sa dent. / A son haleine, l'âme et la lumière aidant, / L'obscure énormité lentement s'exfolie. / ... / ... Il fait le marbre spectre, il fait l'homme statue. Il frappe, il blesse, il marque, il ressuscite, il tue. / ... [325] Oui, tout-puissant. Tel est le mot. Fou qui s'en joue! / Quand l'erreur fait un noeud dans l'homme, il le dénoue. / ... / Il est vie, esprit, germe, ouragan, vertu, feu; / Car le mot, c'est le Verbe, et le Verbe, c'est Dieu.

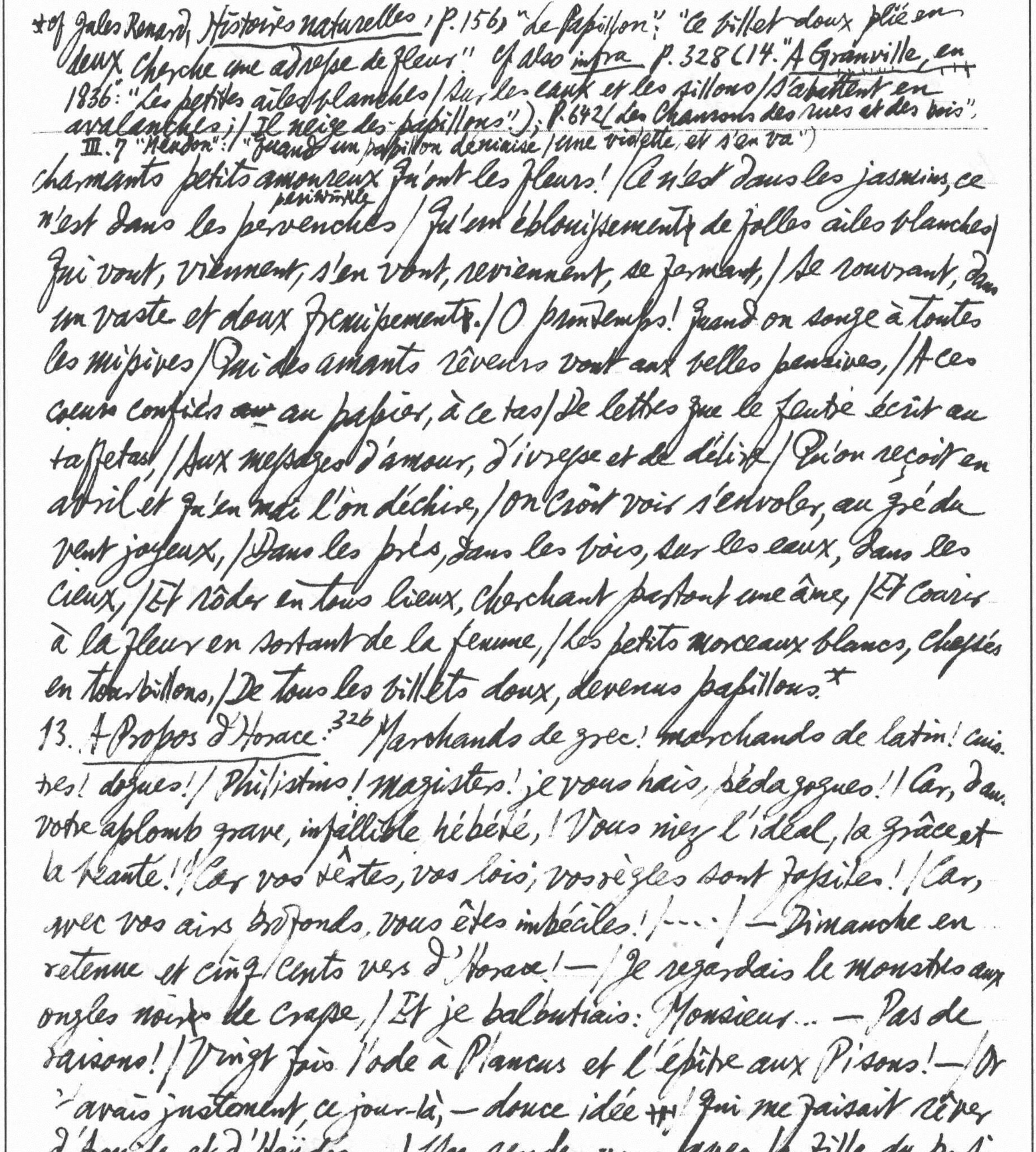
9. Le Poème éploré se lamente: [325] Le poème éploré se lamente; le drame / souffre, et par vingt acteurs répand à flots son âme; / ... / Il est génie étant, plus que les autres, homme. / Corneille est à Rouen, mais son âme est à Rome; / Son front des vieux Catons porte le mâle ennui. / Comme Shakespeare est pâle! avant Hamlet, c'est lui / que le fantôme attend sur l'âpre plate-forme, / Pendant qu'à l'horizon surgit la lune énorme; / Du mal dont rêve Argan, Poquelin est mourant; / Il rit: oui, peuple, il râle! Avec Ulysse errant, / Homère éperdu fuit dans la brume marine. / Saint Jean frissonne; au fond de sa sombre poitrine / L'Apocalypse horrible agite son tocsin. / Eschyle! Oreste marche et rugit dans ton sein, / Et c'est, ô noir poète à la lèvre irritée, / Sur ton crâne géant qu'est cloué Prométhée*

10. A Mme D. G. de G.: [325] Ce que dit votre bouche étincelle en vos yeux. / ...

Italy to make something new

12. Vere Novo: [326] Comme le matin rit sur les roses en pleurs! / Oh! les

a propos of Emma Bovary's suicide". See 日札 第七則



*cf Jules Renard, Histoires naturelles, p. 156, "Le Papillon": "Ce billet doux plié en deux cherche une adresse de fleur." cf also infra p. 328 (14. "A Granville, en 1836": "Les petites ailes blanches / Sur les eaux et les sillons / S'abattent en avalanches; / Il neige des papillons!"); p. 642 (Les Chansons des rues et des bois, III. 7 "Meudon": / "Quand un papillon déniaise / une violette, et s'en va")

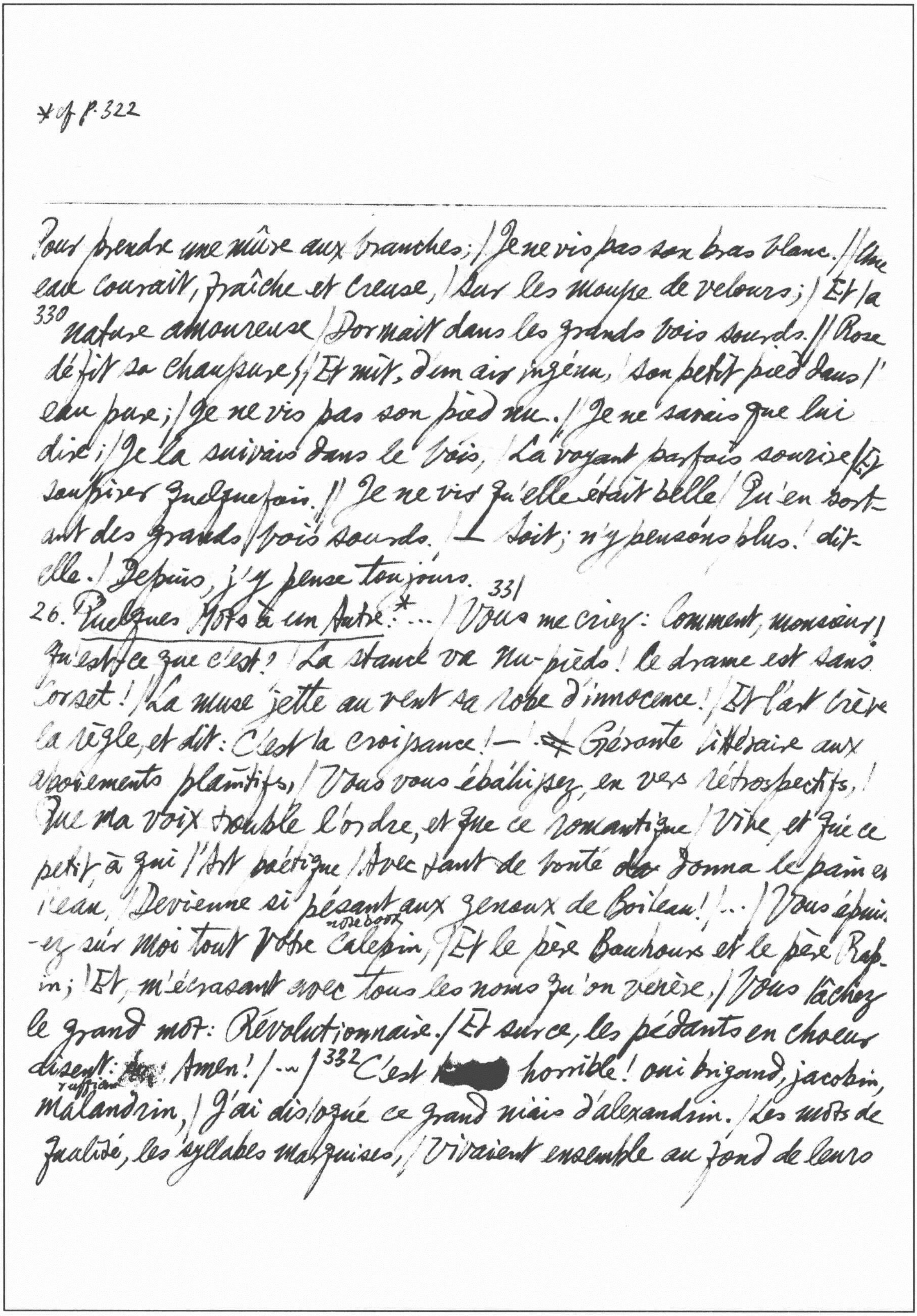
charmants petits amoureux qu'ont les fleurs! / Ce n'est dans les jasmins, ce n'est dans les pervenches (periwinkle) / Qu'un éblouissement~~s~~ de folles ailes blanches / Qui vont, viennent, s'en vont, reviennent, se ferment, / Se rouvrant, dans un vaste et doux frémissement~~s~~. / O printemps! quand on songe à toutes les missives / Qui des amants rêveurs vont aux belles pensives, / A ces cœurs confiés ~~au~~ au papier, à ce tas / De lettres que le feutre écrit au taffetas, / Aux messages d'amour, d'ivresse et de délire / Qu'on reçoit en avril et qu'en mai l'on déchire, / On croit voir s'envoler, au gré du vent joyeux, / Dans les prés, dans les bois, sur les eaux, dans les cieux, / Et rôder en tous lieux, cherchant partout une âme, / Et courir à la fleur en sortant de la femme, / Les petits morceaux blancs, chassés en tourbillons, / De tous les billets doux, devenus papillons.*

13. A Propos d'Horace:[326] Marchands de grec! marchands de latin! cuistres! dogues! / Philistins! magisters! je vous hais, pédagogues! / Car, dans votre aplomb grave, infaillible, hébété, / Vous niez l'idéal, la grâce et la beauté! / Car vos textes, vos lois, vos règles sont fossiles! / Car, avec vos airs profonds, vous êtes imbéciles! / ... / — Dimanche en retenue et cinq cents vers d'Horace! — / Je regardais le monstre aux ongles noirs de crasse, / Et je balbutiais: Monsieur... — Pas de raisons! / Vingt fois l'ode à Plancus et l'épître aux Pisons! — / Or j'avais justement, ce jour-là, — douce idée ++! Qui me faisait rêver d'Armide et d'Haydée, — / Un rendez-vous avec la fille du portier. / Grand Dieu! perdre un tel jour! le perdre tout entier! / ... /

*cf *Decamerone*, ⓑ V. 1.
copse
^ La rosée offrait ses perles, | Le taillis ses parasols; | J'allais; j'écoutais
les merles, | Et Rose les rossignols.

O douleur! Furieux, je montais à ma chambre, | Fournaise au mois du
juin et glacière en décembre, | Et, là, je m'écriais: — Horace! ô bon
garçon! | Qui vivait dans le calme et selon la raison, | ... | Que X tu
faisais ces vers charmants, profonds, exquis, | Pour servir, dans le siècle
odieux où nous sommes, | D'instruments de torture à d'horribles bons-
hommes, | Mal peignés, mal vêtus, qui mâchent, lourds pédants, | Comme
dunce
un singe une fleur, ton nom entre leurs dents! | Grimauds hideux qui
n'ont, tant leur tête est vidée, | Jamais eu de maîtresse et jamais
327
eu d'idée! | ... | Ils en sont à l'A, B, C, D du cœur humain; | Ils
sont l'horrible Hier qui veut tuer Demain, | ... | Leur vieux viscère
assume a condescending air
mort insulte au cœur naissant. | Ils le prennent de haut avec l'
adolescent, | Et ne tolèrent pas le jour entrant dans l'âme | Sous la
forme pensée ou sous la forme femme.* | ... | J'étais alors en proie à
la mathématique. | Temps sombre! enfant ému du frisson poétique, | ... |
wooden horse
On me tordait, depuis les ailes jusqu'au bec, | Sur l'affreux chevalet
des X et des Y; | ...

19. Vieille chanson du jeune temps: 329 Je ne songeais pas à Rose; | Rose au
bois vint avec moi; | Nous parlions de quelque chose, | Mais je ne sais
plus de quoi. || J'étais froid comme les marbres; | Je marchais à
pas distraits; | Je parlais des fleurs, des arbres; | Son œil semblait
dire: Après? || ... N || Moi, seize ans, et l'air morose. | Elle vingt; ses
yeux brillaient. | Les rossignols chantaient Rose | Et les merles me
sifflaient. || Rose, droite sur ses hanches, | Leva son beau bras tremblant.



*cf p.322

Pour prendre une mûre aux branches; / Je ne vis pas son bras blanc. // Une
eau courait, fraîche et creuse, / Sur les mousse de velours; / Et la
330 nature amoureuse / Dormait dans les grands bois sourds. // Rose
défit sa chaussure;, / Et mit, d'un air ingénu, / son petit pied dans l'
eau pure; / Je ne vis pas son pied nu. / Je ne savais que lui
dire; / Je la suivais dans le bois, / La voyant parfois sourire / Et
soupirer quelquefois. // Je ne vis qu'elle était belle / Qu'en sort-
ant des grands / bois sourds. ⊥ Soit; n'y pensons plus! dit-
elle. / Depuis, j'y pense toujours. 331
26. Quelques Mots à un Autre*... / Vous me criez: Comment, monsieur! /
Qu'est-ce que c'est? / La stance va nu-pieds! le drame est sans
corset! / La muse jette au vent sa robe d'innocence! / Et l'art crève
la règle, et dit: C'est la croissance! — / # Géronte littéraire aux
aboiements plaintifs, / Vous vous ébahissez, en vers rétrospectifs, /
Que ma voix trouble l'ordre, et que ce romantique / Vive, et que ce
petit, à qui l'Art poétique / Avec tant de bonté ~~[illegible]~~ donna le pain et
l'eau, / Devienne si pesant aux genoux de Boileau! / .. / Vous épui-
notebook
-ez sur moi tout votre Calepin, / Et le père Bouhours et le père Rap-
in; / Et, m'écrasant avec tous les noms qu'on vénère, / Vous lâchez
le grand mot: Révolutionnaire. / Et sur ce, les pédants en choeur
disent: [illegible] Amen! / ..~ / 332 C'est [illegible] horrible! oui brigand, jacobin,
ruffian
malandrin, / J'ai disloqué ce grand niais d'alexandrin. / Les mots de
qualité, les syllabes marquises, / Vivaient ensemble au fond de leurs

grottes exquises, | Faisant la bouche en coeur et ne parlant qu'entre eux, | J'ai dit aux mots d'en-bas: $\overset{\text{one-handed person}}{\text{Manchots}}$, boiteux, goitreux, | Redreſsez-vous $\overset{\text{tower}}{\text{planez}}$, et mêlez-vous, sans règles, | Dans la caverne immense et farouche des aigles! — | ...

27. Oui, je suis le rêveur: 332 Oui, je suis le Rêveur; je suis le camarade | Des petites fleurs d'or du mur qui se dégrade, | Et l'interlocuteur des arbres et du vent. | Tout cela me connaît, voyez-vous. J'ai souvent, | En mai, quand de parfums les branches sont gonflées | Des conversations avec les $\overset{\text{gilliflower}}{\text{giroflées}}$; | ... | 333 Et, sans s'apercevoir que je suis là, les roses | Font avec les $\overset{\text{bees}}{\text{bourdons}}$ toutes sortes de choses; | ... | Le lys prude me voit approcher sans courroux | Quand il s'ouvre au baiser du jour; la violette | La plus pudique fait devant moi sa toilette; | Je suis pour ces beautés l'ami discret et sûr; | Et le frais papillon, libertin de l'azur, | Qui chiffonne gaîment une fleur demi-nue, | Si je viens à paſser dans l'ombre, continue, | Et, si la fleur se veut cacher dans le gazon, | Il lui dit: Es-tu bête! Il est de la maison.

29. Halte en marchant: ... 333 | Un orme, un hêtre, anciens du vallon, | arbres frères | Qui se donnent la main des deux rives contraires;*

Liv. II. 1. Premier Mai: 334 Tout conjugue le verbe aimer. Voici les roses. | Je ne suis pas en train de parler d'autres choses. | Premier mai! | L'amour gai, triste, brûlant, jaloux, | Fait soupirer les bois, les nids, les fleurs, les loups;** | ... | La campagne éperdue, et toujours

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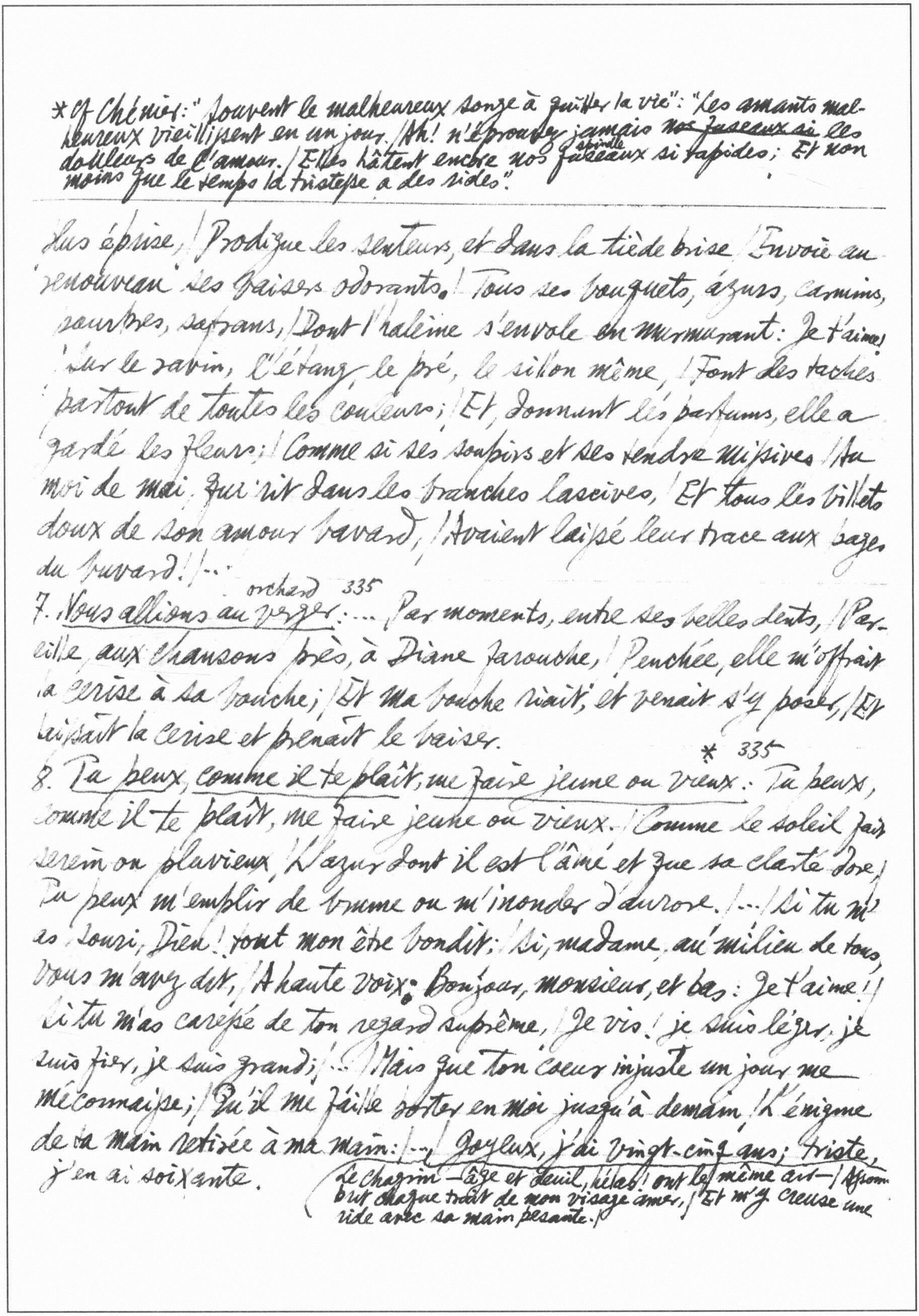
*可生書不斷柳交花

**Cf Taſso, Aminta, I. 1 (Poesie, a cura di F. Flora, pp. 619-20); Taſsoni, Secchia rapita, I. 6 [of an April morning]: "Et s'udian gli usignoli al primo albore / e gli asini cantar versi d'amore" (G. Fumagalli, Chi l'ha detto? 9a ed. p. 152)



lus éprise, / Prodigue les senteurs, et dans la tiède brise / Envoie au renouveau des baisers odorants. / Tous ses bouquets, azurs, carmins, pourpres, safrans, / Dont l'haleine s'envole en murmurant: Je t'aime! / Sur le ravin, l'étang, le pré, le sillon même, / Font des taches partout de toutes les couleurs; / Et, donnant les parfums, elle a gardé les fleurs; / Comme si ses soupirs et ses tendre missives / Au moi de mai qui rit dans les branches lascives, / Et tous les billets doux de son amour bavard, / Avaient laissé leur trace aux pages du buvard! / ...

orchard 335

7. Nous allions au verger: ... Par moments, entre ses belles dents, / Pareille aux chansons près, à Diane farouche, / Penchée, elle m'offrait la cerise à sa bouche; / Et ma bouche riait, et venait s'y poser, / Et laissait la cerise et prenait le baiser.

*335

8. Tu peux, comme il te plaît, me faire jeune ou vieux: Tu peux, comme il te plaît, me faire jeune ou vieux. / Comme le soleil fait serein ou pluvieux / L'azur dont il est l'âme et que sa clarté dore, / Tu peux m'emplir de brume ou m'inonder d'aurore. / ... / Si tu m'as souri, Dieu! tout mon être bondit; / Si, madame, au milieu de tous vous m'avez dit, / A haute voix: Bonjour, monsieur, et bas: Je t'aime! / Si tu m'as caressé de ton regard suprême, / Je vis! je suis léger, je suis fier, je suis grand; / ... / Mais que ton cœur injuste un jour me méconnaisse; / Qu'il me faille sortir en moi jusqu'à demain / L'énigme de ta main retirée à ma main: / ... / Joyeux, j'ai vingt-cinq ans; triste, j'en ai soixante.

(Le chagrin — âge et deuil, hélas! ont le même art — / Assombrit chaque trait de mon visage amer, / Et m'y creuse une ride avec sa main pesante. /

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*Cf Chénier: "Souvent le malheureux songe à quitter la vie": "Les amants malheureux vieillissent en un jour. / Ah! n'éprouvez jamais ~~nos fuseaux si~~ les douleurs de l'amour. / Elles hâtent encore nos spindle fuseaux si rapides; Et non moins que le temps la tristesse a des rides".

*Cf Etienne de la Boétie: "Car le feu qui me brûle est celui qui m'éclaire" (A.J. Steele, *Three Centuries of French Verse*, p.53).

**Cf E.R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Aufl., S.324 ff on the metaphor "Buch der Natur", where this example is overlooked.

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337 15. *Paroles dans l'ombre*: Elle disait: C'est vrai, j'ai tort de vouloir mieux; / Les heures sont ainsi très doucement passées; / Vous êtes là; mes yeux ne quittent pas vos yeux / Où je regarde aller et venir vos pensées.

338 18. *Je sais bien*: Je sais que c'est la coutume / D'adorer ces nains géants / Qui, parce qu'ils sont écume, / Se supposent océans; / ...

339 20. *Il fait froid*: ... / Fais de ton amour ton flambeau. On s'éclaire de ce qui brûle.*

347 Liv. III 8. *Je lisais. Que lisais-je?*:** Je lisais. Que lisais-je? Oh! le vieux livre austère, / Le poème éternel! — La Bible? — Non, la terre. / ... / La bête, le rocher, l'épi d'or, l'aile peinte, / Tout cet ensemble obscur, végétation sainte, / Compose en se croisant ce chiffre énorme: DIEU. / L'éternel est écrit dans ce qui dure peu; / ... / Car l'homme, quoi qu'il fasse, est aveugle et méchant. — / Et je continuai la lecture du champ.

350 14. *Le Maître d'Études*:*** Ne le tourmentez pas, il souffre. Il est celui / Sur qui, jusqu'à ce jour, pas un rayon n'a lui; / ... / Tous nous portons la vie et tous nous nous courbons; / Mais, lui, c'est le flambeau qui la nuit se consomme; / L'ombre le tient captif, et ce pâle jeune homme / Enfermé plus que vous, plus que vous enchaîné, / Votre frère, écoliers, et votre frère aîné, / Destin tronqué, matin noyé dans les ténèbres, / Ayant l'ennui sans fin devant ses yeux funèbres, / Indigent, chancelant, et cependant vainqueur, / Sans oiseaux dans son ciel, sans

***Cf Mr Mell in *David Copperfield*.

amours dans son coeur, | À l'heure du plein jour attend que l'aube naisse. | Enfance, ayez pitié de la sombre jeunesse! | ... | Songez qu'il saigne, hélas! sous ses pauvres habits. | L'herbe que mord la dent cruelle des brebis, | C'est lui; vous riez, vous, et vous lui rongez l'âme. | Songez qu'il agonise ~~saigne, hélas~~ amer, sans air, sans flamme; | Que sa colère dit: Plaignez-moi; que ses pleurs | Ne peuvent pas couler devant vos yeux railleurs! | ... | Hélas! il est le deuil dont vous êtes la fête; | Hélas! il est le cri dont vous êtes le chant. | Et, qui sait? sans rien dire, austère et se cachant De sa bonne action comme d'une mauvaise, | Ce pauvre être qui rêve accoudé sur sa chaise, | Mal nourri, mal vêtu, qu'un mendiant plaindrait, | Peut-être a des parents qu'il soutient en secret, | ... | Vous sortirez de l'ombre, il restera. Pour lui, | Demain sera muet et sourd comme aujourd'hui; | Demain, même en juillet, sera toujours décembre, | Toujours l'étroit préau, toujours la pauvre chambre, | Toujours le ciel glacé, gris, blafard, pluvieux; | Et, quand vous serez grands, enfants, il sera vieux. | Toujours il sera là, seul sous la sombre porte*, | Gardant les (| Et si quelque heureux vent ne souffle et ne l'emporte) beaux enfants sous ce mur redouté, | Ayant tout de leur peine et rien de leur gaieté. | ...

17. Chose vue un jour de Printemps[351]: ... | Le choléra lui prend son mari; la voilà | Veuve avec la misère et quatre enfants qu'elle a. |

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*cf Heine, Die Harzreise: "In solcher einer Universitätsstadt ist ein beständiges Kommen und Abgehen, alle drei Jahre findet man dort eine neue Studentengeneration. Das ist ein ewiger Menschenstrom, wo eine Semesterwelle die andere fortdrängt, und nur die alten Professoren bleiben stehen in dieser allgemeinen Bewegung, unerschütterlich fest, gleich den Pyramiden Ägyptens — nur daß in diesen Universitätspyramiden keine Weisheit verborgen ist"; Ideen, Kap. 9: "Die drei größten Widersacher des Kaisers hat schon ein schreckliches Schicksal getroffen: Londonerry hat sich die Kehle abgeschnitten, Ludwig XVIII ist auf seinem Throne verfault, und Professor Saalfeld ist noch immer Professor in Göttingen".

* cf Rilke's "Der Panther" (*German Life & Letters*, Jan. 1959, p. 83) (*Werke: Auswahl in 2 Bänden*, Insel Verlag, I, p. 167).

Alors, elle se met au labeur comme un homme. / Elle est active, propre, attentive, économe; / ... / ... elle est honnête enfin. / Un jour on va chez elle, elle est morte de faim. / ... / Tout vivait; les marchands comptaient de grosses sommes; / On entendait rouler les chars, rire les hommes; / ... / La faim, goule effarée aux hurlements plaintifs, / Maigre et féroce, était entrée à pas furtifs, / Sans bruit, et l'avait prise à la gorge, et tuée. / La faim, c'est le regard de la prostituée, / C'est le bâton ferré du bandit, c'est la main / Du pâle enfant volant un pain sur le chemin. / ... / O Dieu! la sève abonde, et, dans ses flancs troublés, / La terre est pleine d'herbe et de fruits et de blés; / Dès que l'arbre a fini le sillon recommence; / Et pendant que tout vit, ô Dieu, dans ta clémence, / Que la mouche connaît la feuille du sureau (elder-tree), / Pendant que l'étang donne à boire au passereau, / Pendant que le tombeau nourrit les vautours chauves, / Pendant que la nature, en ses profondeurs fauves, / Fait manger le chacal, l'once (panther) et le basilic, / L'homme expire! — Oh! la faim, c'est le crime public. / ...

19. **Baraques de la Foire:**351 Lion! j'étais pensif, ô bête prisonnière, / Devant la majesté de ta ~~ta~~ grave crinière; / Du plafond de ta cage elle ~~fait~~ faisait un dais. / Nous songions tous les deux, et tu me regardais. / ... / 352 Et porte en son oeil calme, où l'infini commence, / Le regard éternel de la nature immense.*

20. **Insomnie:**352 Quand une lueur pâle à l'orient se lève, / Quand la porte du jour, vague ~~et~~ pareille au rêve, / Commence à s'entr'ouvrir

Leonardo da Vinci, *Notebooks*, tr. E. MacCurdy, II, 465: "The paper on seeing itself all spotted by the murky blackness of the ink grieves over it; & this ink shows it that by the words which it composes on it it becomes the cause of its preservation."

et blanchit l'horizon, / Comme l'espoir blanchit le seuil d'une prison, / Se réveiller, c'est bien, et travailler, c'est juste. / ... / Mais, au milieu des nuits, s'éveiller! Quel mystère! / Songer, sinistre et seul, quand tout dort sur la terre! / ... / Voyons, ménage un peu ton pauvre compagnon. / Je suis las, je suis mort, laisse-moi dormir! — Non! / Est-ce que je dors, moi! dit l'Idée implacable. / Penseur, subis ta loi; forçat, tire ton câble. / ... / Que m'importe le corps! Qu'il marche, souffre et meure! / Horrible esclave, allons, travaille! c'est mon heure. / ... / Le drame commencé dont l'ébauche frissonne, / Ruy Blas, Marion, Job, Sylva, son Cor qui sonne, / Ou le roman pleurant avec des yeux humains, / Ou l'ode qui s'enfonce en deux profonds chemins, / Dans l'azur près d'Horace et dans l'ombre avec Dante; / Il faut dans ces labeurs rentrer la tête ardente; / ...**

22. La Clarté du dehors: ...^{353} La nue étale au ciel ses pourpres et ses cuivres; / Les arbres, tout gonflés de printemps, semblent ivres; / Les branches, dans leurs doux ébats gambades, / Se jettent les oiseaux du bout de leurs raquettes; / Le humble bo bourdon galonné fait aux roses coquettes / Des propositions tout bas.

l'araignée et l'ortie.

27. J'aime l'araignée: ...^{355} Parce qu'elles sont prises dans leurs oeuvres

Liv. IV. 11. On vit, on Parle: ^{367} ... / On déjeune en lisant son journal; tout le jour / On mêle à sa pensée espoir, travail, amour; / ... / Devant le but qu'on veut et le sort qui vous prend, / On se sent faible et fort, on est petit et grand; / On est flot dans la foule, âme dans la tempête; / Tout vient et passe; on est en deuil, on est en fête; / On arrive, on recule, on lutte avec effort. — / Puis, le vaste et profond silence de la mort!

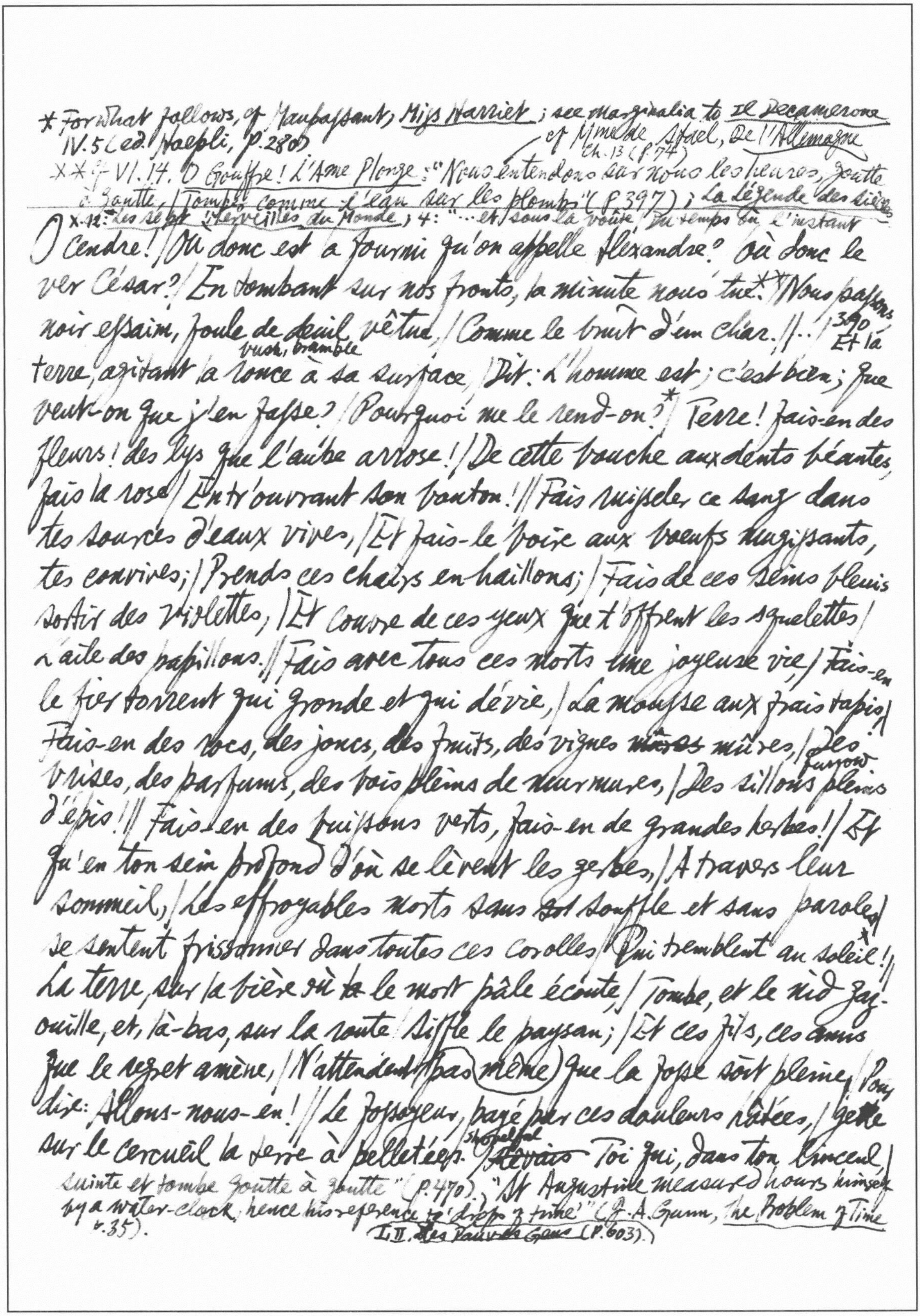
← Pour prendre un exemple trivial, le couteau hésitera avant d'entamer la motte de beurre où le moule a mis l'image d'une chèvre, d'une fleur. →

** cf Pope, the Dunciad, I, 93-4: "Pensive poets painful vigils Keep, / Sleepless Themselves to give Their readers sleep."

*cf P. 63. Gissing, Henry Ryecroft: "How I dreaded the white page I had to foul with ink!"
**cf Mallarmé: "Brise marine": "Ô nuits! ni la clarté déserte de ma lampe / sur le vide papier que la blancheur défend". see also infra "Les Chansons des Rues et des Bois", VI. 3 "Grace!": "Elle [Doña Rosita Rosa] est ignorante et libre, / Et sa candeur la défend" (p. 66)

Liv. V. 4. La Source tombait du rocher: 375 La source tombait du rocher /
Goutte à goutte à la mer affreuse. / L'Océan, fatal au nocher boatman, / Lui dit: —
Que me veux-tu, pleureuse? / Je suis la tempête et l'effroi; / Je finis où
le ciel commence. / Est-ce que j'ai besoin de toi, / Petite, moi qui suis l'
immense? — / La source dit au gouffre amer: / — Je te donne, sans bruit
ni gloire, / Ce qui te manque, ô vaste mer! / Une goutte d'eau qu'on
peut boire. Noticed by Gide, Pages de Journal, 1940, Janv. 13 (p. 16): "Coïncidence, sans doute".
7. Pour l'Erreur, Éclairer, C'est Apostasier: 376 Pour l'erreur, éclairer, c'est
apostasier. / Aujourd'hui ne naît pas impunément d'hier. / L'aube sort
de la nuit qui la déclare ingrate. / Anitus criait: Mort à l'apostat Socrate! / ... / Et qu'on se ~~répandit~~ répandît, et qu'on se prodiguât, /
Pour être au fond du gouffre appelé renégat!
23. Pasteurs et Troupeaux: 381 ... / Une petite mare est là, ridant sa
face, / Prenant des airs de flot pour la fourmi qui passe,* / ...
26. Les Malheureux: 382 ... / Vivait, seul jour et nuit, sans clôture enclosure, sans
chien, / Sans clef; la pauvreté garde ceux qui n'ont rien. / ... / Et je n'ai
pas de lit, fils, mais j'ai le sommeil. / ...
Liv. VI. 1. Le Pont: 385 ... / Un fantôme blanc se dressa devant moi, / ... /
C'était un front de vierge avec des mains d'enfant; / Il ressemblait
au lys Lis que sa blancheur défend;** / ...
6. Pleurs dans la nuit: 387 Je suis l'être incliné qui jette ce qu'il
pense; / Qui demande à la nuit le secret du silence; / Dont la
brume emplit l'œil; / ... / 388 Nous voulons durer, vivre, être éternels.

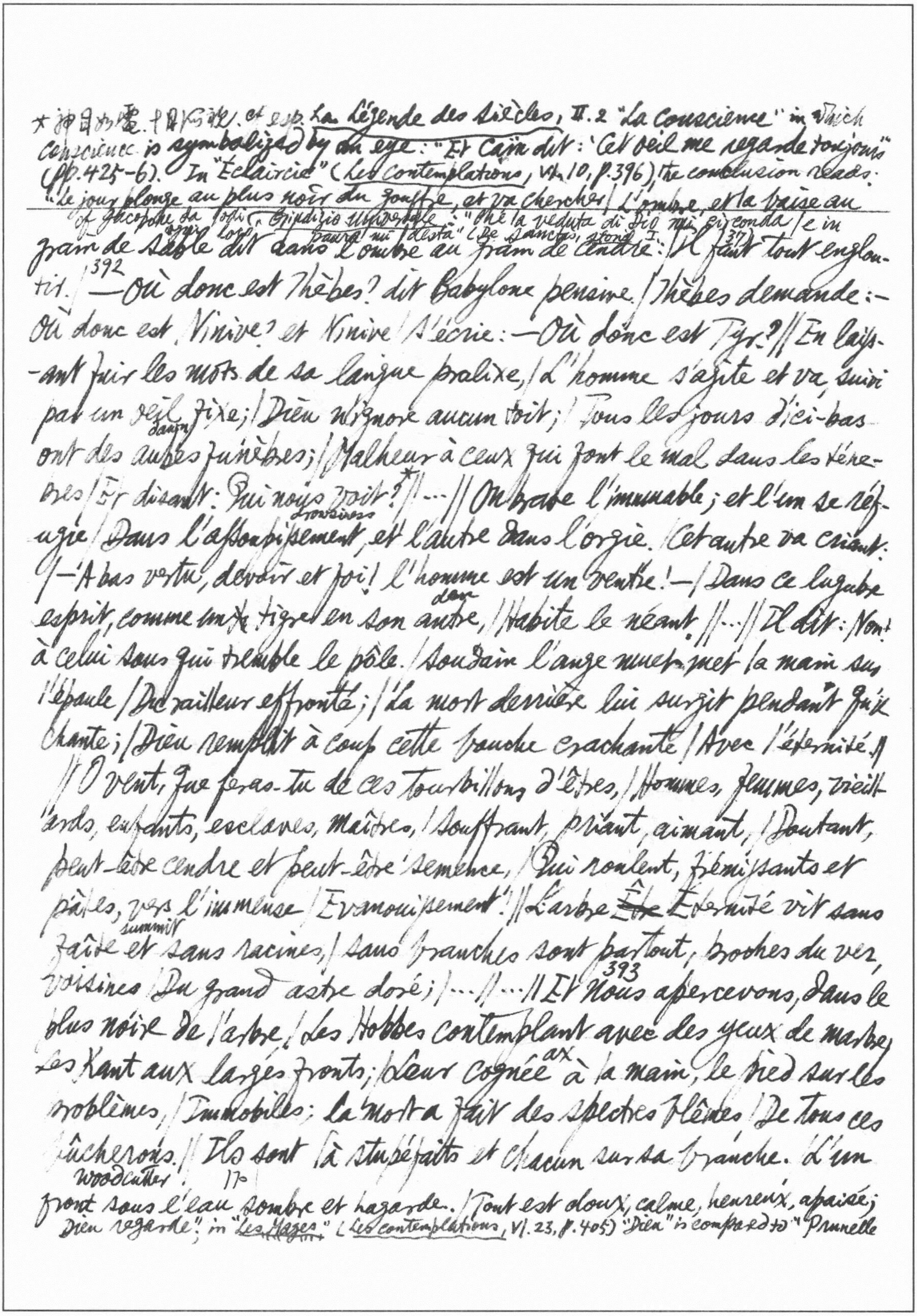
Étienne Souriau, L'Avenir de l'Esthétique, p. 98: "L'art apparaît, dans la société, comme
← une fonction d'épargne. L'ornementation de l'objet le plus simple, le plus courant, est souvent
expressément destinée à le présenter d'un us inconsidéré, d'un abus."



* For what follows, cf Maupassant, *Miss Harriet*; see marginalia to *Il Decamerone*
IV.5 (ed. Hoepli, p. 280) cf Mme de Staël, *De l'Allemagne*
Ch. 13 (p. 74)
** cf VI. 14. *O Gouffre! L'Âme plonge*: "Nous entendons sur nous les heures, goutte
à goutte, / Tomber comme l'eau sur les plombs" (p. 397); *La Légende des siècles*
X.12: *Les sept Merveilles du Monde*, 4: "... et sous la voûte Du temps où l'instant —
O cendre! / Où donc est la fourmi qu'on appelle Alexandre? Où donc le
ver César? / En tombant sur nos fronts, la minute nous tue.** Nous passons
noir essaim, foule de deuil vêtue, / Comme le bruit d'un char. // ... 390 Et la
bush, bramble
terre, agitant la ronce à sa surface / Dit: L'homme est; c'est bien; que
veut-on que j'en fasse? / Pourquoi me le rend-on?* Terre! fais-en des
fleurs! des lys que l'aube arrose! / De cette bouche aux dents béantes,
fais la rose / Entr'ouvrant son bouton! // Fais ruisseler ce sang dans
tes sources d'eaux vives, / Et fais-le boire aux bœufs mugissants,
tes convives; / Prends ces chairs en haillons; / Fais de ces seins pleins
sortir des violettes, / Et couvre de ces yeux que t'offrent les squelettes /
L'aile des papillons. // Fais avec tous ces morts une joyeuse vie / Fais-en
le fier torrent qui gronde et qui dévie, / La mousse aux frais tapis! /
Fais-en des rocs, des joncs, des fruits, des vignes ~~mûres~~ mûres, / Des
furrow
brises, des parfums, des bois pleins de murmures, / Des sillons pleins
d'épis! // Fais-en des buissons verts, fais-en de grandes herbes! / Et
qu'en ton sein profond d'où se lèvent les gerbes, / A travers leur
sommeil, / Les effroyables morts sans ~~est~~ souffle et sans paroles /
Se sentent frissonner dans toutes ces corolles / Qui tremblent au soleil!*
La terre, sur la bière où ~~ta~~ le mort pâle écoute, / Tombe, et le nid gaz-
ouille, et, là-bas, sur la route / Siffle le paysan; / Et ces fils, ces amis
que le regret amène, / N'attendent pas même que la fosse soit pleine / Pour
dire: Allons-nous-en! // Le fossoyeur, payé par ces douleurs hâtées, / Jette
shovelful
sur le cercueil la terre à pelletées. ~~Rêvais~~ Toi qui, dans ton linceul, /
suinte et tombe goutte à goutte" (p. 470). "St Augustine measured hours himself
by a water-clock, hence his reference to 'drops of time'" (cf. A. Gunn, *The Problem of Time*
p. 35).
LII. *Les Pauvres Gens* (p. 603)).

Rêvais le deuil sans fin, cette blanche colombe, / Avec cet homme allant et venant sur sa tombe, / O mort, te voilà seul! ||* ... || 391 Le mort est seul. Il sent la nuit qui le dévore. / Quand naît le doux matin, tout l'azur de l'aurore, / Tous ces rayons si beaux, / Tout l'amour des oiseaux et leurs chansons sans nombre, / Vont aux berceaux dorés; et, la nuit, toute l'ombre / Aboutit aux tombeaux. // Il entend des soupirs dans les fosses voisines; / Il sent la chevelure affreuse des racines / Entrer dans son cercueil; / Il est l'être vaincu dont s'empare la chose; / Il sent un doigt obscur, sous sa paupière close, / Lui retirer son oeil. // Il a froid; car le soir qui mêle à son haleine / Les ténèbres, l'horreur, le spectre et la phalène (moth), / Glace ces durs grabats (truckle bed); / Le cadavre, lié des bandelettes blanches, / Grelotte, et dans sa bière entend les quatre planches / Qui lui parlent tout bas. // L'une dit: — Je fermais ton coffre-fort. — Et l'autre / Dit: — J'ai servi de porte au toit qui fut le nôtre. — / L'autre dit: — Aux beaux jours, la table où rit l'ivresse et que le vin encombre, / C'était moi. — L'autre dit: — J'étais le chevet sombre / Du lit de tes amours. // ... // O promesses! espoirs! cherchez-les dans l'espace. / La bouche qui promet est un oiseau qui passe. / Fou qui s'y confierait! / Les promesses s'en vont où va le vent des plaines, / Où vont les flots, où vont les obscures haleines / Du soir dans la forêt! // ... // Brillez pour disparaître et montez pour descendre.

*Cf. "À un voyageur" (*Les Feuilles d'Automne*, no. 6, *supra* p. 131): "Combien vivent joyeux / Qui devaient, soeurs ou frères, / Faire un pleur éternel de quelques ombres chères! / Pouvoir des ans vainqueurs! / Les morts durent bien peu. Laissons-les sous la pierre! / Hélas! dans le cercueil ils tombent en poussière / Moins vite qu'en nos coeurs! // Voyageur! voyageur! Quelle est notre folie! / Qui sait combien de / de morts à chaque heure on oublie? / Des plus chers, des plus beaux? / Qui peut savoir combien toute douleur s'émousse, / Et combien sur la terre un jour d'herbe qui pousse / Efface de tombeaux!" Cf. 陶潛挽歌三.向來相送人各自還其家.親戚或餘悲他人亦已歌;白樂天寒食野望吟.冥冥重泉哭不聞蕭蕭暮雨人歸去;于鵠挽歌.車馬卻歸城孤墳月明裏;高翥清明日對酒.日落狐狸眠冢上夜歸兒女笑燈前. Hamlet's bitter words: "O heavens! die two months ago, & not forgotten yet?" (III.ii)



* 神目如電. 十目所視. cf esp. La Légende des siècles, II. 2 "La Conscience" in which
conscience is symbolized by an eye: "Et Caïn dit: 'Cet oeil me regarde toujours'"
(pp. 425-6). In "Éclaircie" (Les Contemplations, VI. 10, p. 396), the conclusion reads:
"Le jour plonge au plus noir du gouffre, et va chercher / L'ombre, et la braise au
of Jacopone da Todi, "Giudizio universale": "Che la veduta di Dio mi circonda / e in
ogni loco paura mi desta" (De Sanctis, Storia I, 37)
grain de sable dit dans l'ombre au grain de cendre: / Il faut tout englou-
392
tit. / —Où donc est Thèbes? dit Babylone pensive. / Thèbes demande: —
Où donc est Ninive? et Ninive / S'écrie: —Où donc est Tyr? // En lais-
-sant fuir les mots de sa langue prolixe, / L'homme s'agite et va, suivi
par un oeil fixe; / Dieu n'ignore aucun toit; / Tous les jours d'ici-bas
dawn
ont des aubes funèbres; / Malheur à ceux qui font le mal dans les ténè-
bres / Et disant: Qui nous voit?* // ... // On brave l'immuable; et l'un se ré-
drowsiness
fugie / Dans l'assoupissement, et l'autre dans l'orgie. / Cet autre va criant:
/ —À bas vertu, devoir et foi! l'homme est un ventre!— / Dans ce lugubre
den
esprit, comme un tigre en son antre, / Habite le néant. // ... // Il dit: Non!
à celui sous qui tremble le pôle. / Soudain l'ange muet met la main sur
l'épaule / Du railleur effronté; / La mort derrière lui surgit pendant qu'il
chante; / Dieu remplit à coup cette bouche crachante / Avec l'éternité. //
// Ô vent, que feras-tu de ces tourbillons d'êtres, / Hommes, femmes, vieil-
lards, enfants, esclaves, maîtres, / Souffrant, priant, aimant, / Doutant,
peut-être cendre et peut-être semence, / Qui roulent, frémissants et
pâles, vers l'immense / Évanouissement? // L'arbre ~~Ête~~ Éternité vit sans
summit
faîte et sans racines, / Ses branches sont partout, proches du ver,
393
voisines / Du grand astre doré; / ... // ... // Et nous apercevons, dans le
plus noir de l'arbre, / Les Hobbes contemplant avec des yeux de marbre,
ax
Les Kant aux larges fronts; / Leur cognée à la main, le pied sur les
problèmes, / Immobiles; la mort a fait des spectres blêmes / De tous ces
bûcherons. // Ils sont là stupéfaits et chacun sur sa branche. L'un
woodcutter 17°
front sous l'eau sombre et hagarde. / Tout est doux, calme, heureux, apaisé;
Dieu regarde"; in "Les Mages" (Les Contemplations, VI. 23, p. 405) "Dieu" is compared to "Prunelle

*cf W. Muschg, Tragische Literaturgeschichte, 3te Aufl., 1957, S. 86-7 where this poem is compared to Schiller's "Künstler"
→ 大學十手所指十目所視之嚴乎 [illegible] 天眼眼眼之眼 [illegible] 此篇 [illegible] 慧眼鬼眼 [illegible] 天眼 [illegible] 信也 [illegible] (see ~~[illegible]~~ [illegible] for Emily Dickinson)

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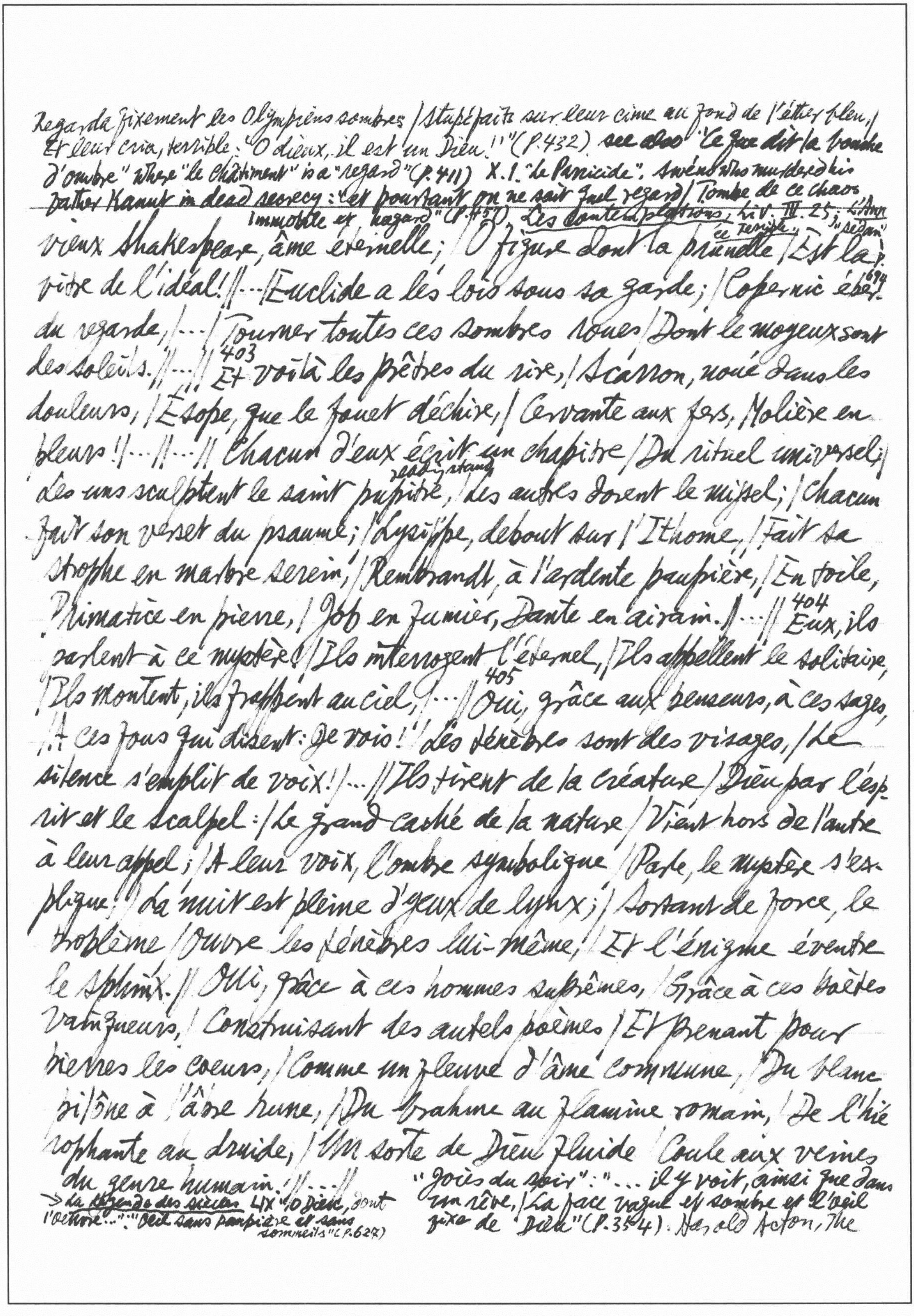
se redresse, et l'autre, épouvanté, se penche. L'un voulut, l'autre osa. Tous sont arrivés en voyant le mystère. Zénon rêve tourné ~~sur~~ vers Pyrrhon, et Voltaire Regarde Spinosa. ... Ne doutons pas. Croyons. Emplissons l'étendue De notre confiance, humble, ailée, éperdue. Soyons l'immense Oui. Que notre cécité ne soit pas un obstacle; A la création donnons ce grand spectacle D'un aveugle ébloui. ...

10. Éclaircie[396]: L'océan resplendit sous sa vaste nuée. L'onde, de son combat sans fin exténuée, S'assoupit, laissant l'écueil se reposer, Fait de toute la rive un immense baiser. ...

24. Les Mages:*[402] Pourquoi donc faites-vous des prêtres Quand vous en avez parmi vous? Les esprits conducteurs des êtres Portent un signe sombre et doux. ... Ces hommes, ce sont les poètes; Ceux dont l'aile monte et descend; Toutes les bouches inquiètes Qu'ouvre le verbe frémissant; ... Tous ceux en qui Dieu se concentre; Tous les yeux où la lumière entre, Tous les fronts d'où le rayon sort. ... Ce sont les sévères artistes Que l'aube attire à ses blancheurs, Les savants, les inventeurs tristes, Les puiseurs d'ombre & les chercheurs, Qui ramassent dans les ténèbres Les faits, les chiffres, les algèbres, ... Ce sont les têtes fécondées Vers qui monte et croît pas à pas L'océan confus des idées, Flux que la foule ne voit pas. ... Le poète s'adosse à l'arche, David chante et voit Dieu de près; Hésiode médite et marche, Grand prêtre fauve des forêts; Moïse, immense créature, Étend ses mains sur la nature; ... ... Milton, songeur de Whitehall Toi, énorme d'insomnie". La Légende des Siècles, IV. 6 "La Découverte du Titan": "O stupeur! il finit par distinguer, au fond, De ce gouffre où le jour avec la nuit se fond, A travers l'épaisseur d'une brume éternelle, Dans on ne sait quelle énorme ombre, une prunelle! ... Alors le titan ... ...
Pathos



Regarda fixement les Olympiens sombres / Stupéfaits sur leur cime au fond de l'éther bleu, / Et leur cria, terrible: "O dieux, il est un Dieu!" (P.432) ~~see also~~ "Ce que dit la bouche d'ombre" where "le châtiment" is a "regard" (P.411) X.1. "Le Parricide": Swéno who murdered his father Kanut in dead secrecy: "Et pourtant on ne sait quel regard / Tombe de ce chaos immobile et hagard" (P.451). Les Contemplations, Liv. III. 25, L'Âme ce terrible "regard"

vieux Shakespeare, âme éternelle; / O figure dont la prunelle / Est la vitre de l'idéal! // ... / Euclide a les lois sous sa garde; / Copernic ébloui regarde, / ... / Tourner toutes ces sombres roues / Dont les moyeux sont des soleils. // ... // 403 Et voilà les prêtres du rire, / Scarron, noué dans les douleurs, / Ésope, que le fouet déchire, / Cervante aux fers, Molière en pleurs! / ... // ... // Chacun d'eux écrit un chapitre / Du rituel universel; / Les uns sculptent le saint pupitre [reading stand], / Les autres dorent le missel; / Chacun fait son verset du psaume; / Lysippe, debout sur l'Ithome, / Fait sa strophe en marbre serein, / Rembrandt, à l'ardente paupière, / En toile, Primatice en pierre, / Job en fumier, Dante en airain. / ... // 404 Eux, ils parlent à ce mystère! / Ils interrogent l'éternel, / Ils appellent le solitaire, / Ils montent, ils frappent au ciel, / ... // 405 Oui, grâce aux penseurs, à ces sages, / A ces fous qui disent: Je vois! / Les ténèbres sont des visages, / Le silence s'emplit de voix! / ... // Ils tirent de la créature / Dieu par l'esprit et le scalpel: / Le grand caché de la nature / Vient hors de l'antre à leur appel; / A leur voix, l'ombre symbolique / Parle, le mystère s'explique, / La nuit est pleine d'yeux de lynx; / Sortant de force, le problème / Ouvre les ténèbres lui-même, / Et l'énigme éventre le sphinx. // Oui, grâce à ces hommes suprêmes, / Grâce à ces poëtes vainqueurs, / Construisant des autels poëmes / Et prenant pour pierres les coeurs, / Comme un fleuve d'âme commune, / Du blanc pylône à l'âpre rune, / Du brahme au flamine romain, / De l'hiérophante au druide, / Une sorte de Dieu fluide / Coule aux veines du genre humain. // ... //

→ La Légende des siècles LIX "O Dieu, dont l'oeuvre...": "Oeil sans paupière et sans sommeils" (P.627)

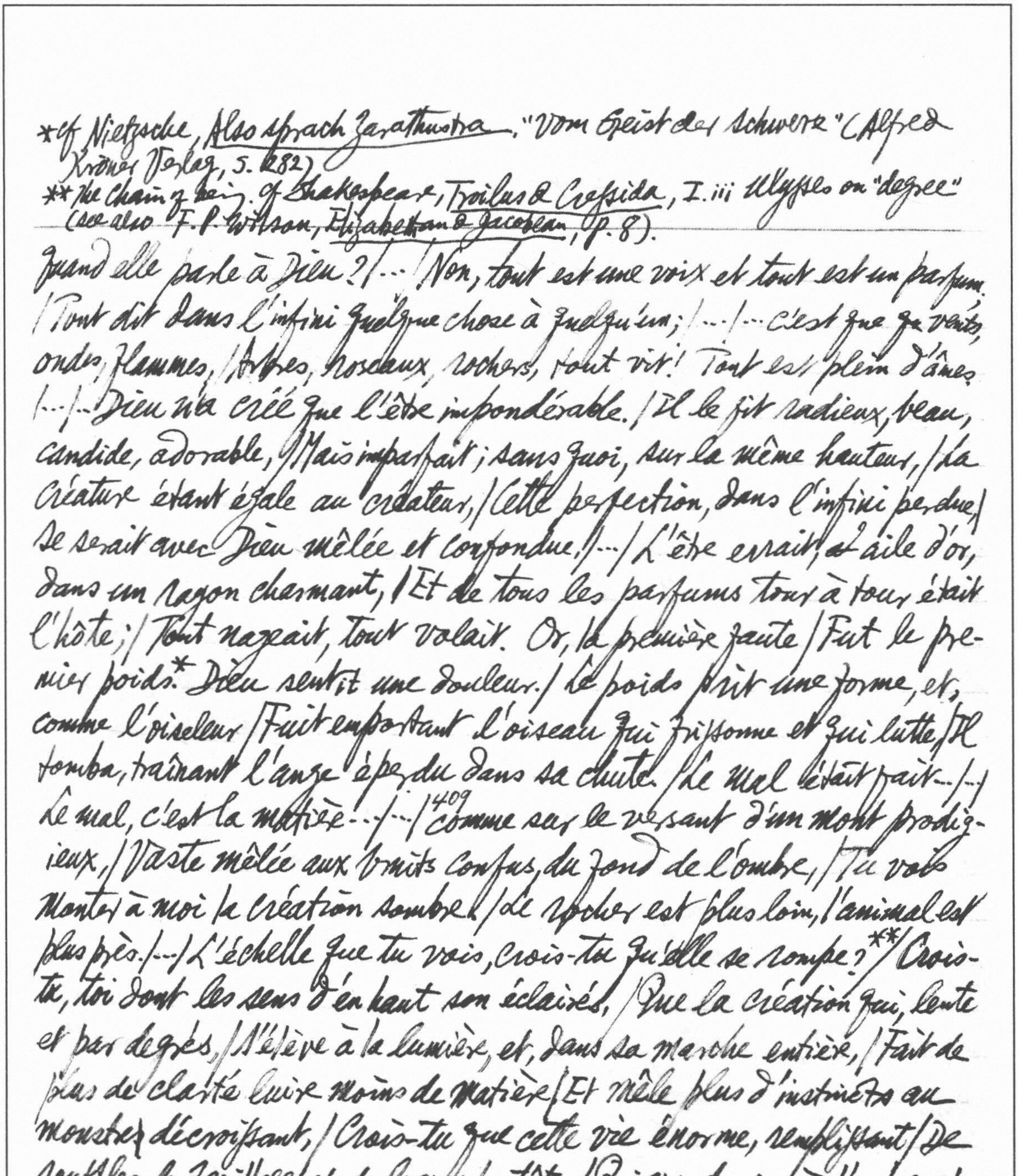
"Joies du soir": "... il y voit, ainsi que dans un rêve, / La face vague et sombre et l'oeil fixe de Dieu" (P.354). Harold Acton, The

* seems to contain en germe Gérard de Nerval's "Vers dorés" (Penguin Book of French Verse, III, p. 107).

L'unité reste, l'aspect change; / Pour becqueter le fruit vermeil, / Les oiseaux volent à l'orange / Et les comètes au soleil; / Tout est l'atome et tout est l'astre; / La paille torte, humble pilastre, / L'épi d'où naissent les cités; / La fauvette (warbler) à la tête blonde / Dans la goutte d'eau voit un monde — / Immensités! immensités! // Seul, la nuit, sur sa plate-forme, / Herschel poursuit l'être central / A travers la lentille énorme, / Cristallin de l'oeil sidéral; / Il voit en haut Dieu dans les mondes, / Tandis que, des hydres profondes / Scrutant les monstrueux combats, / Le microscope formidable, / Plein de l'horreur de l'insondable, / Regarde l'infini d'en bas! // ... // 406 Ainsi s'accomplit la genèse / Du grand rien d'où naît le grand tout. / Dieu pensif dit: Je suis bien aise / Que ce qui gisait soit debout! / ... //

26. Ce que dit la bouche d'ombre * 408 .... Car les choses et l'être ont un grand dialogue. / ... / Crois-tu que l'eau du fleuve et les arbres des bois, / S'ils n'avaient rien à dire, élèveraient la voix? / Prends-tu le vent des mers pour un joueur de flûte? / Crois-tu que l'océan qui se gonfle et qui lutte / Serait content d'ouvrir sa gueule jour et nuit / Pour souffler dans le vide une vapeur de bruit, / Et qu'il voudrait rugir, sous l'ouragan qui vole, / Si son rugissement n'était une parole? / Crois-tu que le tombeau, d'herbe et de nuit vêtu, / Ne soit rien qu'un silence? et te figures-tu / Que la création profonde, qui compose / Sa rumeur des frissons du lys et de la rose, / De la foudre, des flots, des souffles du ciel bleu, / Ne sait ce qu'elle dit

Last Medici, p. 185: "Strange, remarked somebody, that no religion has ever presented God under the aspect of an enormous ear: one that does not answer, but possibly one that hears!"



Quand elle parle à Dieu ?/ … / Non, tout est une voix et tout est un parfum. / Tout dit dans l'infini quelque chose à quelqu'un; / … / … c'est que vents, ondes, flammes, / Arbres, roseaux, rochers, tout vit ! Tout est plein d'âmes / … / … Dieu n'a créé que l'être impondérable. / Il le fit radieux, beau, candide, adorable, / Mais imparfait; sans quoi, sur la même hauteur, / La créature étant égale au créateur, / Cette perfection, dans l'infini perdue, / Se serait avec Dieu mêlée et confondue. / … / L'être errait, aile d'or, dans un rayon charmant, / Et de tous les parfums tour à tour était l'hôte; / Tout nageait, tout volait. Or, la première faute / Fut le premier poids.* Dieu sentit une douleur. / Le poids prit une forme, et, comme l'oiseleur / Fuit emportant l'oiseau qui frissonne et qui lutte, / Il tomba, traînant l'ange éperdu dans sa chute. / Le mal était fait… / … / Le mal, c'est la matière… / … / [409] comme sur le versant d'un mont prodigieux, / Vaste mêlée aux bruits confus, du fond de l'ombre, / Tu vois monter à moi la création sombre. / Le rocher est plus loin, l'animal est plus près. / … / L'échelle que tu vois, crois-tu qu'elle se rompe ?** / Crois-tu, toi dont les sens d'en haut son éclairés, / Que la création qui, lente et par degrés, / S'élève à la lumière, et, dans sa marche entière, / Fait de plus de clarté luire moins de matière / Et mêle plus d'instincts au monstre décroissant, / Crois-tu que cette vie énorme, remplissant / De souffles le feuillage et de lueurs la tête, / Qui va du roc à l'arbre et de l'arbre à la bête, / Et de la pierre à toi monte insensiblement, / S'arrête sur l'abîme à l'homme, steep slope escarpement ? / Non, elle continue, invincible, admirable, / Entre dans l'invisible et dans l'impondérable / …

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*cf Nietzsche, *Also sprach Zarathustra*, "Vom Geist der Schwere" (Alfred Kröner Verlag, S. 282)

** the Chain of Being. cf Shakespeare, *Troilus & Cressida*, I.iii Ulysses on "degree" (see also F. P. Wilson, *Elizabethan & Jacobean*, p. 8).

Et cette échelle vient de plus loin que la terre. / Sache qu'elle commence aux mondes du mystère, / … / se prolonge dans l'ombre en spectre indéfini. / Car, au-dessous du globe où vit l'homme banni, / Hommes, plus bas que vous, dans le nadir livide, / Dans cette plénitude horrible, qu'on croit vide, / Le mal, qui par la chair, hélas! vous asservit, / Dégorge une vapeur monstrueuse qui vit! / … / Là tout flotte et s'en va dans un naufrage obscur; / Dans ce gouffre sans bord, sans soupirail airhole, sans mur, / De tout ce qui vécut pleut sans cesse la cendre; / Et l'on voit tout au fond, quand l'œil ose y descendre, / Au delà de la vie, et du souffle et du bruit, / Un affreux soleil noir d'où rayonne la nuit!* / Donc, la matière pend à l'idéal, et tire / L'esprit vers l'animal, l'ange vers le satyre, / Le sommet vers le bas, l'amour vers l'appétit. / Avec le grand qui croule elle fait le petit. / … / Dans la vie infinie on monte et l'on s'élance, / Ou l'on tombe; et tout être est sa propre balance. / Dieu ne nous juge point. Vivant tous à la fois, / Nous pesons, et chacun descend selon son poids. / … / L'âme 41° que sa noirceur chasse du firmament / Descend dans les degrés divers du châtiment / Selon que plus ou moins d'obscurité la gagne. / L'homme en est la prison, la bête en est le bagne, / L'arbre en est le cachot cell, la pierre en est l'enfer. / … / Nous [les voyants du ciel supérieur] entendons le bruit du rayon que Dieu lance, / La voix de ce que l'homme appelle le silence, / Et vos soupirs profonds, cailloux désespérés! / … / Partout, partout, partout! dans les flots, dans les bois, / Dans l'herbe

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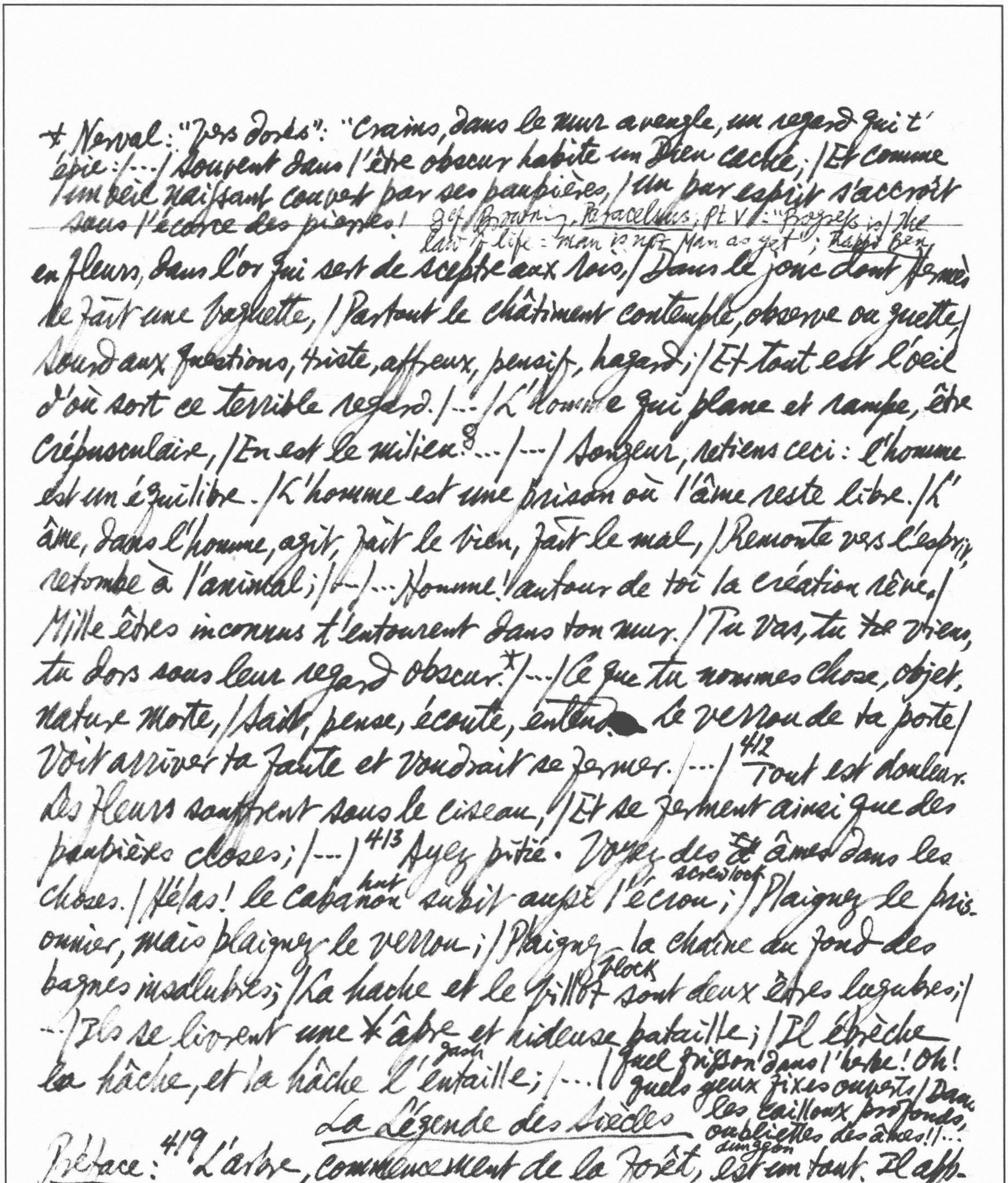
* cf. Théophile de Viau: "Le soleil est devenu noir" (A. J. Steele, *Three Centuries of French Verse*, p. 133); Gérard de Nerval: "El Desdichado": "Le soleil noir de la *Mélancolie*" (*Oeuv. comp.*, Pléiade, I, p. 33), etc.



+ Nerval: "Vers dorés": "Crains, dans le mur aveugle, un regard qui t'
épie: | ... | Souvent dans l'être obscur habite un Dieu caché; | Et comme
un œil naissant couvert par ses paupières, | Un pur esprit s'accroît
sous l'écorce des pierres! Cf Browning, *Paracelsus*, Pt V: "Progress is / The
law of life: man is not Man as yet"; *Rabbi Ben*
en fleurs, dans l'or qui sert de sceptre aux rois, | Dans le jonc dont Hermès
se fait une baguette, | Partout le châtiment contemple, observe ou guette, |
Sourd aux questions, triste, affreux, pensif, hagard; | Et tout est l'œil
d'où sort ce terrible regard. | ... | L'homme qui plane et rampe, être
crépusculaire, | En est le milieu[8] ... | ... | Songeur, retiens ceci: l'homme
est un équilibre. | L'homme est une prison où l'âme reste libre. | L'
âme, dans l'homme, agit, fait le bien, fait le mal, | Remonte vers l'esprit,
retombe à l'animal; | ... | ... Homme! autour de toi la création rêve. |
Mille êtres inconnus t'entourent dans ton mur. | Tu vas, tu ~~te~~ viens,
tu dors sous leur regard obscur.* | ... | Ce que tu nommes chose, objet,
nature morte, | Sait, pense, écoute, entend [illegible] Le verrou de ta porte |
Voit arriver ta faute et voudrait se fermer. | ... | [412] Tout est douleur.
Les fleurs souffrent sous le ciseau, | Et se ferment ainsi que des
paupières closes; | ... | [413] Ayez pitié. Voyez des âmes dans les
choses. | Hélas! le cabanon hut subit aussi l'écrou screwlock; | Plaignez le pris-
onnier, mais plaignez le verrou; | Plaignez la chaîne au fond des
bagnes insalubres; | La hache et le billot block sont deux êtres lugubres; |
... | Ils se livrent une * âpre et hideuse bataille; | Il ébrèche
la hache, et la hache l'entaille gash; | ... | Quel frisson dans l'herbe! Oh!
quels yeux fixes ouverts | Dans
les cailloux profonds,
oubliettes dungeon des âmes!! ...

La Légende des Siècles

Préface: [419] L'arbre, commencement de la forêt, est un tout. Il app-
artient à la vie isolée, par la racine, et à la vie en commun, par la
~~sève~~ sève. A lui seul, il ne prouve que l'arbre, mais il annonce
la forêt. Ce livre --- aurait, lui aussi, ce double caractère. Il

Ezra, 3 13: "Thence shall I pass, approved / A man, for aye removed / From the developed
brute; a god though in the germ". *A Death in the Desert*: "Progress, man's distinctive

existe solitairement et forme un tout; il existe solidairement et fait partie d'un ensemble.*... Exprimer l'humanité dans une espèce d'œuvre cyclique; la peindre successivement et simultanément sous tous ses aspects, histoire, fable, philosophie, religion, science, lesquels se résument en un seul et immense mouvement d'ascension vers la lumière.... Les poèmes qui composent ces deux volumes ne sont donc autre chose que des empreintes successives du profil humain, de date en date... Le genre humain, considéré comme un grand individu collectif accomplissant d'époque en époque une série d'actes sur la terre, a deux aspects: l'aspect historique et l'aspect légendaire. Le second n'est pas moins vrai que le premier; le premier n'est pas moins conjectural que le second... Hérodote fait l'histoire, Homère fait la légende... C'est l'aspect légendaire qui prévaut dans ces deux volumes et qui en colore les poèmes... La fiction parfois, la falsification jamais... C'est de l'histoire écoutée aux portes de la légende..

II. ~~La Terre~~ D'Ève à Jésus.

1. Le Sacré de la Femme: ^{425}Et, sous les verts palmiers à la haute stature, / Autour d'Ève, au-dessus de sa tête, l'œillet / Semblait songer, le bleu lotus se recueillait, / Le frais myosotis se souvenait; les roses / Cherchaient ses pieds avec leurs lèvres demi-closes; / Un souffle fraternel sortait du lys vermeil; / Comme si ce doux être eût été leur pareil, / Comme si de ces fleurs, ayant toutes une âme, / La plus belle s'était épanouie en femme...

'Man alone, / Not God's, & not the beasts': God is, they are, / Man partly is & wholly hopes to be'!

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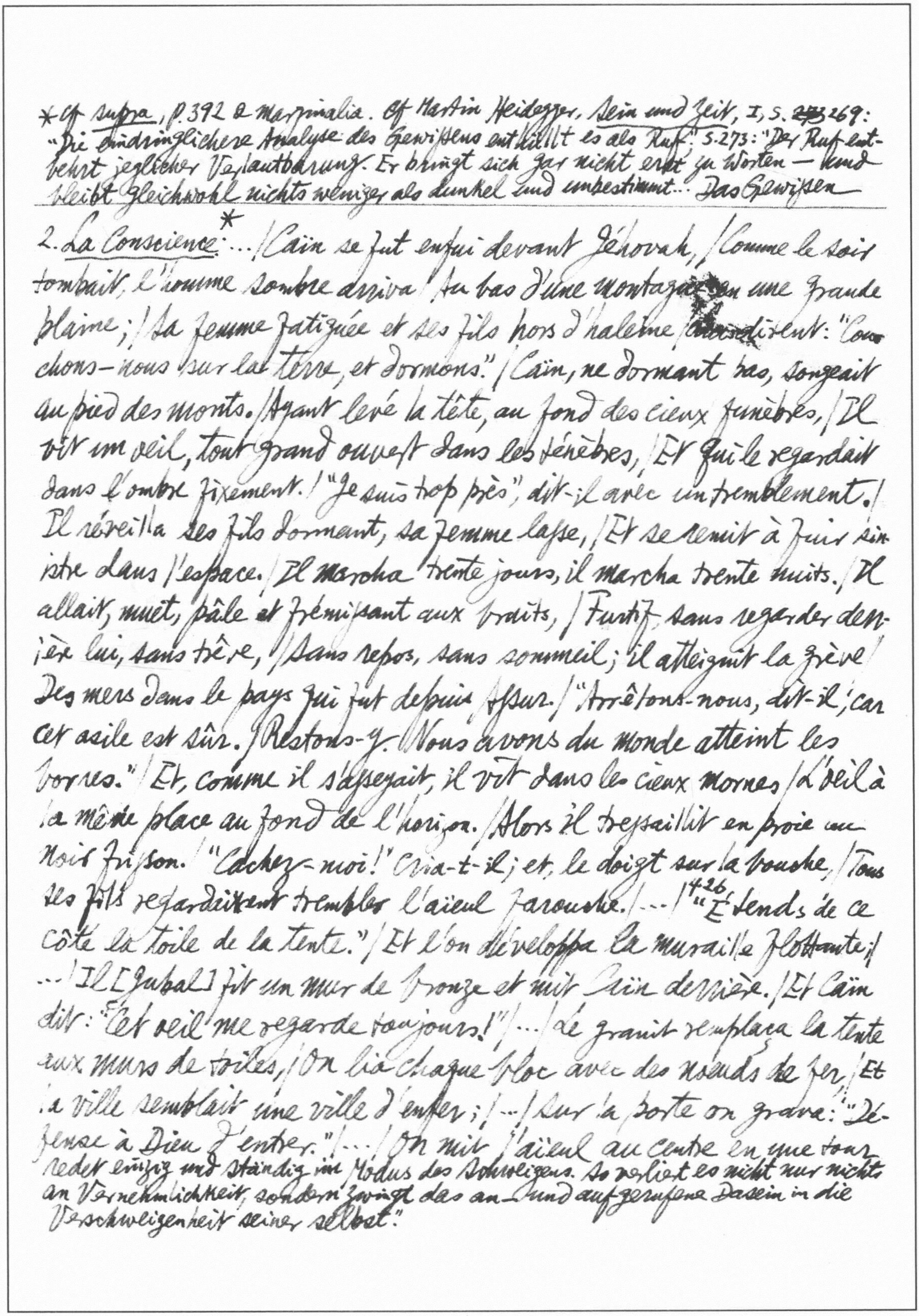
* cf. Vie et Langage, Jan. 1960, pp. 25-7 on Barrès, Jean Dutourd & especially Albert Camus (on La Peste, Jonas ou l'Artiste au travail) juggling with the concepts or rather words "solitaire" & "solidaire"!



2. La Conscience*: ... / Caïn se fut enfui devant Jéhovah, / Comme le soir tombait, l'homme sombre arriva / Au bas d'une montagne en une grande plaine; / Sa femme fatiguée et ses fils hors d'haleine / dirent: "Couchons-nous sur la terre, et dormons." / Caïn, ne dormant pas, songeait au pied des monts. / Ayant levé la tête, au fond des cieux funèbres, / Il vit un oeil, tout grand ouvert dans les ténèbres, / Et qui le regardait dans l'ombre fixement. / "Je suis trop près", dit-il avec un tremblement. / Il réveilla ses fils dormant, sa femme lasse, / Et se remit à fuir sinistre dans l'espace. / Il marcha trente jours, il marcha trente nuits. / Il allait, muet, pâle et frémissant aux bruits, / Furtif, sans regarder derrière lui, sans trêve, / Sans repos, sans sommeil; il atteignit la grève / Des mers dans le pays qui fut depuis Assur. / "Arrêtons-nous, dit-il; car cet asile est sûr. / Restons-y. Nous avons du monde atteint les bornes." / Et, comme il s'asseyait, il vit dans les cieux mornes / L'oeil à la même place au fond de l'horizon. / Alors il tressaillit en proie au noir frisson. / "Cachez-moi!" cria-t-il; et, le doigt sur la bouche, / Tous ses fils regardèrent trembler l'aïeul farouche. / ... / [426] "Étends de ce côté la toile de la tente." / Et l'on développa la muraille flottante; / ... / Il [Jubal] fit un mur de bronze et mit Caïn derrière. / Et Caïn dit: "Cet oeil me regarde toujours!" / ... / Le granit remplaça la tente aux murs de toiles, / On lia chaque bloc avec des noeuds de fer, / Et la ville semblait une ville d'enfer; / ... / Sur la porte on grava: "Défense à Dieu d'entrer." / ... / On mit l'aïeul au centre en une tour

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* Cf supra, p. 392 & Marginalia. Cf Martin Heidegger, Sein und Zeit, I, S. ~~273~~ 269: "Die eindringlichere Analyse des Gewissens enthüllt es als Ruf." S. 273: "Der Ruf entbehrt jeglicher Verlautbarung. Er bringt sich gar nicht erst zu Worten — und bleibt gleichwohl nichts weniger als dunkel und unbestimmt... Das Gewissen redet einzig und ständig im Modus des Schweigens. So verliert es nicht nur nichts an Vernehmlichkeit, sondern zwingt das an- und aufgerufene Dasein in die Verschwiegenheit seiner selbst."

de pierre; / ... / Alors il dit: "Je veux habiter sous la terre / Comme dans son sépulcre un homme solitaire; / Rien ne me verra plus, je ne verrai plus rien." / [illegible] fit donc une fosse, et Caïn dit: "C'est bien!" / Puis il descendit seul sous cette voûte sombre. / Quand il se fut assis sur sa chaise dans l'ombre / Et ~~quand~~ qu'on eut sur son front ferm[é] le souterrain, / L'œil était dans la tombe et regardait Caïn.*

6. Booz endormi:[428] Les tribus d'Israël avaient pour chef un juge; / La terre, où l'homme errait sous la tente, inquiet / Des empreintes de pieds de géants qu'il voyait, / Était mouillée encor et molle du déluge. // ... // Et ce songe était tel, que Booz vit un chêne / Qui, sorti de son ventre, allait jusqu'au ciel bleu; / Une race y montait comme une longue chaîne; / Un roi chantait en bas, en haut mourait un Dieu. // Et Booz murmurait avec la voix de l'âme: / "Comment se pourrait-il que de moi ceci vînt? / Le chiffre de mes ans a passé quatrevingt, / Et je n'ai pas de fils, et je n'ai plus de femme. // ..." // Ainsi parlait Booz dans le rêve et l'extase, / Tournant vers Dieu ses yeux par le sommeil noyés; / Le cèdre ne sent pas une rose à sa base, / Et lui ne sentait pas une femme à ses pieds. // ... // [429] Tout reposait dans Ur et dans Jérimadeth; / Les astres émaillaient le ciel profond et sombre; / Le croissant fin et clair parmi ces fleurs de l'ombre / Brillait à l'occident, et Ruth se demandait, // Immobile, ouvrant l'œil à moitié sous ses voiles, / Quel dieu, quel moissonneur de l'éternel été, / Avait, en s'en allant, négligemment jeté / Cette

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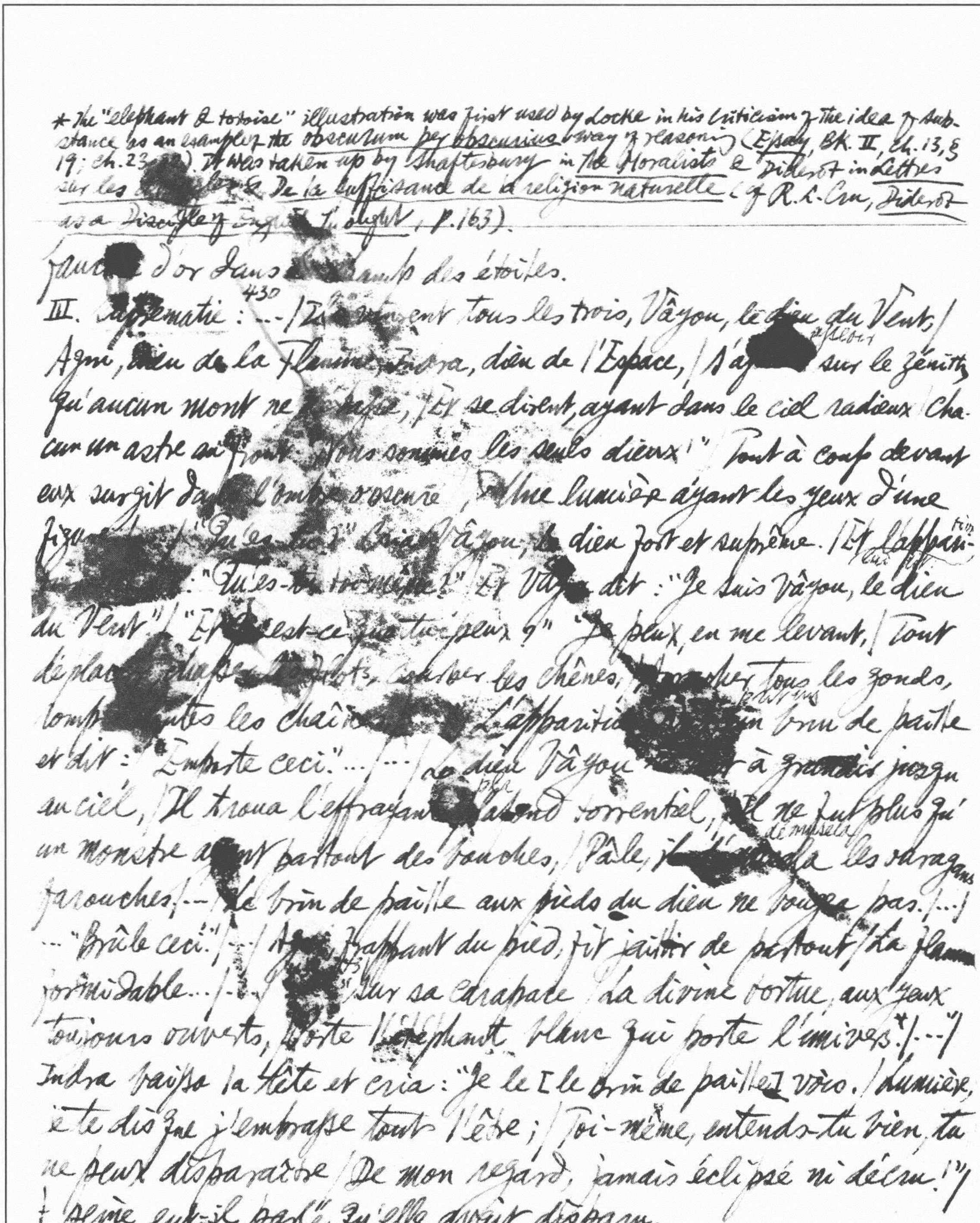
*The same motif in Francis Thompson's The Hound of Heaven: "I fled Him, down the nights & down the days; / I fled Him, down the arches of the years; / ... / And shot, precipitated / Adown Titanic glooms of chasmèd fears, / From those strong [illegible] that followed, followed after. / But with unhurrying chase, / And unperturbèd pace, / Deliberate speed, majestic instancy, / They beat" etc.



* The "elephant & tortoise" illustration was first used by Locke in his criticism of the idea of substance as an example of the obscurum per obscurius way of reasoning (Essay, Bk. II, ch. 13, § 19; ch. 23 [illegible]). It was taken up by Shaftesbury in The Moralists & Diderot in Lettres sur les [illegible] & De la suffisance de la religion naturelle (cf R. L. Cru, Diderot as a Disciple of English Thought, p. 163).

fau[illegible] d'or dans [illegible] champ des étoiles.
III. Suprématie : ... ⁄ Ils viennent tous les trois, Vâyou, le dieu du Vent, ⁄ 430
Agni, dieu de la Flamme, Indra, dieu de l'Espace, ⁄ S'a[illegible] sur le zénith
Qu'aucun mont ne dépasse, ⁄ Et se disent, ayant dans le ciel radieux ⁄ Chacun un astre au front : "Nous sommes les seuls dieux !" ⁄ Tout à coup devant
eux surgit dans l'ombre sereine ⁄ Une lumière ayant les yeux d'une
figu[illegible] "Qu'es-tu ?" cria Vâyou, le dieu fort et suprême. ⁄ Et l'appari-
[illegible] : "Qu'es-tu toi-même ?" ⁄ Et Vâyou dit : "Je suis Vâyou, le dieu
du Vent" ⁄ "Et qu'est-ce que tu peux ?" "Je peux, en me levant, ⁄ Tout
déplacer, [illegible] les flots, courber les chênes, ⁄ Arracher tous les gonds,
rompre toutes les chaînes ⁄ L'apparition [illegible] un brin de paille
et dit : "Emporte ceci." ... ⁄ ... ⁄ Le dieu Vâyou [illegible] à grands cris jusqu'au ciel, ⁄ Il troua l'effrayant abîme torrentiel, ⁄ Il ne fut plus qu'
un monstre ayant partout des bouches, ⁄ Pâle, il démusela les ravages
farouches ⁄ -- ⁄ Le brin de paille aux pieds du dieu ne bougea pas. ⁄ ... ⁄
... "Brûle ceci." ⁄ ... ⁄ Agni, frappant du pied, fit jaillir de partout ⁄ La flamme
formidable... ⁄ ... ⁄ ... Sur sa carapace ⁄ La divine tortue, aux yeux
toujours ouverts, Porte l'éléphant blanc qui porte l'univers.* ⁄ ... ⁄
Indra baissa la tête et cria : "Je le [le brin de paille] vois. ⁄ Lumière,
je te dis que j'embrasse tout l'être ; ⁄ Toi-même, entends-tu bien, tu
ne peux disparaître ⁄ De mon regard, jamais éclipsé ni déçu !" ⁄
À peine eut-il parlé qu'elle avait disparu.
IV. Entre Géants et Dieux.

L'Olympe éclaire

4. Le Titan: 4323 ...| Sur ce faîte fatal que l'aube [illegible] ie en vain, [illegible] Rayonne

qu'il est

et tout le mal possible est là, divin. | ... [illegible] doux d'av[illegible] fait

horribles est une

le mal qui vous fait dieux! | ... | Être [illegible] [illegible] eux, c'[illegible] une

adorés comme

double extase; | Comme ils sont a[illegible] [illegible] ils sont odieux! | ...

forts, immortels éternels! | Quelle

Comme ils ~~se~~ se sentent [illegible]s, imm[illegible] tranquillité d'

L'homme est homme toujours; les crimes

être les criminels! | ...! |

437

~~VI~~ 5. La Ville disparue ... sa puissance

du despote | Sont faits pas[illegible] [illegible] [illegible] son âme

flotte Per ombre où

la pourpre qu'il traîne et dont on le [illegible] [illegible] [illegible]

typran rêver, et l'escla[illegible]

s'il le pouvait. les Rois

Dieux

VI. Après les D[illegible] [illegible]is. I [illegible] Attila De Mesa à

~~[illegible] Athènes~~ Trois Cents 438

[illegible] Dans la Grèce est [illegible] un point lumineux qui l'en-

cette

nuie; | Il se pou[illegible]ait qu'un jour c[illegible] clarté perçât, | Et rendît l'esp-

l'univers forçat

érance à l'[illegible] [illegible]çat; | L'Asie obscure et vaste [illegible] frémit sous

son voile; | Et l'énorme noirceur cherche à tuer | l'étoile.

Cosme

VI. Après les Dieux, les Rois. II. De Ramire à Co[illegible] de Médicis.

443 vous

3. Le Romancero du Cid. 1. L'Entrée du Roi: [illegible] ne m'allez qu'à

petit

la hanche; | Quoique altier et hasardeux, | Vous êtes [illegible]tit, roi Sanche; |

Mais le Cid est grand pour deux || ... 3. Le Roi jaloux. 4. Le Roi ingrat.

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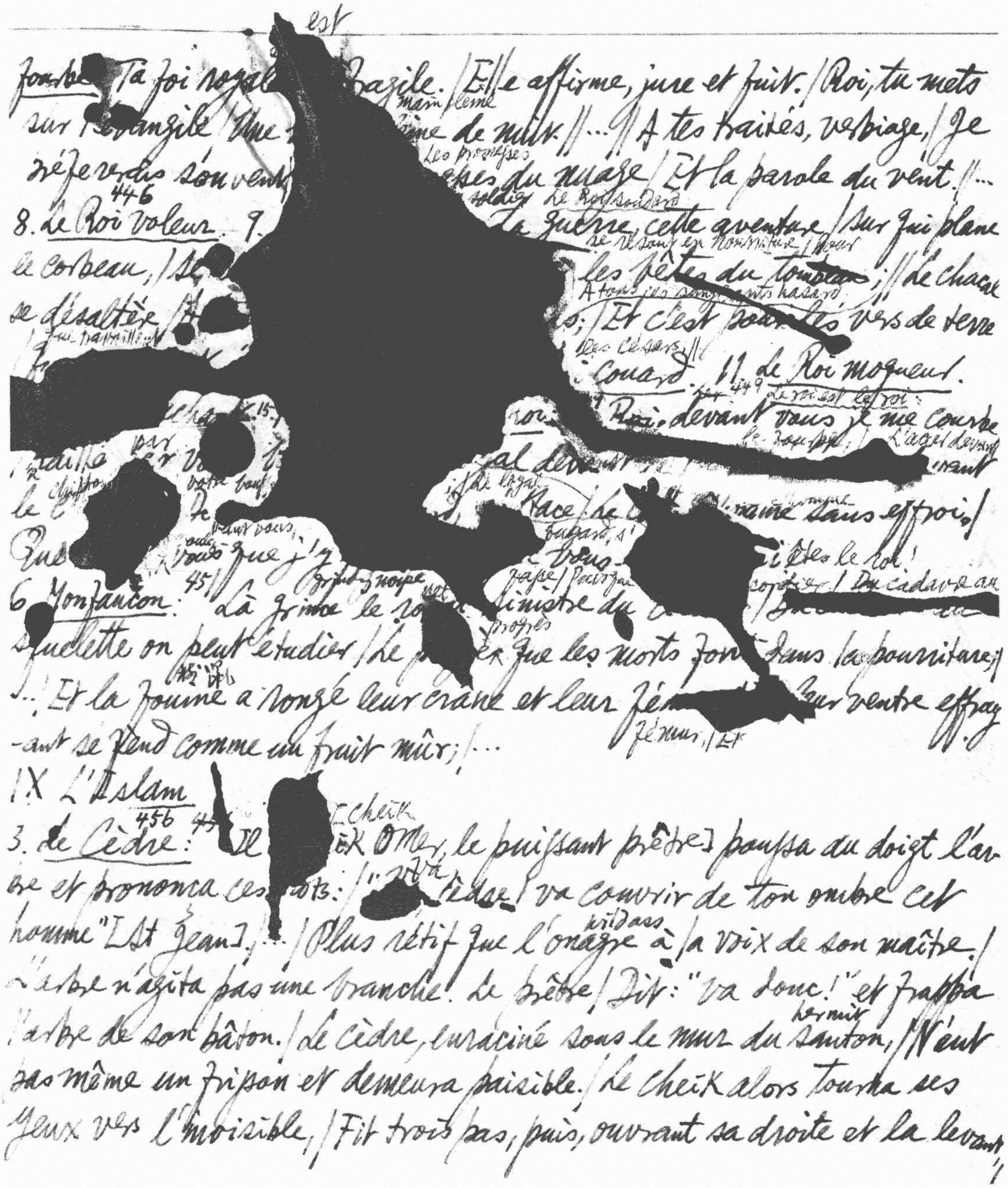
5. Le Roi défiant. 6. Le Roi abject: Roi, je vis dans la bataille. | Si tu

veux, comparons-nous. | Pour ne point passer ta taille, | Je vais me mettre

à genoux. || ... || Roi par moi; sans moi, poupée! | Le respect qu'on a pour

toi, | La longueur de mon épée | En est la mesure, ô roi. || ... 7. Le Roi



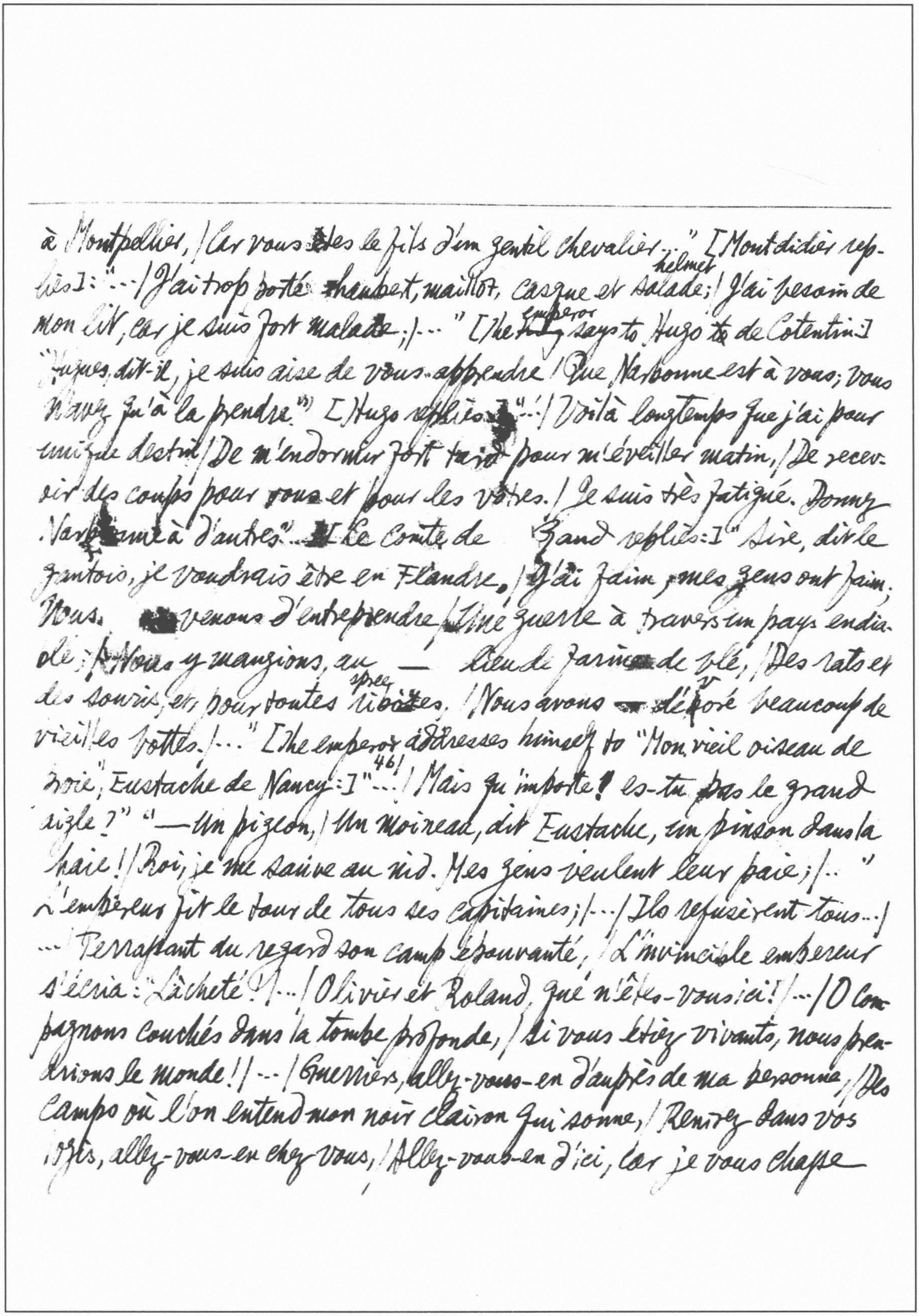
est
fourbe. Ta foi royal[illegible] fragile. | Elle affirme, jure et fuit. | Roi, tu mets
main pleine
sur l'évangile une [illegible] pleine de nuit. || ... || A tes traités, vertiage, | Je
Les promesses
préfère les souvent[illegible] [illegible]es du nuage | Et la parole du vent. || ...
446 soldat Le Roi soudard
8. Le Roi voleur. 9. [illegible] La guerre, cette aventure | Sur qui plane
se résout en nourriture | Pour
le corbeau, | Se [illegible] les fêtes du ~~tombeau~~; || Le chacal
A tous ses sanglants hasards
se désaltère [illegible]s; | Et c'est pour les vers de terre
qui travaillent Des Césars. ||
[illegible] Couard. 11. Le Roi moqueur.
449 Le roi est le roi
[illegible] roi. ~~Roi~~, devant vous je me courbe
Le [illegible] L'aigle devant
[illegible] par [illegible] al devant [illegible] devant
[illegible] [illegible] face | le [illegible] [illegible]ame sans effroi. |
Que [illegible] vous que j'y [illegible] vous. [illegible] êtes le roi. |
45 [illegible] nappe [illegible] | [illegible] cadavre au
6 Montfaucon. Là grince le [illegible] sinistre du [illegible]
progrès
squelette on peut étudier | Le [illegible] que les morts font dans la pourriture; |
... | Et la fouine a rongé leur crâne et leur fém[illegible] leur ventre effray-
fémur, | Et
-ant se fend comme un fruit mûr; | ...
IX L'Islam
456
Le cheik
3. Le Cèdre: 44 Le [illegible]ik Omer, le puissant prêtre] poussa du doigt l'ar-
bre et prononça ces mots: | "Va, cèdre! va couvrir de ton ombre cet
homme" [St Jean], ... | Plus rétif que l'onagre à la voix de son maître, |
L'arbre n'agita pas une branche. Le prêtre | Dit: "Va donc!" et frappa
ermite
l'arbre de son bâton. | Le cèdre, enraciné sous le mur du santon, | N'eut
pas même un frisson et demeura paisible. | Le cheik alors tourna ses
yeux vers l'invisible, | Fit trois pas, puis, ouvrant sa droite et la levant, |

"Va! cria-t-il, va, cèdre, au nom du Dieu vivant!" / [illegible] "Que n'as-tu [illegible] prononcé ce nom plus tôt?" dit l'arbre. / Et, frissonnant, brisant le dur rocher de marbre, / ... / [457] Et, franchissant les [illegible] flots, sombre gouffre ennemi, / Vint s'abattre à Patmos près [illegible] de Jean endormi. / Jean, s'étant réveillé, vit l' [illegible] arbre, et le prophète / Songea, surpris d'avoir d'ombre [illegible] sur sa tête; / ...]"... / L'ordre éternel n'a [illegible] point de ces rapidités; / — / Un cèdre n'est pas [illegible] fait pour croître [illegible] comme rêve; / [illegible] ... / Nouveaux Venus, laissez la nature tranquille."

X. Le Cycle Héroïque [illegible] Chrétien

> 2. see next 460 pag[illegible]

3. Aymerillot: [Charlemagne, aged though [illegible] still ambitious, looked down from the top of the Pyrenees:] "... / Mes enfants! mes lions! saint Denis m'est témoin / Que j'aurai cette ville ↗Narbonne avant d'aller plus loin!" / Le vieux Naymes frissonne à ce qu'il vient d'entendre. / "Alors achetez-la, car nul ne peut la prendre. / ... / Quant à nous, autrefois, c'est vrai, nous triomphâmes; / Mais, aujourd'hui, vos preux ne valent pas des femmes, / Ils sont tous harassés et du gîte envieux. / Et je suis le moins las, moi qui suis le plus vieux. / ... / Nous voulons nos foyers, nos logis, nos amours. / C'est ne jouir jamais que conquérir toujours. / ..." [Charlemagne turns to Dreus de Montdidier:] "... / Comte, ce bon duc Nayme expire de vieillesse! / Mais vous, ami, prenez Narbonne, et je vous laisse / Tout le pays d'ici jusques à Montpellier /



à Montpellier, / Car vous êtes le fils d'un gentil chevalier..." [Montdidier replies]: "... / J'ai trop porté haubert, maillot, casque et $\overset{\text{helmet}}{\text{salade}}$; / J'ai besoin de mon lit, car je suis fort malade ; / ..." [The ~~king~~ $\overset{\text{emperor}}{}$ says to Hugo ~~to~~ de Cotentin:] "Hugues, dit-il, je suis aise de vous apprendre / Que Narbonne est à vous; vous n'avez qu'à la prendre." [Hugo replies:] "... / Voilà longtemps que j'ai pour unique destin / De m'endormir fort tard pour m'éveiller matin, / De recevoir des coups pour vous et pour les vôtres. / Je suis très fatigué. Donnez Narbonne à d'autres"... [Le Comte de Gand replies:] "Sire, dit le Gantois, je voudrais être en Flandre. / J'ai faim, mes gens ont faim; Nous [illegible] venons d'entreprendre / Une guerre à travers un pays endiablé; / Nous y mangions, au — lieu de farine de blé, / Des rats et des souris, et pour toutes $\overset{\text{spree}}{\text{ribotes}}$, / Nous avons dé$\overset{v}{\text{p}}$oré beaucoup de vieilles bottes. / ..." [The emperor addresses himself to "Mon vieil oiseau de proie," Eustache de Nancy:][46] "... / Mais qu'importe! es-tu pas le grand aigle?" "—Un pigeon, / Un moineau, dit Eustache, un pinson dans la haie! / Roi, je me sauve au nid. Mes gens veulent leur paie; / .." L'empereur fit le tour de tous ses capitaines; / ... / Ils refusèrent tous... / ... Terrassant du regard son camp épouvanté, / L'invincible empereur s'écria: "Lâcheté! / ... / Olivier et Roland, que n'êtes-vous ici! / ... / O compagnons couchés dans la tombe profonde, / Si vous étiez vivants, nous prendrions le monde! / ... / Guerriers, allez-vous-en d'auprès de ma personne, / Des camps où l'on entend mon noir clairon qui sonne, / Rentrez dans vos logis, allez-vous-en chez vous, / Allez-vous-en d'ici, car je vous chasse—

* For the chivalry & courtoisie of the mediaeval knights in combat, cf 三国志吴书. 陸遜傳裴注引晉陽秋、抗與羊祜推僑札之好 抗嘗遺祜酒 祜飲之不疑 抗有疾 祜饋之藥 抗亦推心服之 于時以為華元子反復見於今

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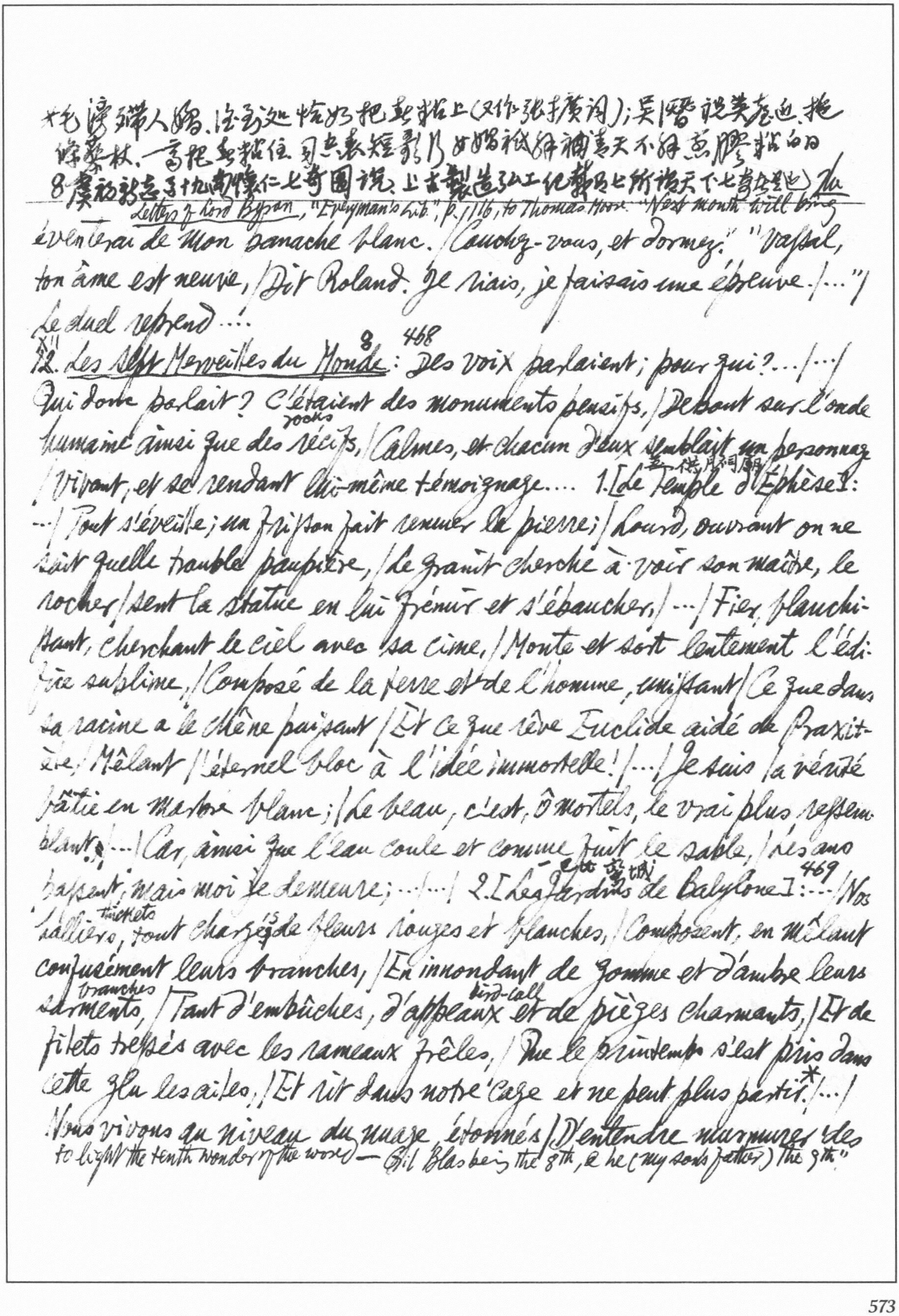
tous! / ... / Soudain, comme chacun demeurait interdit, / Un jeune homme bien fait sortit des rangs, et dit: / "Que monsieur saint Denis garde le roi de France!" / L'empereur ~~fait~~ fut surpris de ce ton d'assurance. / ... [Aymerillot, le petit compagnon] 462: ... Je suis pauvre autant qu'un pauvre moine. / J'ai vingt ans, je n'ai point de paille et point d'avoine, / ..." / ... Le lendemain Aymery prit la ville

~~12. Les Sept Merveilles du Monde~~ 468

2. Le Mariage de Roland*: 458 Ils se battent—combat terrible!—corps à corps. / Voilà déjà longtemps que leurs chevaux sont morts; / ... / Car de ces deux enfants, qu'on regarde en tremblant, / L'un s'appelle Olivier et l'autre a nom Roland. / ... / Soudain, sire Olivier, qu'un coup affreux démasque, / Voit tomber à la fois son épée et son casque. / Main vide et tête nue, et Roland l'oeil en feu! / L'enfant songe à son père et se tourne vers Dieu. / ... / [Roland dit:] "Je m'arrête. Va donc chercher une autre épée, / Et tâche, cette fois, qu'elle soit bien trempée. / Tu feras apporter à boire en même temps, / Car j'ai soif." ~~"Fils~~ "Fils, merci," dit Olivier. "J'attends, / dit Roland, hâte-toi" ... / ... / 459 [à vin Olivier verse à boire à Roland; puis tous deux / Marchent droit l'un vers l'autre, et le duel recommence. / ... / ... La nuit vient. * "Camarade, / Dit Roland, je ne sais, mais je me sens malade. / Je ne me soutiens plus, et je voudrais un peu / De repos." "Je prétends, avec l'aide de Dieu, / Dit le bel Olivier, le sourire à la lèvre, / Vous vaincre par l'épée et non point par la fièvre. / Dormez sur l'herbe verte, et cette nuit, Roland, / Je vous



扌毛濟彌人婚、徐玄処悰奶把竿粘上（又作張于廣詞）；吴曆說美卷迪、搶
綽蔡林、高把竿粘住。司空表短影乃女婿袱絆袖，青天不好兰膠粘白日
8 廣諸群志子十九淘懷仁七奇圖說、上古製造殊工絶藝共七所指天下七奇也） Ia
Letters of Lord Byron, "Everyman's Lib.", p. 116, to Thomas Moore: "Next month will bring

éventerai de mon panache blanc. / Couchez-vous, et dormez." "Vassal, ton âme est neuve, / Dit Roland. Je riais, je faisais une épreuve. / …" / Le duel reprend…!

XII 8 468
~~12.~~ Les Sept Merveilles du Monde: Des voix parlaient; pour qui?… / … / Qui donc parlait? C'étaient des monuments pensifs, / Debout sur l'onde humaine ainsi que des récifs, (rocks) / Calmes, et chacun d'eux semblait un personnage / Vivant, et se rendant lui-même témoignage.… 1. [Le Temple d'Éphèse] (亞儞彌祠廟): … / Tout s'éveille; un frisson fait remuer la pierre; / Lourd, ouvrant on ne sait quelle trouble paupière, / Le granit cherche à voir son maître, le rocher / Sent la statue en lui frémir et s'ébaucher. / … / Fier, blanchissant, cherchant le ciel avec sa cime, / Monte et sort lentement l'édifice sublime, / Composé de la terre et de l'homme, unissant / Ce que dans sa racine a le chêne puissant / Et ce que rêve Euclide aidé de Praxitèle, / Mêlant l'éternel bloc à l'idée immortelle! / … / Je suis la vérité bâtie en marbre blanc; / Le beau, c'est, ô mortels, le vrai plus ressemblant. / … / Car, ainsi que l'eau coule et comme fuit le sable, / Les ans passent, mais moi je demeure; … / … / 2. [Les Jardins de Babylone] (巴比蠻城) 469: … / Nos halliers (thickets), tout chargés de fleurs rouges et blanches, / Composent, en mêlant confusément leurs branches, / En inondant de gomme et d'ambre leurs sarments (branches), / Tant d'embûches, d'appeaux (bird-call) et de pièges charmants, / Et de filets tressés avec les rameaux frêles, / Que le printemps s'est pris dans cette glu les ailes, / Et vit dans notre cage et ne peut plus partir.* / … / Nous vivons au niveau du nuage, étonnés / D'entendre murmures des

to light the tenth wonder of the world — Gil Blas being the 8th, & he (my son's father) the 9th."

Malherbe: "Imitation du Pseaume [CXLV]": "Et dans ces grands tombeaux où leurs [les rois] âmes hautaines / Font encore les vaines, / Ils sont mangés des vers" (H. Cairns, The Limits of Art, p. 580); XVIII.3 "La confiance du Marquis Fabrice": "Là, mangé par les vers dans l'ombre de la mort, / Chaque marquis auprès de sa marquise dort" (p. 510) ← LX: "La Trompette du Jugement": "Gloire, orgueil, les héros ivres, les tyrans soûls, / Continueraient d'avoir pour but et pour dessous / La pourriture, orgie offerte aux vers convives" (p. 622) → "je serai bien vite dévoré"

Voix sous nos racines; / … / Le rayon de midi dans nos fraîcheurs s'émousse; / La lune s'assoupit dans nos chambres de mousse; / … / La ville nous ayant sur sa tête, va, vient, / Se parle et se répond, querelle, s'entretient, / … / Nous regardons passer les peuples tour à tour; / … 3. [Le Mausolée] 四摩索禄王塋臺 470 … / Je suis le monument du coeur démesuré; / La mort n'est plus la mort sous mon dôme azuré; / … 4 [Le Jupiter Olympien] 三木星人形: … / Je dure sans vieillir, j'existe sans souffrir; / Je ne sait qu'une chose impossible, mourir. / … 5. [Le Phare] 五法羅海島高塔: … 471 Des bâtiments noyés rampaient au plus profond / Des flots qui savent seuls dans l'ombre ce qu'ils font. / … / Sostrate Gnidien me fit, pour suppléer, / Sur les eaux, dans les nuits fécondes en désastres, / A l'~~inut~~ inutilité magnifique des astres." 6. [Le Colosse de Rhodes] ~~二[illegible]~~ 六銅人巨像: … / … Rhode est sous mon orteil. / … 舉手擎炬一人不鏽金挺…跨下萬艘巨舶大船經過 / O mer, et je suis grand sur mon socle divin, / De toute ta grandeur rongeant mes pieds en vain. / … / Le naufrage m'invoque en embrassant l'écueil; / La nuit je suis cyclope et le phare est mon oeil; / Rouge comme la peau d'un taureau qu'on écorche, / La ville semble un rêve aux lueurs de ma torche; / … 472 / Tais-toi, mer! Je serai toujours ce que je fus. / … / Tant que poussera l'herbe et tant que vivra l'homme, / Tant que les chars pesants et les bêtes de somme / Marcheront sur la plaine, usant les durs pavés, / Mes deux pieds écartés et mes deux bras levés, / Devant la mer qui vient, s'enfle, approche et recule, / Devant l'astre, devant le pâle crépuscule, / Sembleront au passant vers ces rochers venu / Le grand X de la nuit debout dans l'inconnu.

*cf. the next poem "L'Épopée du ver"; also supra IX.1. "L'An neuf de l'Hégire" (p.455): "Si dans l'obscurité du cercueil solitaire / Chaque faute de l'homme engendre un ver de terre, / Fils, le damné renaît au fond du froid caveau, / Pour être par les vers dévoré de nouveau"; infra XXXIII.6 "Les Mangeurs"; Hamlet, IV.iii marginalia.

三笑形容[illegible]臺

7. [Les Pyramides]: ... Fronton qui adore l'art, dit: "Je suis la beauté." / "Et moi, cria Chéops, je suis l'éternité." / ... // La nuit vient... / ... / Elle élargit sa brume où le silence pèse; / Les voix et les rumeurs expirent; tout s'apaise, / Tout bruit s'éteint, à Rhode, en Élide, au Delta, / Tout cesse.[473] / Alors le ver du sépulcre chanta.* / Je suis le ver. Je suis fange et cendre. O ténèbres, / Je règne.... / ... / Édifices! montez, et montez davantage. / Superposez l'étage et l'étage à l'étage / Et le dôme aux cités; / ... / Ne vous arrêtez pas. Montez! montez encore! / Moi je rampe, et j'attends...

XLI ~~8~~. L'Épopée du Ver.[473] Au fond de la poussière inévitable, un être / Rampe, et souffle un miasme ignoré qui pénètre / L'homme de toutes parts, / ... // Le monde est sur cet être et l'a dans sa racine, / Et cet être, c'est moi. Je suis. Tout m'avoisine. / Dieu me paye un tribut. / Vivez. Rien ne fléchit le ver incorruptible. / Hommes, tendez vos arcs; quelle que soit la cible, / C'est moi qui suis le but. // ... // Je mords Socrate, Eschyle, Homère, après l'envie. / Je mords l'aigle. Le bruit visible de la vie / Est à tous et partout, / Et quand au mois de mai le rouge-gorge chante, / Ce qui fait que Satan rit dans l'ombre méchante, / C'est que j'ai l'autre bout. // Je suis l'Inconnu noir qui, plus bas que la bête, / Remplit tout ce qui marche au-dessus de sa tête / D'angoisse et de terreur; / ... //[474] Brillez, cieux. Vis, nature. O printemps, fais des roses. / Rayonnez, / papillons, dans les métamorphoses. / ... //[476] Je suis l'être final. Je suis dans tout. Je ronge / Le dessous de la joie… // … // … Tout n'est qu'une surface / Qui sert à me couvrir. Mon nom est Fin. J'efface / La possibilité. // … // Amant désespéré, tu frappes à ma porte, / Redemandant ton bien et ta maîtresse morte, / Et la chair de ta chair, / … // … // 477 Elle ~~et~~ t'attend, levant son crâne où l'oeil se creuse, / T'offrant sa main verdie et sa hanche terreuse, / Son flanc, mon noir séjour… / Viens, couvrant de baisers son vague rire horrible, / Dans ce commencement d'éternité terrible / Finir ta nuit d'amour!* // … // 478 L'univers magnifique et lugubre / a deux cimes. / O vivants, à ses deux extrêmités sublimes, / Qui sont aurore et nuit, / La création triste, aux entrailles profondes, / Porte deux Tout-Puissants, le Dieu qui fait les mondes, / Le ver qui les détruit.

XV. *Les Chevaliers Errants.*

2. *Le Petit Roi de Galice*: [10 wicked princes, les infants d'Asturie, Alonze, Froïla, etc. don Ruy meet in the desolate ravine of Ernula to plot against the young king of Galicia] … 480 On distingue les tours sur l'épine dorsale / D'un mont lointain qui semble une ourse colossale; / Quand, où Dieu met le roc, l'homme bâtit le fort, / Quand à la solitude il ajoute la mort, / Quand de l'inaccessible il fait l'inexpugnable, / C'est triste… / [They hold the 15-year old king captive & discuss the way to dispose of him] … 481 Alerte! Un cavalier passe dans le chemin. / … / 482 "Je m'appelle Roland pair de France," dit-il. / … [He gives the captive king his own "beau destrier blanc"]: "Tiens, roi! pars au galop, hâte-toi, cours, regagne

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* Perhaps Dumas *fils* took a hint from this passage for *La Dame aux Camélias* ch. 6 [éd. Nelson, p. 69 ff]. Cf Andrea del Basso: "Ressurga da la Tumba avara" (St John Lucas, the *Oxford Bk of Italian Verse*, esp. pp. 172-3)

|Ta ville, et saute au fleuve et passe la montagne,| va!"...|...|"Ça, le premier qui monte à cheval, je le tue,"| Dit Roland*...|...| Ses [Pacheco's] poignets sont crispés d'avance du plaisir| D'atteindre le fuyard et de le ressaisir,| Et de sentir trembler sous l'ongle inexorable| Toute la pauvre chair de l'enfant misérable.| Il vient, et sur Roland il jette un long lacet;| Roland, surpris, recule, et Pacheco passait. 483 Mais le grand paladin se roidit, et l'assomme| D'un coup prodigieux qui fendit en deux l'homme|...|"Qu'est-ce que j'avais dit?" fit Roland. "Qu'on soit sage,| Reprit-il; renoncez à forcer le passage."|...|"Vengeance! mort! rugit Rostabat le Géant,| Nous sommes cent contre un. Tuons ce mécréant!"|...|"Infants, que j'ai toujours senti Dieu près de moi.| Vous êtes cent contre un! Pardieu, le bel effroi!| Fils, cent maravédis valent-ils une piastre?| Cent lampions sont-ils plus farouches qu'un ~~pied~~ astre?| Combien de poux faut-il pour manger un lion?|..."|...|Et tous font converger leurs piques sur Roland.|...| Larges coups, flots de sang sur des bouches vomis,| Faces se renversant en arrière livides,| Casques brisés roulant comme des cruches vides,| Flots d'assaillants toujours repoussés, blessés, morts;| Cris de rage; ô carnage! ô terreur! Corps à corps! D'un homme contre un tas de gueux épouvantable!| Comme un usurier met son or sur une table,| Le meurtre sur les morts jette les morts et rit.| Durandal flamboyant semble un sinistre esprit;| 484 Elle va, vient, remonte et tombe, se relève,| S'abat, et fait la

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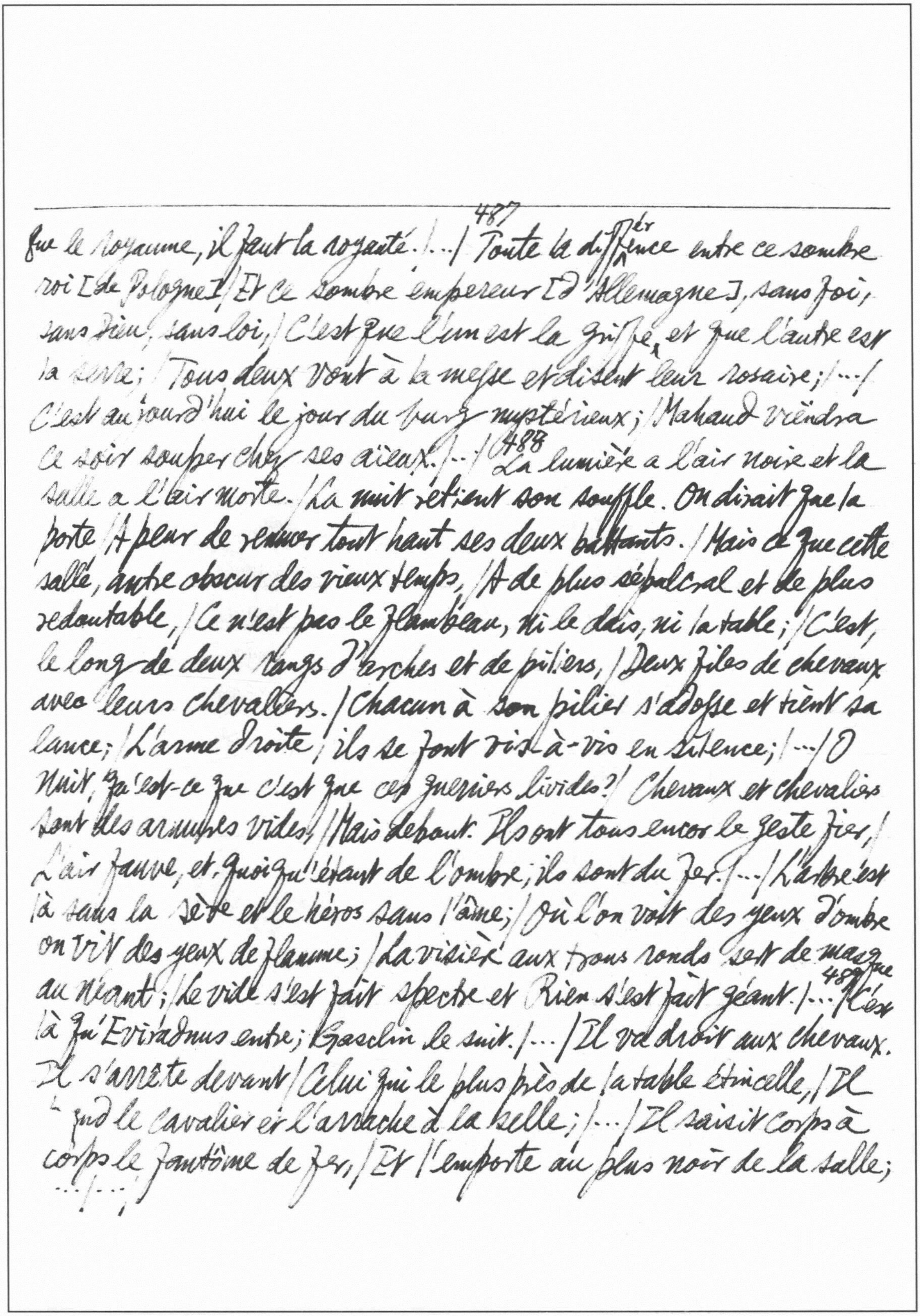
* The following rivals Ariosto in verve & brio.

fête effrayante du glaive: / Sous son éclair, les bras, les cœurs, les yeux, les fronts, / Tremblent, et les hardis, nivelés aux poltrons, / Se courbent; et l'épée éclatante et fidèle / Donne des coups d'estoc qui semblent des coups d'aile; / Et sur le héros, tous ensemble, le truand, / Le prince, furieux, s'acharnent, se ruant, / Frappant, parant, jappant, hurlant, criant: main-forte! / Roland est-il blessé? Peut-être. Mais qu'importe? / ... / Et la chair de Roland, mieux que l'acier trempée, / Ne craint pas ce baiser farouche de l'épée. / ... / Son armure est partout bosselée et fêlée; / Et Roland par moments songe dans la mêlée: / "Pense-t-il à donner à boire à mon cheval?" / Un ruisseau de pourpre erre et fume dans le val; / ... / Plus d'infants; neuf étaient tombés; un avait fui, / C'était Ruy le Subtil...

3. Eviradnus: 484 Qu'est-ce que Sigismond et Ladislas ont dit? / Je ne sais si la roche ou l'arbre l'entendit; / 485 Mais, quand ils ont tout bas parlé dans la broussaille, / L'arbre a fait un long bruit de taillis qui tressaille, / Comme si quelque bête en passant l'eût troublé, / Et l'ombre du rocher ténébreux a semblé / Plus noire, et l'on dirait qu'un morceau de cette ombre / A pris forme et s'en est allé dans le bois sombre, / ... / Ce n'est pas une bête en son gîte éveillée, / Ce n'est pas un fantôme éclos sous la feuillée, / ... / C'est le grand chevalier d'Alsace, Eviradnus. / Ces hommes qui parlaient, il les a reconnus; / ... / 486 Mahaud, est ~~toujours~~ aujourd'hui marquise de Lusace. / Dame, elle a la couronne, et, femme, elle a la grâce. / Une reine n'est pas reine sans la beauté. / C'est peu



487
que le royaume, il faut la royauté. |…| Toute la différence entre ce sombre
roi [de Pologne] | Et ce sombre empereur [d'Allemagne], sans foi,
sans Dieu, sans loi, | C'est que l'un est la griffe, et que l'autre est
la serre; | Tous deux vont à la messe et disent leur rosaire; |…|
C'est aujourd'hui le jour du burg mystérieux; | Mahaud viendra
ce soir souper chez ses aïeux. |…| 488 La lumière a l'air noire et la
salle a l'air morte. | La nuit retient son souffle. On dirait que la
porte | A peur de remuer tout haut ses deux battants. | Mais ce que cette
salle, antre obscur des vieux temps, | A de plus sépulcral et de plus
redoutable, | Ce n'est pas le flambeau, ni le dais, ni la table; | C'est,
le long de deux rangs d'arches et de piliers, | Deux files de chevaux
avec leurs chevaliers. | Chacun à son pilier s'adosse et tient sa
lance; | L'arme droite, ils se font vis-à-vis en silence; |…| O
nuit, qu'est-ce que c'est que ces guerriers livides? | Chevaux et chevaliers
sont des armures vides, | Mais debout. Ils ont tous encor le geste fier, |
L'air fauve, et, quoiqu'étant de l'ombre, ils sont du fer. |…| L'arbre est
là sans la sève et le héros sans l'âme; | Où l'on voit des yeux d'ombre
on voit des yeux de flamme; | La visière aux trous ronds sert de masque
au néant; | Le vide s'est fait spectre et Rien s'est fait géant. |… 489 C'est
là qu'Eviradnus entre; Gasclin le suit. |…| Il va droit aux chevaux.
Il s'arrête devant | Celui qui le plus près de la table étincelle, | Il
prend le cavalier et l'arrache à la selle; |…| Il saisit corps à
corps le fantôme de fer, | Et l'emporte au plus noir de la salle;
…|…;

*参西游记44回行者八戒沙僧变三清

Eviradnus lui prend san lance et son écu, / Monte en selle à sa place, et le voilà statue*. / Pareil aux autres, froid, la visière abattue, / On n'entend pas un souffle à sa lèvre échapper, / Et le tombeau pourrait lui-même s'y tromper. /.../ 490 Il [Joss] est grand et blond; l'autre [Zéno] est petit, pâle et brun; / Ces hommes, qu'on dirait faits d'ombre et de parfum, / Sont beaux, mais le démon dans leur beauté grimace; / Avril a de ces fleurs où rampe une limace. / "Mon grand Joss, mon petit Zéno, venez ici*! / Voyez. C'est effrayant." Celle qui parle ainsi / C'est madame Mahaud; le clair de lune semble / Caresser sa beauté qui rayonne et qui tremble, /.../ Zéno pâlit. Mais Joss: "Ça, des aïeux! J'en ris. / Tous ces bonshommes noirs sont des nids de souris. /..."

(To be continued).

The bombast & bravado in the Nazi song *Drauf & Dran*: "Das deutsche Land dem deutschen Mann, dem Arbeitsmann. / Der Jude lauf' nach Kanaan, wenn er noch laufen kann. /.../ Gemach! schon steigt das Dritte Reich aus Not und Nacht; / Marxist und Jude, wehe euch! Wenn unser die Macht!" Richard Dehmel loves Jewesses & declares in *Kultur und Rasse*: "Ich stamme aus durchweg blauäugigen und überwiegend blonden Familien und liebe die dunkeln jüdischen Frauen. Ich finde bei keiner andern Art Weib so viel hellen Geist mit seelischer Glut verbunden" (J. Bithell, *Modern German Literature 1880-1950*, 3rd ed., p.114)

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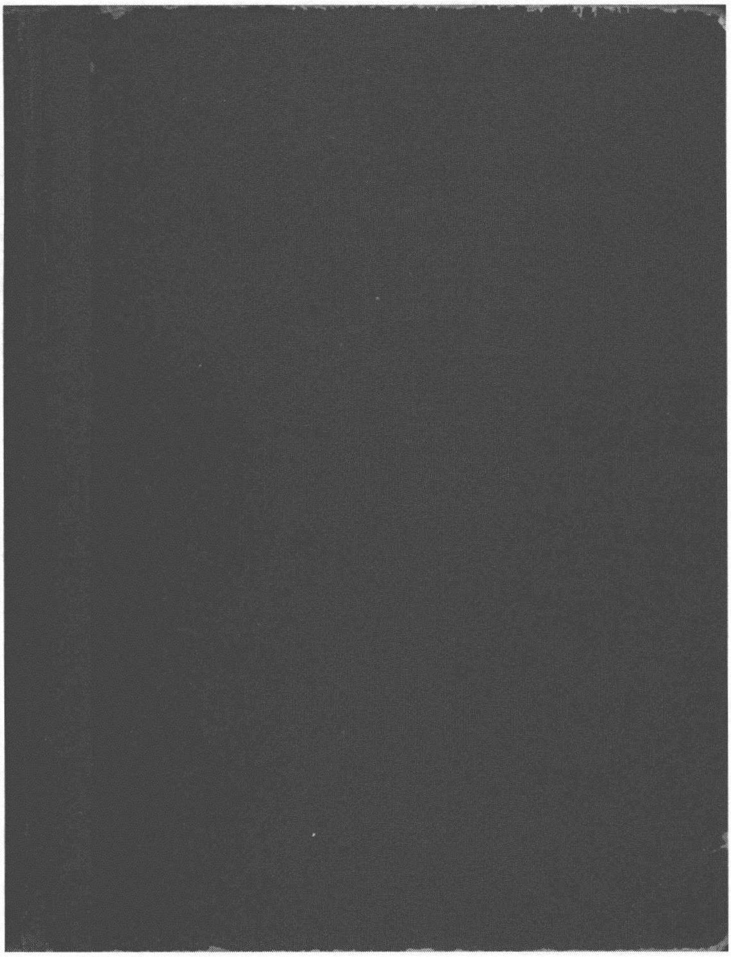

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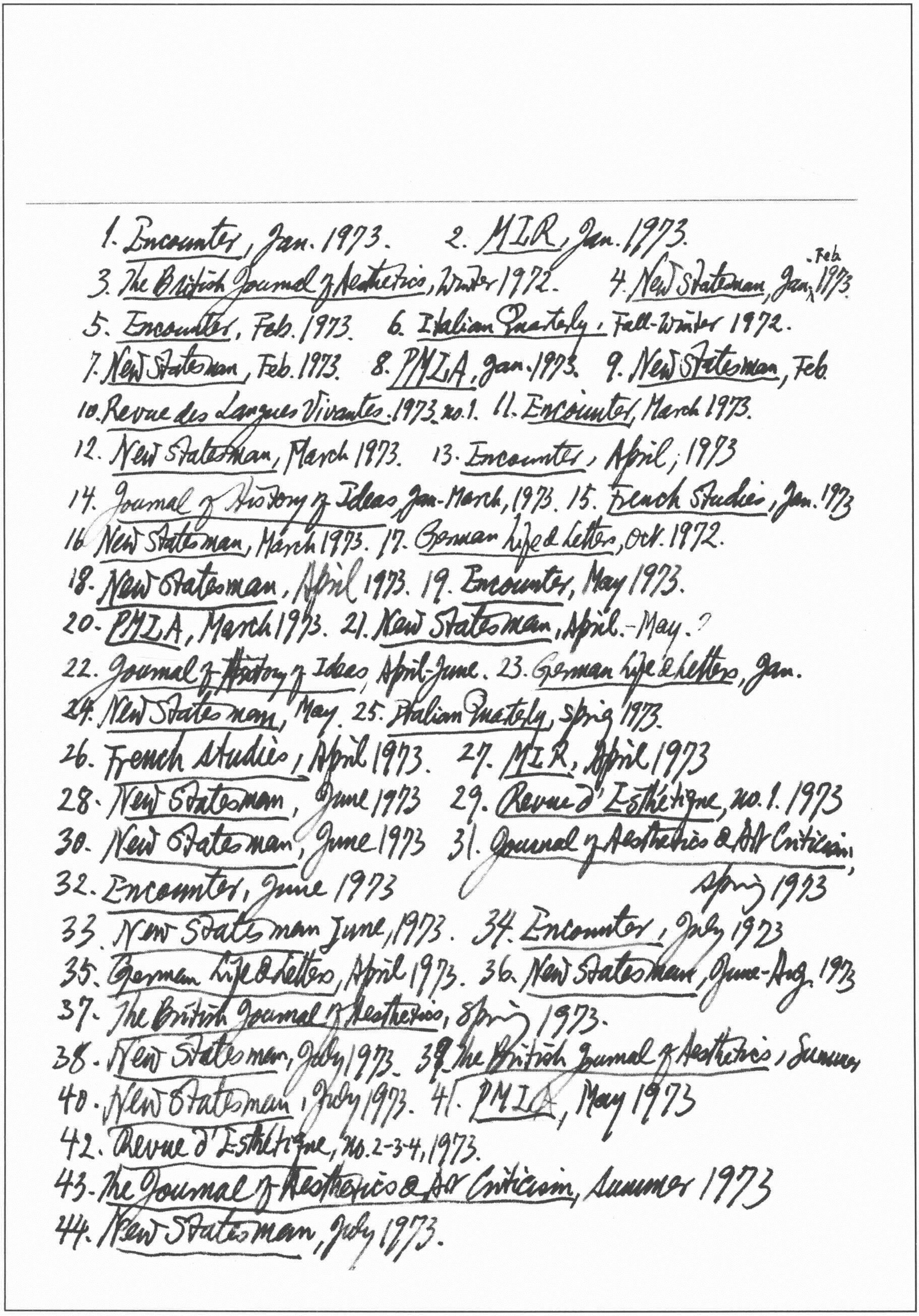

1. Encounter, Jan. 1973. 2. MLR, Jan. 1973.
3. The British Journal of Aesthetics, Winter 1972. 4. New Statesman, Jan.-Feb 1973.
5. Encounter, Feb. 1973. 6. Italian Quarterly. Fall-Winter 1972.
7. New Statesman, Feb. 1973. 8. PMLA, Jan. 1973. 9. New Statesman, Feb.
10. Revue des Langues Vivantes. 1973 no. 1. 11. Encounter, March 1973.
12. New Statesman, March 1973. 13. Encounter, April; 1973
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16 New Statesman, March 1973. 17. German Life & Letters, Oct. 1972.
18. New Statesman, April 1973. 19. Encounter, May 1973.
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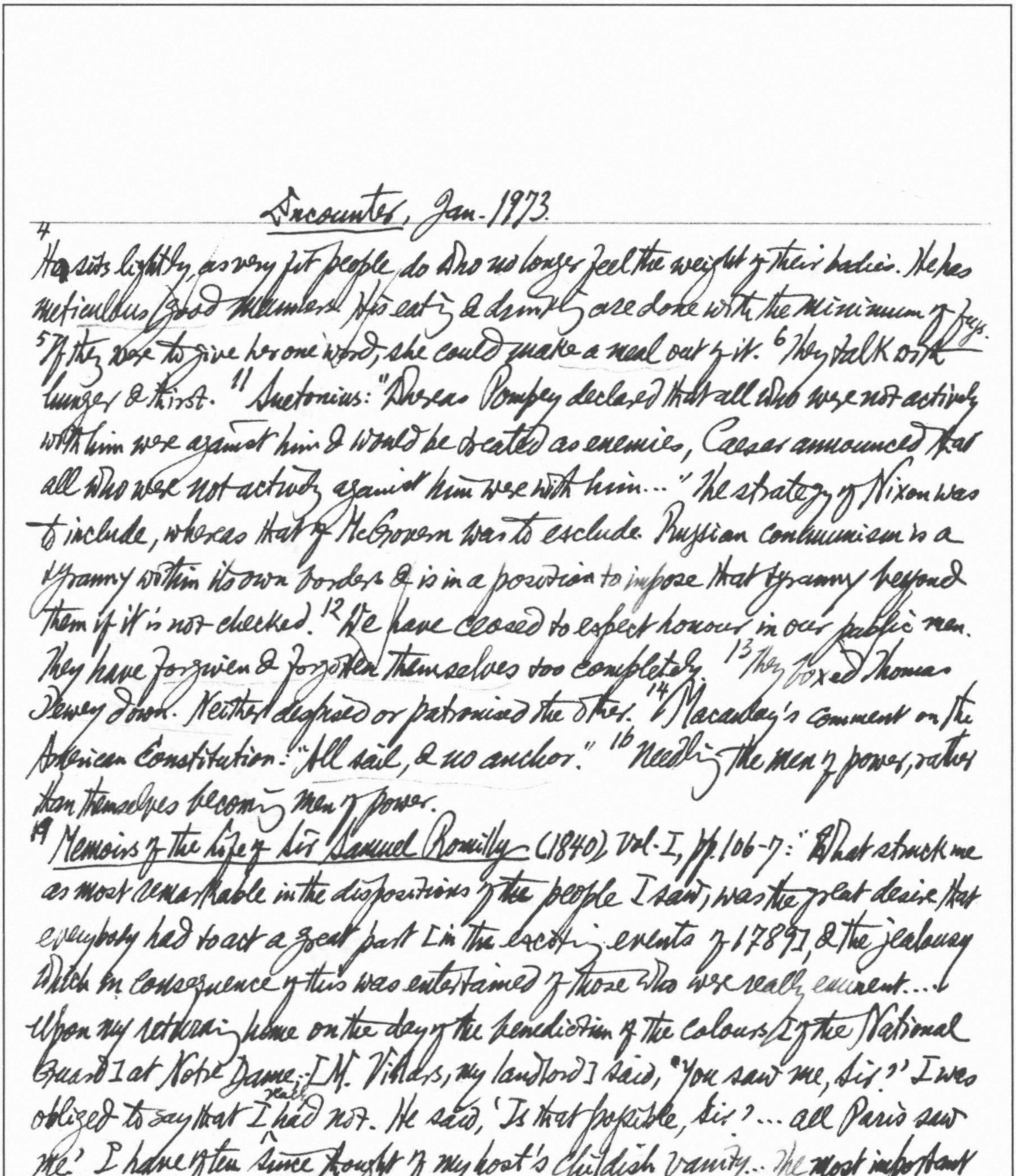
22. Journal of History of Ideas, April-June. 23. German Life & Letters, Jan.
24. New Statesman, May. 25. Italian Quarterly, Spring 1973.
26. French Studies, April 1973. 27. MLR, April 1973
28. New Statesman, June 1973 29. Revue d'Esthétique, no. 1. 1973
30. New Statesman, June 1973 31. Journal of Aesthetics & Art Criticism, Spring 1973
32. Encounter, June 1973
33. New Statesman June, 1973. 34. Encounter, July 1973
35. German Life & Letters, April 1973. 36. New Statesman, June-Aug. 1973
37. The British Journal of Aesthetics, Spring 1973.
38. New Statesman, July 1973. 39. The British Journal of Aesthetics, Summer
40. New Statesman, July 1973. 41. PMLA, May 1973
42. Revue d'Esthétique, No. 2-3-4, 1973.
43. The Journal of Aesthetics & Art Criticism, Summer 1973
44. New Statesman, July 1973.



Encounter, Jan. 1973.

[4] He sits lightly, as very fit people do who no longer feel the weight of their bodies. He has meticulous good manners. His eating & drinking are done with the minimum of fuss. [5] If they were to give her one word, she could make a meal out of it. [6] They talk with hunger & thirst. [11] Suetonius: "Whereas Pompey declared that all who were not actively with him were against him & would be treated as enemies, Caesar announced that all who were not actively against him were with him..." The strategy of Nixon was to include, whereas that of McGovern was to exclude. Russian communism is a tyranny within its own borders & is in a position to impose that tyranny beyond them if it is not checked. [12] We have ceased to expect honour in our public men. They have forgiven & forgotten themselves too completely. [13] They boxed Thomas Dewey down. Neither despised or patronised the other. [14] Macaulay's comment on the American Constitution: "All sail, & no anchor." [16] Needling the men of power, rather than themselves becoming men of power.

[19] Memoirs of the Life of Sir Samuel Romilly (1840) Vol. I, pp. 106-7: "What struck me as most remarkable in the dispositions of the people I saw, was the great desire that everybody had to act a great part [in the exciting events of 1789], & the jealousy which in consequence of this was entertained of those who were really eminent... Upon my returning home on the day of the benediction of the colours [of the National Guard] at Notre Dame, [M. Villars, my landlord] said, "You saw me, Sir?" I was obliged to say that I really had not. He said, 'Is that possible, Sir? ... all Paris saw me.' I have often since thought of my host's childish vanity... The most important transactions were as nothing, but as they had relation to the figure which each little self-conceited hero acted in them." This touches, in the theatre of revolution, on only one small aspect of a walk-on role, a minor English glimpse of a French extra.

There is little to be faulted in his view.
* It's a pity that the author should have overlooked Alfred de Vigny's chapter on "Le Dialogue inconnu" in *Misères et Grandeurs Militaires*.

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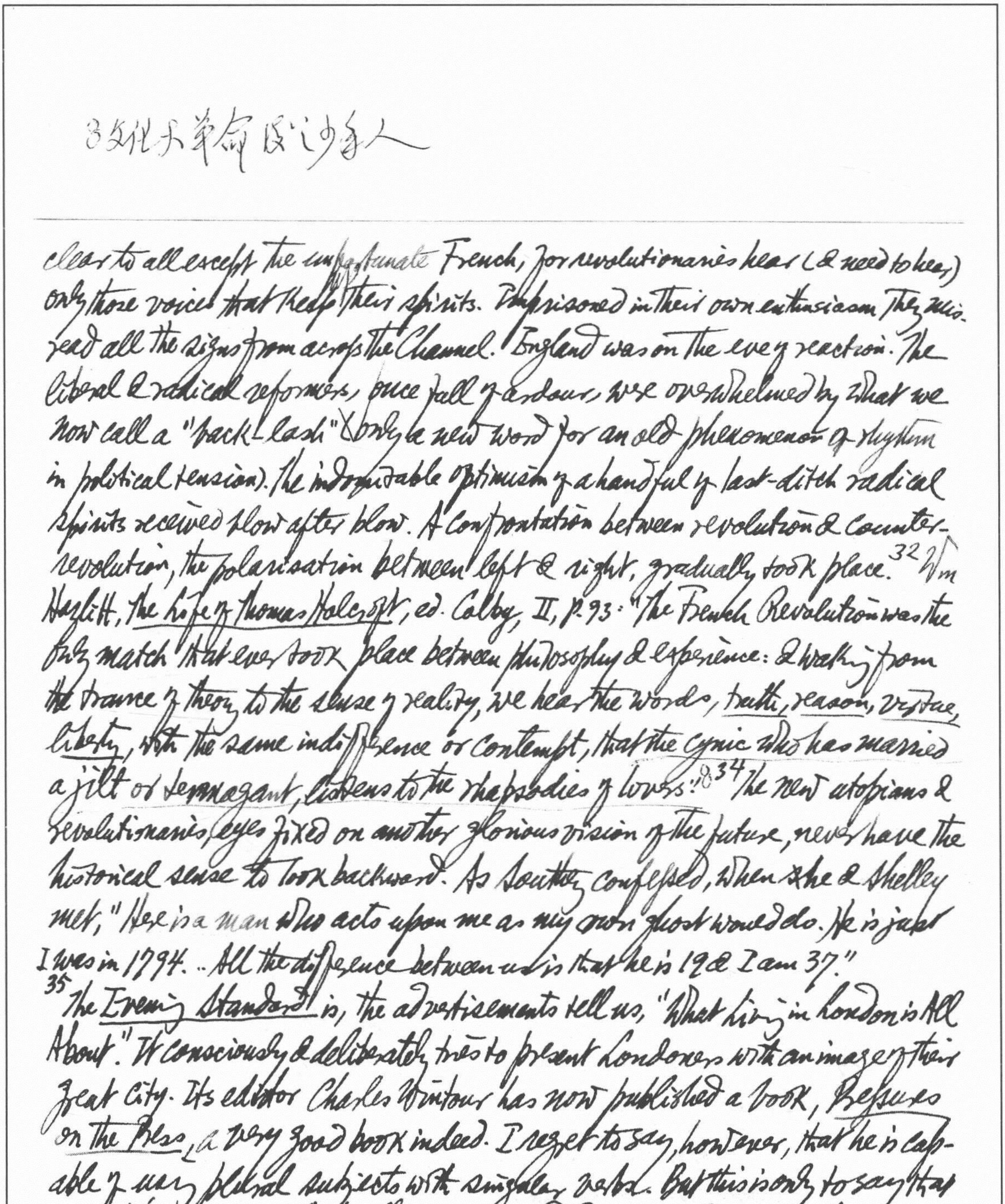
20 The position of the moderate man is to wash but not to get wet. Horne Tooke's artful advice to the Friends of the People: "if you wish to be powerful, pretend to be powerful." (Coleridge's *Table Talk*, 1 May 1832). 21 In his essay "Theatricality & Politics" (*The Morality of Politics*, ed. Parekh & Berki, 1972, pp. 148-60), Kenneth Minogue analyses Machiavelli's concept of *fantasia* (tr. as "imagination" in Allen Gilbert's ed. of *The Letters of Machiavelli*, p. 97): "Machiavelli is a dramatist ... His account of political skill is primarily an account of how to play upon the passions of an audience." The virtues & vices of *homo theatricus* antedate his particular activities on any formal stage. He plays, accepts roles, gives & takes cues, shouts & whispers & gesticulates — because he is necessarily a player. 22 It is a mistaken seriousness on the part of historians not to confront the element of play in great historical events (cf. J. Huizinga, *Homo Ludens*; Roger Caillois, *Man, Play, & Games*; R. Brustein, *Revolution as Theatre*; F. Mount, *The Theatre of Politics*). Recall Marx's oft-quoted epigram from the opening paragraph of *the 18th Brumaire*. "Theatricality" often becomes an *ad hominem* term to differentiate *my* reality & seriousness from *your* illusion & staginess. Marx, the drama critic of history, knew what he liked. *My* performance is Shakespearean, yours is a Punch-&-Judy show. Surely a tragedy, should it repeat itself, would still be a tragedy (e.g. the 1st & 2nd World Wars). Surely some historical events happen for the 1st time as farce & for the second time as tragedy (e.g. Hitler's first *putsch* in Munich & then again 10 yrs later in Berlin). * 29 All ideologues have a mortal fear of the charge of inconsistency — of apostasy, defection, & renegadism. Here we can detect traces of that trauma of all spirits in Christendom, the Judas syndrome: selling out & going over to the other side. 30 The disenchantment was

see also *La Rochefoucauld*, maximes 256 ("le monde n'est composé que de mines") (*Œuvres*, "Les Grands Écrivains de la France", I, p.



8文化大革命後之少年人

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clear to all except the unfortunate French, for revolutionaries hear (& need to hear) only those voices that keep their spirits. Imprisoned in their own enthusiasm they misread all the signs from across the Channel. England was on the eve of reaction. The liberal & radical reformers, once full of ardour, were overwhelmed by what we now call a "back-lash" (only a new word for an old phenomenon of rhythm in political tension). The indomitable optimism of a handful of last-ditch radical spirits received blow after blow. A confrontation between revolution & counter-revolution, the polarisation between left & right, gradually took place.[32] Wm Hazlitt, the Life of Thomas Holcroft, ed. Colby, II, p. 93: "The French Revolution was the only match that ever took place between philosophy & experience: & waking from the trance of theory to the sense of reality, we hear the words, truth, reason, virtue, liberty, with the same indifference or contempt, that the cynic who has married a jilt or termagant, listens to the rhapsodies of lovers!"[34] The new utopians & revolutionaries, eyes fixed on another glorious vision of the future, never have the historical sense to look backward. As Southey confessed, when he & Shelley met, "Here is a man who acts upon me as my own ghost would do. He is just what I was in 1794. .. All the difference between us is that he is 19 & I am 37."

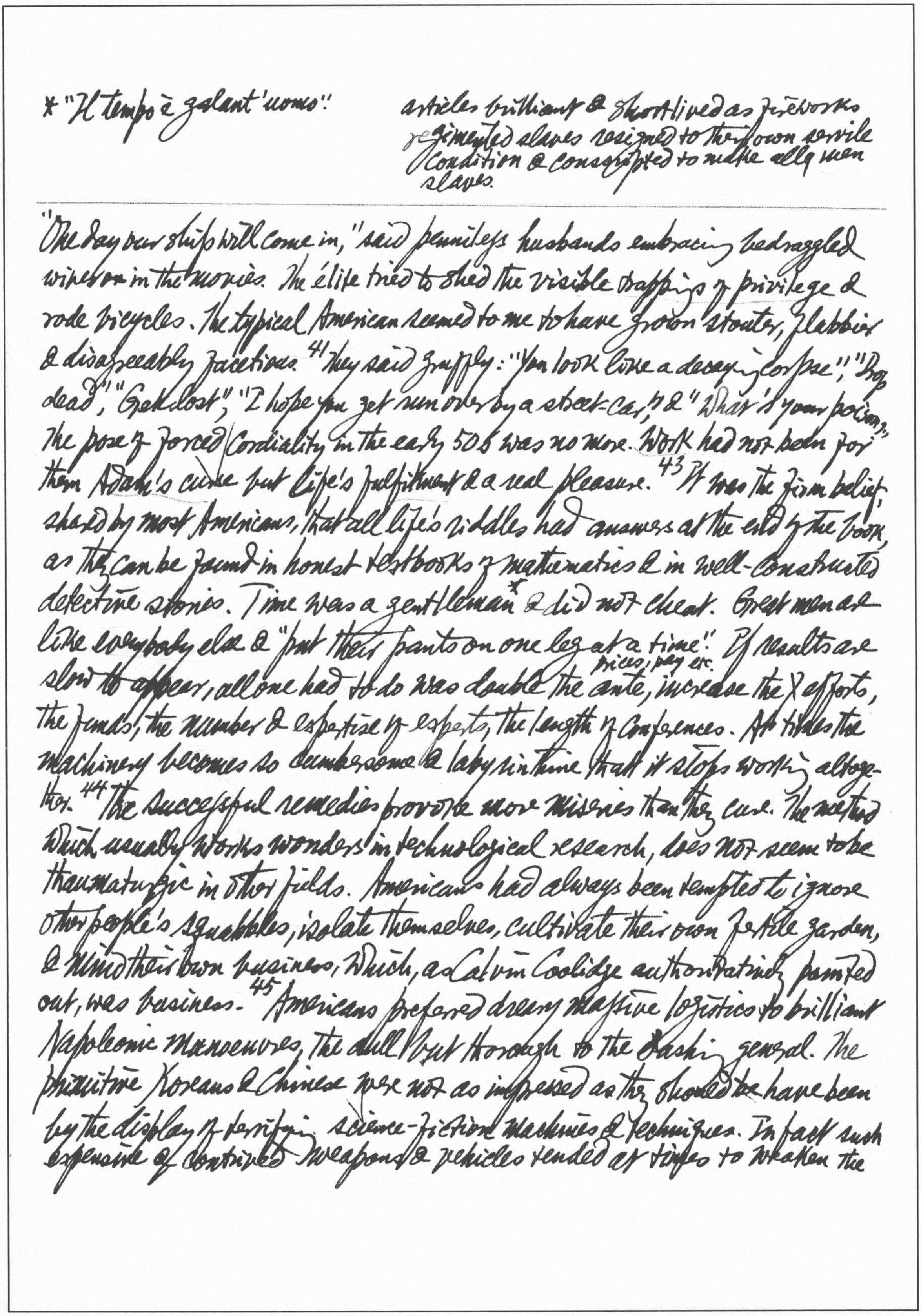
[35] The Evening Standard is, the advertisements tell us, "What Living in London is All About". It consciously & deliberately tries to present Londoners with an image of their great city. Its editor Charles Wintour has now published a book, Pressures on the Press, a very good book indeed. I regret to say, however, that he is capable of using plural subjects with singular verbs. But this is only to say that even Homer nods. A totally unrestricted Press would constitute a special kind of tyranny of its own, of a peculiarly repulsive kind. The Press has

134) Kant, Anthropologie, §14 (Werke, VIII, 5.20

*Luigi Barzini: "Loners in the World".

has no more right to an absolute freedom than any other institution.[36] What is financially least profitable must, by the laws of capitalist competition, go to the wall. There is a certain element of whistling in the dark in his optimism. adopt an attitude of *Italia fara da se*. I found Lord Beaverbrook totally without the charm so frequently ascribed to him; he issued peremptory instructions to his staff in such a manner as I would not have used to a criminal. He took me up, as it were, on a high mountain & showed me the kingdoms of this world as represented by the *Daily Press*. It was more like an offer of marriage than of a job. His own eloquence persuaded Lord Beaverbrook, though not me, that such a proposal was irresistible. I longed only to escape from the Satanic presence. He took me confidentially by the arm; "And don't forget," he said, "We're an anti-buggery paper!" His only crime was that of being the son of his father. Pasternack on "the inhuman power of the lie" on which Soviet society is founded.

[38]* An emotional urge to demonstrate one thing or another, to console or delude the author as well as the reader, to prove America still is, never was, surely will be soon, or will never be one thing or another. To assert the opposite of what they wish to be true, in the hope of being convincingly confuted.[39] The very rich were not as fashionable as they had been in the past. They were no longer openly & innocently admired, forgiven for sins & extravagances. Their philanthropy had increased (or the publicity surrounding it), as if it now had become the sole justification for wealth.[40] The American saga of the self-made man was no longer a regular feature of magazines & Sunday supplements. Great private balls were no longer respectfully described in the society pages, with all the details of the decorations & long lists of guests. What had become of the American dream?



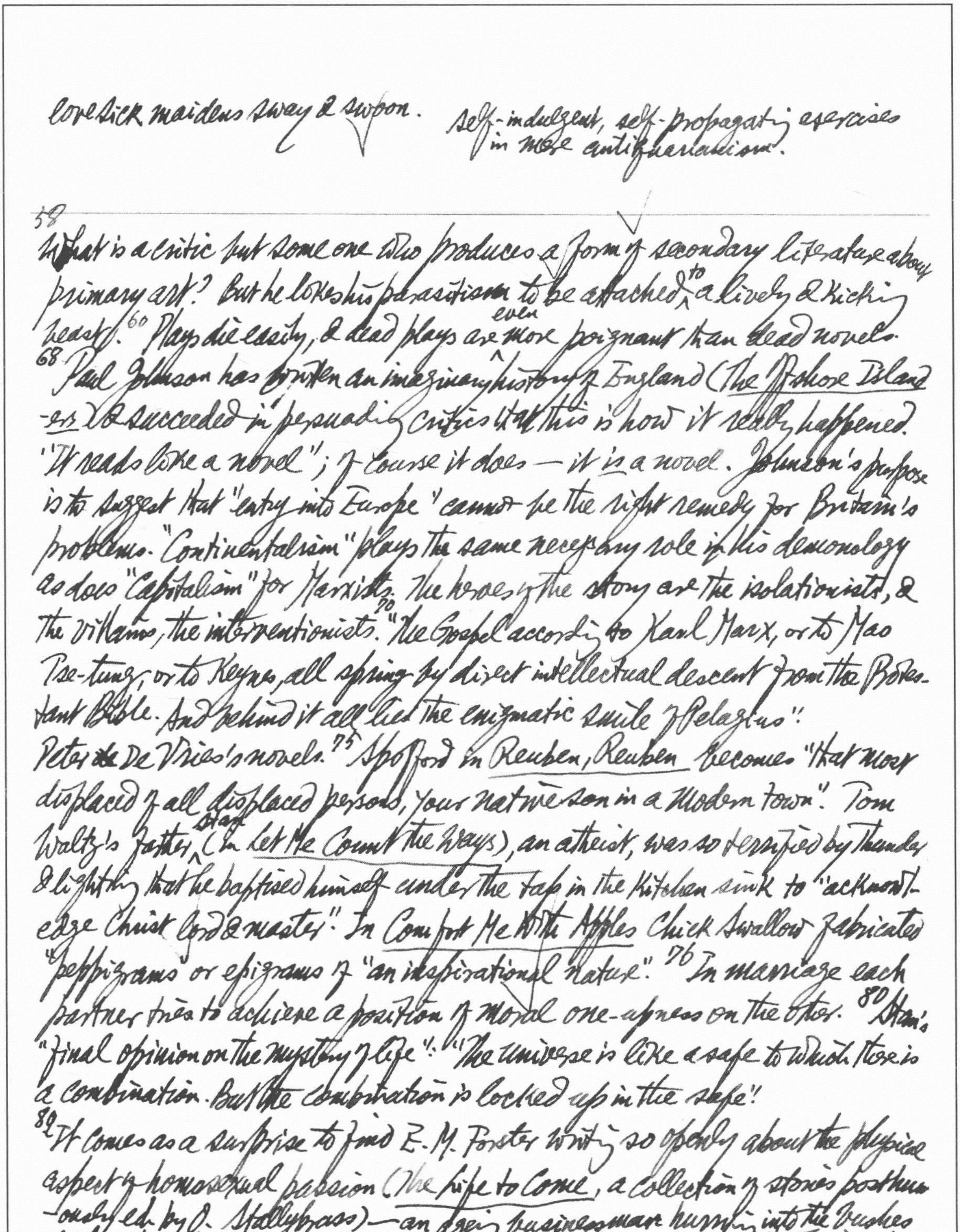
* "Il tempo è galant'uomo".

articles brilliant & shortlived as fireworks
regimented slaves resigned to their own servile
condition & conscripted to make all of men
slaves.

"One day our ship will come in," said penniless husbands embracing bedraggled wives in the movies. The élite tried to shed the visible trappings of privilege & rode bicycles. The typical American seemed to me to have grown stouter, flabbier & disagreeably facetious.[41] They said gruffly: "You look like a decaying corpse"; "Drop dead", "Get lost", "I hope you get run over by a street-car," & "What's your poison." The pose of forced cordiality in the early 50s was no more. Work had not been for them Adam's curse but life's fulfilment & a real pleasure.[43] It was the firm belief, shared by most Americans, that all life's riddles had answers at the end of the book, as they can be found in honest textbooks of mathematics & in well-constructed detective stories. Time was a gentleman* & did not cheat. Great men are like everybody else & "put their pants on one leg at a time". If results are slow to appear, all one had to do was double the ante, prices, pay etc. increase the X efforts, the funds, the number & expertise of experts, the length of conferences. At times the machinery becomes so cumbersome & labyrinthine that it stops working altogether.[44] The successful remedies provoke more miseries than they cure. The method which usually works wonders in technological research, does not seem to be thaumaturgic in other fields. Americans had always been tempted to ignore other people's squabbles, isolate themselves, cultivate their own fertile garden, & mind their own business, which, as Calvin Coolidge authoritatively pointed out, was business.[45] Americans preferred dreary massive logistics to brilliant Napoleonic manoeuvres, the dull but thorough to the dashing general. The primitive Koreans & Chinese were not as impressed as they should ~~be~~ have been by the display of terrifying science-fiction machines & techniques. In fact such expensive of contrived weapons & vehicles tended at times to weaken the

An atomic war, "WW III".
* "Voler avere la botte piena e la moglie ubriaca". Cf On ne peut pas faire l'omelette sans casser des oeufs."
the burden dumped in their lap. adieu suprême des mouchoirs.

American soldier's will to fight.[46] Was God (or History) on the side of the big reinforced battalions, especially if they were also well fed & well armed?[47] In another age & another Empire, such a woman would have reclined languidly in expensive clothes & directed an army of servants to do all the jobs she was gaily doing herself.[48] Roosevelt used to say that all that was necessary to destroy Communism in the Soviet Union was for the U.S. Air Force to drop enough Russian translations of the Sears Roebuck catalogue.[50] As the missiles could travel faster & farther with their deadly charges, more & more airbases all over the world became useless & the agreements with the local governments (usually expensively paid for) obsolete. The "cold war" between the Christian West & the Moslem East lasted for centuries; neither faith conquered the other in the end. Previous Empires have been able to move freely & practically unobserved in a world without laws. Fleets at sea & armies on the field were not followed by swarms of journalists & TV camera crews. How to observe as much as possible the decencies of international laws & the Queensbury rules of war & to do the nasty things necessary to maintain the hegemony, or, as the Italians say, how to "have a full barrel & a drunken wife."*[52] Americans, mostly brought up in contact with machinery, are tempted to believe — & to hope — that, once the proper coin is inserted in the proper slot, & the proper button pushed, the proper effect will follow. They lack the patience, resignation, & fortitude of fishermen, farmers, et al. How often were Americans caught out by events![53] Is there some truth in the old saw, as in saws, that God protects babies, drunks, & the United States?



lovesick maidens sway & swoon. self-indulgent, self-propagating exercises in mere antiquarianism.

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58 What is a critic but some one who produces a form of secondary literature about primary art? But he loves his parasitism to be attached to a lively & kicking beast. 60 Plays die easily, & dead plays are even more poignant than dead novels.

68 Paul Johnson has written an imaginary history of England (*The Offshore Islanders*) & succeeded in persuading critics that this is how it really happened. "It reads like a novel"; of course it does — it *is* a novel. Johnson's purpose is to suggest that "entry into Europe" cannot be the right remedy for Britain's problems. "Continentalism" plays the same necessary role in his demonology as does "Capitalism" for Marxists. The heroes of the story are the isolationists, & the villains, the interventionists. 70 "The Gospel according to Karl Marx, or to Mao Tse-tung, or to Keynes, all spring by direct intellectual descent from the Protestant Bible. And behind it all lies the enigmatic smile of Pelagius".

Peter ~~de~~ De Vries's novels. 75 Spofford in *Reuben, Reuben* becomes "that most displaced of all displaced persons, your native son in a modern town". Tom Waltz's father Stan (in *Let Me Count the Ways*), an atheist, was so terrified by thunder & lightning that he baptised himself under the tap in the kitchen sink to "acknowledge Christ Lord & master". In *Comfort Me With Apples* Chick Swallow fabricates "peppigrams" or epigrams of "an inspirational nature". 76 In marriage each partner tries to achieve a position of moral one-upness on the other. 80 Stan's "final opinion on the mystery of life": "The universe is like a safe to which there is a combination. But the combination is locked up in the safe".

82 It comes as a surprise to find E. M. Forster writing so openly about the physical aspect of homosexual passion (*The Life to Come*, a collection of stories posthumously ed. by O. Stallybrass) — an ageing businessman hurrying into the bushes with a young handsome milkman who is also self-sacrificing to the point to

To legitimise homosexuality by marriage does not mean its "solemnisation" by the Church evasively slither round the main objection.

92 The Council of the Academy of Arts & Sciences denied Ezra Pound the Emerson-Thorean award shortly before his death in Venice on 1, Nov. 1972, at the age of 87 of attempting to refuse a gift of money & later, denying to the police all knowledge of his lover's identity. 94 The gilding of excrement.

95 Alan Lelchuk's novel American Mischief contains a scene which ~~the~~ depicts the murder of an intellectual named Norman Mailer by a young radical Lenny Pincus. The fictional Mailer is shot in the buttocks while his trousers are down. The author Norman Mailer lodged a hysterical protest: "I wouldn't die with my pants down!" Winston Churchill in a directive on Use of Particular Words & Names: "Constantinople should never be abandoned, though for stupid people Istanbul may be written after it.. Foreign names were made for Englishmen, not Englishmen for foreign names." Donald McLachlan of the Daily Telegraph coined the phrase "the smack of firm government" from watching Sir Anthony Eden at a lunch party given by Mrs Ian Fleming in Jan. 1956. The Prime Minister was continually emphasising his points by approaching a right fist to an open left hand. But the two always stopped short of smacking together. This, McLachlan thought, typified the weakness of the Government at that time.

The Modern Language Review, Jan. 1973.

[1]Despair, as Susan Snyder points out ("The Left Hand of God," Studies in the Renaissance no. 12, 1965, pp. 18-59), partook of the dual nature of its source, *tristia*: if persevered in it could lead to destruction, but it could also be, as it was for Luther, a wholesome & even necessary step on the way to salvation. In the morality plays a last-minute murmur of "I do repent" was quite enough to ensure[2] salvation. Considered against the 16th-cent. theological background, Faustus's paralysed inability to save himself loses some of its ~~melancholic~~ Hamlet-like incomprehensibility.[4] Calvin embraced the doctrine of predestination (elaborated by St. Augustine in De Libero Arbitrio) with fervour & worked out its depressing implications with rigorous logic. A related, & equally depressing, doctrine much emphasized by Calvin was that of the total depravity of man since the Fall, & his consequent loss of free-will except, paradoxically, to do evil. Any good he may perform is brought about solely through the Grace of God, arbitrarily bestowed on a selected few.[5] The extreme Calvinist position was held dogmatically at Cambridge, & Marlowe's alleged atheism might very well have been a reaction against Calvinist harshness.[9] The immediate presence of God forces itself upon his attention; Faustus uses the word "God" 6 times in one short soliloquy (I.5.1-4), a word which up till now he has avoided. The God whom he thus at last confronts is a God cast in an uncompromisingly Calvinist mould. Lucifer suggests that even Christ, the traditional Saviour & Redeemer, partakes of this stern & Judaical nature: "Christ cannot save thy soul, for he is just!"[10] The effect on Faustus of this conception of God as wrathful & implacable & himself as irredeemably wicked & predestined to damnation is to deprive him of all will & energy.[13] In the end Faustus is not actually shown being carried off to hell on the devil's back, as some other hero-victims had been. For Faustus, damnation comes entirely from within. He is both the victim & the executioner.

[14] In Falstaff we find the braggart soldier of classical New Comedy & Udall's *Ralph Roister Doister*, the Vice of the native Morality plays who tended to get amalgamated with the witty & pandering slaves of Plautus & Terence, & the King of Misrule in popular festivals. The resemblance between this figure & the *picaro* has been glanced at in F. W. Chandler, *The Literature of Roguery*, I, ~~24~~ 234 & 6 & A. Kettle, *An Introduction to the English Novel*, I, 24.[15] The *picaro* is geared to short-term survival; dire necessity, usually depicted in terms of starvation, schools him in the arts of survival.[16] Human callousness convinces him that life is essentially a matter of attending to one's own interests. His roguery is quite unambitious. With a bagful of petty tricks & ruses he manages to eke out a poor living. In *Lazarillo*, *Jack Wilton*, or *Pablo the Sharper* [Quevedo], the accent is not laid on villainy as a means of accumulating wealth & power. What is gained is quickly & entirely consumed. The upper limit of his ambition is best expressed by a passage in which a fellow rogue sings to Pablo the praises of Madrid: "In that city I never want for 5 or 6 crowns in my pocket; nor a bed, meat & drink; nor, on occasion the married man's pastime: for the possession of wit in Madrid is like the philosopher's stone, which converts all it touches into gold" (*The Choice Humorous & Satirical Works*, "Broadway Translations", p. 69). Wilton compares the group of soldiers among whom he plies his trade to "a greate deale of corne" (*The Works of Thomas Nashe*, ed. R. B. McKerrow, 2nd ed. revised by F. P. Wilson, II, 210); a woman's pillow "bare out as smooth as a groning wives belly" (255); wounded writhing on a battle-field "like a Roach new taken out of the streame" (231).[18] Falstaff relieves his chronic impecuniosity mainly with his wit. From the hostess of the tavern he cadges

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bed & board, clothing, & in the words of Quevedo's rogue, "on occasion, the married man's pastime" (cf III.3.64 ff). It is in the Prince, however, that he finds his gives gold mine; it is he on whom Falstaff relies to keep afloat. His final speech in Pt I. V.4.161: "I'll follow, as they say, for reward. He that rewards me, God reward him." For him, as for Wilton, roguery finds its true scope in war.

19 For him, as for every picaro, the physical dimension is the boundary of the real (cf his tirade against "honour" in V.I.131). His attitude, while not shared by other characters, threatens to become a pervasive one. Early in the play the language of eating is confined to Falstaff, who is constantly referred to in terms of food (a Manningtree ox, sack & sugar, lard, etc.) or he is referring to others in the same way. As the play continues, it begins to be used by those engaged in the political contest & also loses its association with joviality & fellowship & instead becomes an expression of an alimentary view of human relationships.[20] If Falstaff steals the king's money, the King & his adversaries are bent on stealing the kingdom. In this light, what Falstaff does is merely a reduction to the basics of what everyone else is doing.

28 Paradox rests on a fragile illusion, an apparent contradiction that is dissipated by the very process of understanding. Take Boileau's words, "Rétablir son honneur à force d'infamie." J. Fontanier quotes this as an example of "paradoxisme" & ~~takes~~ leads us through the steps of interpretation: the nobleman, seeking a rich marriage in the bourgeoisie, is guilty of "mésalliance" & dishonors his name & ancestors; but the fortune thus acquired permits him to "faire honneur à sa naissance" & to "paraître avec honneur dans le monde

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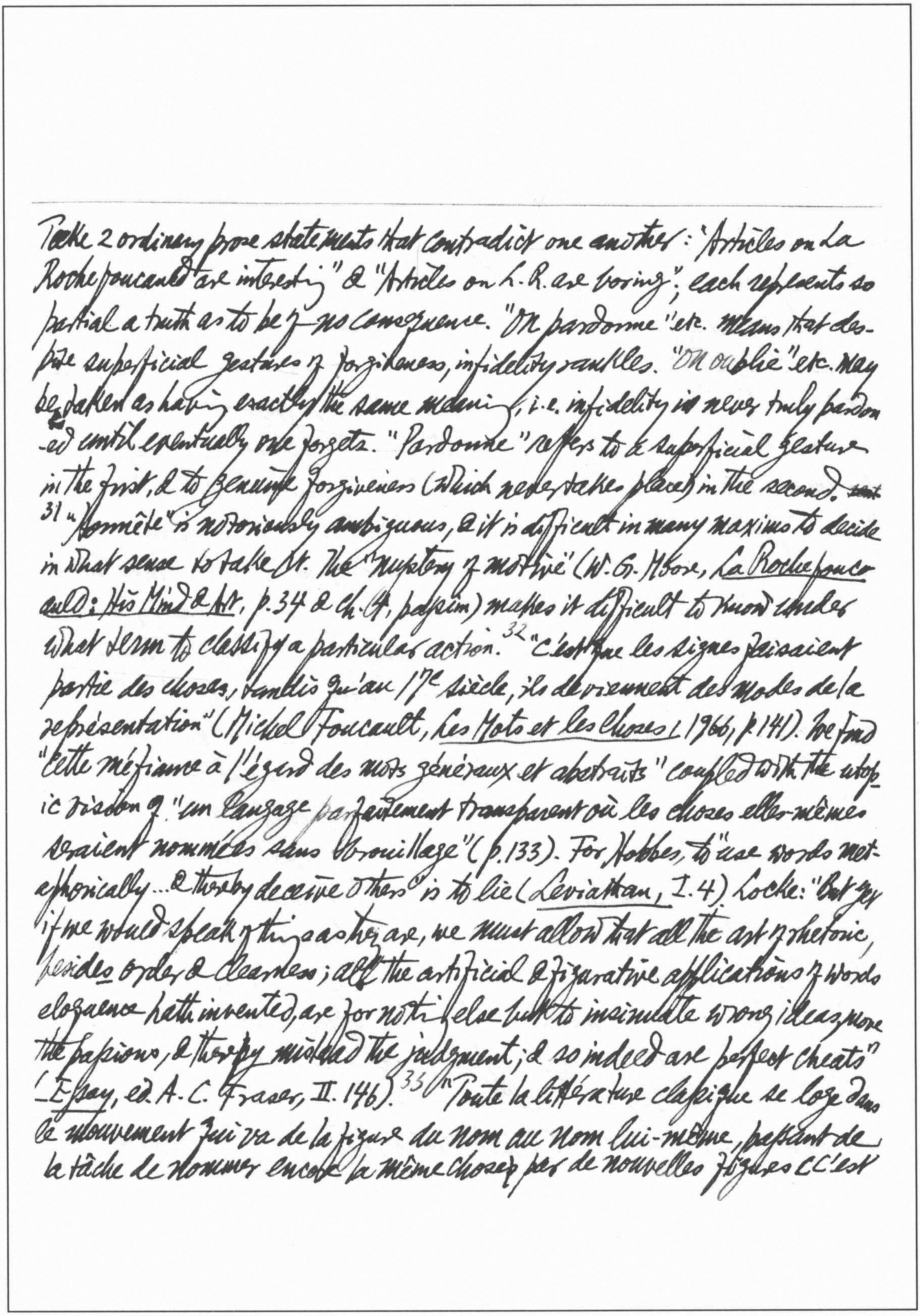
His situation is not in itself paradoxical or contradictory, but it admits of paradoxical description, precisely because of the instability & flexibility of terms such as *honneur* & *infamie* (*Les Figures du Discours*, 1821; ed. 1968, p.139). If to interpret a paradox is to resolve or reduce the contradiction, then it is also expose that contradiction as artifice, wit. "Qui vit sans folie n'est pas si sage qu'il croit" (La Rochefoucauld, *Maximes*, ed. J. Truchet, 1967, no. 209), owes its impact to the denied opposition between *folie* & *sagesse*. To interpret it one must find a meaning for each term that does not exclude the other.[29] A paradox presents 2 terms which ordinarily are in a clear semantic relationship to one another (either opposition: *vices/vertus*, *amour/haine*; or equivalence: *chasteté/chaste*, *louer/louange*), but it presents them in a logical structure ~~in a logical structure~~ which denies that relationship & asserts the converse. Truchet: "Son art de la maxime est en grande partie un art du paradoxe: paradoxe que cet amour qui 'resemble plus à la haine qu'à l'amitié'; ... paradoxes surtout que toutes les vertus sont autant de vices" (p. xlvii) "Prisonnier de ses formules", La Rochefoucauld "se laisse entraîner" & produces contradictory maxims: "La confiance de plaire est souvent un moyen de plaire infailliblement" & "La Confiance de plaire est souvent un moyen de déplaire infailliblement" (*Maximes supprimées*, 46).[30] "On pardonne les infidélités, mais on ne les oublie pas"; "On oublie les infidélités, mais on ne les pardonne pas." Lanson, *L'Art de la Prose*, p.138: "De quelque façon qu'on tourne l'antithèse, elle est juste, parce que la réalité fournit des exemples des deux cas." But this seems an over-simplification.



Take 2 ordinary prose statements that contradict one another: "Articles on La Rochefoucauld are interesting" & "Articles on L.-R. are boring"; each represents so partial a truth as to be of no consequence. "On pardonne" etc. means that despite superficial gestures of forgiveness, infidelity rankles. "On oublie" etc. may be taken as having exactly the same meaning, i.e. infidelity is never truly pardoned until eventually one forgets. "Pardonne" refers to a superficial gesture in the first, & to genuine forgiveness (which never takes place) in the second.

[31] "Honnête" is notoriously ambiguous, & it is difficult in many maxims to decide in what sense to take it. The "mystery of motive" (W. G. Moore, *La Rochefoucauld: His Mind & Art*, p. 34 & ch. 4, passim) makes it difficult to know under what term to classify a particular action.

[32] "C'est que les signes faisaient partie des choses, tandis qu'au 17e siècle, ils deviennent des modes de la représentation" (Michel Foucault, *Les Mots et les Choses*, 1966, p. 141). We find "cette méfiance à l'égard des mots généraux et abstraits" coupled with the utopic vision of "un langage parfaitement transparent où les choses elles-mêmes seraient nommées sans brouillage" (p. 133). For Hobbes, to "use words metaphorically ... & thereby deceive others" is to lie (*Leviathan*, I.4). Locke: "But yet if we would speak of things as they are, we must allow that all the art of rhetoric, *besides* order & clearness; all the artificial & figurative applications of words eloquence hath invented, are for nothing else but to insinuate wrong ideas, move the passions, & thereby mislead the judgment; & so indeed are perfect cheats" (*Essay*, ed. A. C. Fraser, II. 146).

[33] "Toute la littérature classique se loge dans le mouvement qui va de la figure du nom au nom lui-même, passant de la tâche de nommer encore la même chose par de nouvelles figures (C'est

G. Lukács, *the Historical Novel*, p.92: "One may say that the specific form of the Balzac novel emerged in the course of his coming to grips ideologically & artistically with Scott."

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la préciosité) à celle de nommer par des mots enfin justes" (Foucault, p.134). Orestes' mad-scene in *Andromaque* is one moment when a Racinian character might lose control of his language. But here we have the strange spectacle of Oreste *telling* us that he is going mad & having hallucinations: "Mais que vois-je? A mes yeux Hermione l'embrasse!" "D'où vient que je frissonne? Quelle horreur me saisit?" This is due to the fact that the reader is accustomed to read Racinian rhetoric as metaphor & ornament. If we encountered Oreste's line, "Dieux! quels ruisseaux de sang coulent autour de moi", in any other context we would take it as hyperbolic expression of guilt, just we take his earlier line, "Dans leur sang, dans le mien, il faut que je me noie," as metaphor for the desire to bring this situation to a tragic end. Here, however, we are warned, by accrediting references to vision, that what we are offered is literal description."[35] In the maxims with the structure of reductive definitions, e.g. the epigraph "Nos vertus ne sont le plus souvent que des vices déguisés", are our virtues still virtuous, or are they, as a result of this redefinition, no longer praiseworthy? The second procedure is the more common. "L'humilité n'est souvent qu'une feinte soumission"; "Le refus des louanges est un désir d'être loué deux fois."[38] Will Moore, however, insists that the *Maxims* "speak less of false virtue than of mixed virtue" (*ib.* p.33). Lichtenberg: "Der Gedanke hat in dem Ausdruck noch zuviel Spielraum" (J. P. Stern, *Lichtenberg*, p.105): the *Spielraum* is a space for the adventure of making sense of the words. "Philosophy is a battle against the bewitchment of our intelligence by means of language" (L. Wittgenstein, *Philosophical Investigations*, p.47).

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[48] A periodic function is a mathematical relationship which repeats its values at regular intervals, e.g. the sine, cosine & tangent functions

[51] Every book on Balzac mentions his debt to Scott. [52] *Les Chouans*, the 1st novel considered worthy of inclusion in the *Comédie Humaine*, is a novel about recent history, like Waverley, Guy Mannering, The Antiquary, & *St Ronan's Well* (the only novel by Scott to be set in the 19th cent. & regarded by Balzac as a masterpiece). Davin, in his introduction to the *Etudes philosophiques*, in which Balzac himself certainly had a hand, says: "Ce romancier entreprend pour la société actuelle ce que Walter Scott a fait pour le moyen âge". In Balzac's own preface to *Une Fille d'Ève*: "Le seul roman possible dans le passé, Walter Scott l'a épuisé." With the striking exception of Stendhal, Balzac's contemporaries who were trying their hand at historical novels, all chose a more remote past as their subject, e.g. Vigny's *Cinq-Mars*, Mérimée's *Chronique du règne de Charles IX*, Hugo's *Notre-Dame de Paris*.

[59] Louis Guilloux's early novels draw upon his experiences as a child & adolescent of working-class life (*La Maison du Peuple*, 1927; *Compagnons*, 1931; *Angélina*, 1934). Reviewing *Hôtel du Nord* in *Monde*, he writes: "Un homme comme M. Eugène Dabit doit à tout ce qu'il est de laisser les étiquettes sur les bocaux de pharmacien pour quoi elles sont faites, et de rechercher tout seul sa vérité, même si cette vérité doit l'entraîner ceux qu'il aime et l'empoisonner lui-même." Protesting against the Marxist critic Marc Bernard's tendentious review of Jean Guéhenno's *Caliban parle*, he asks: "La littérature prolétarienne est-elle nécessairement marxiste, dogmatique, sans liberté?" In none of his early novels is localized political action dressed up in the garb

The social supremacy of Received Standard English. √

※※於此類文以證甚豐

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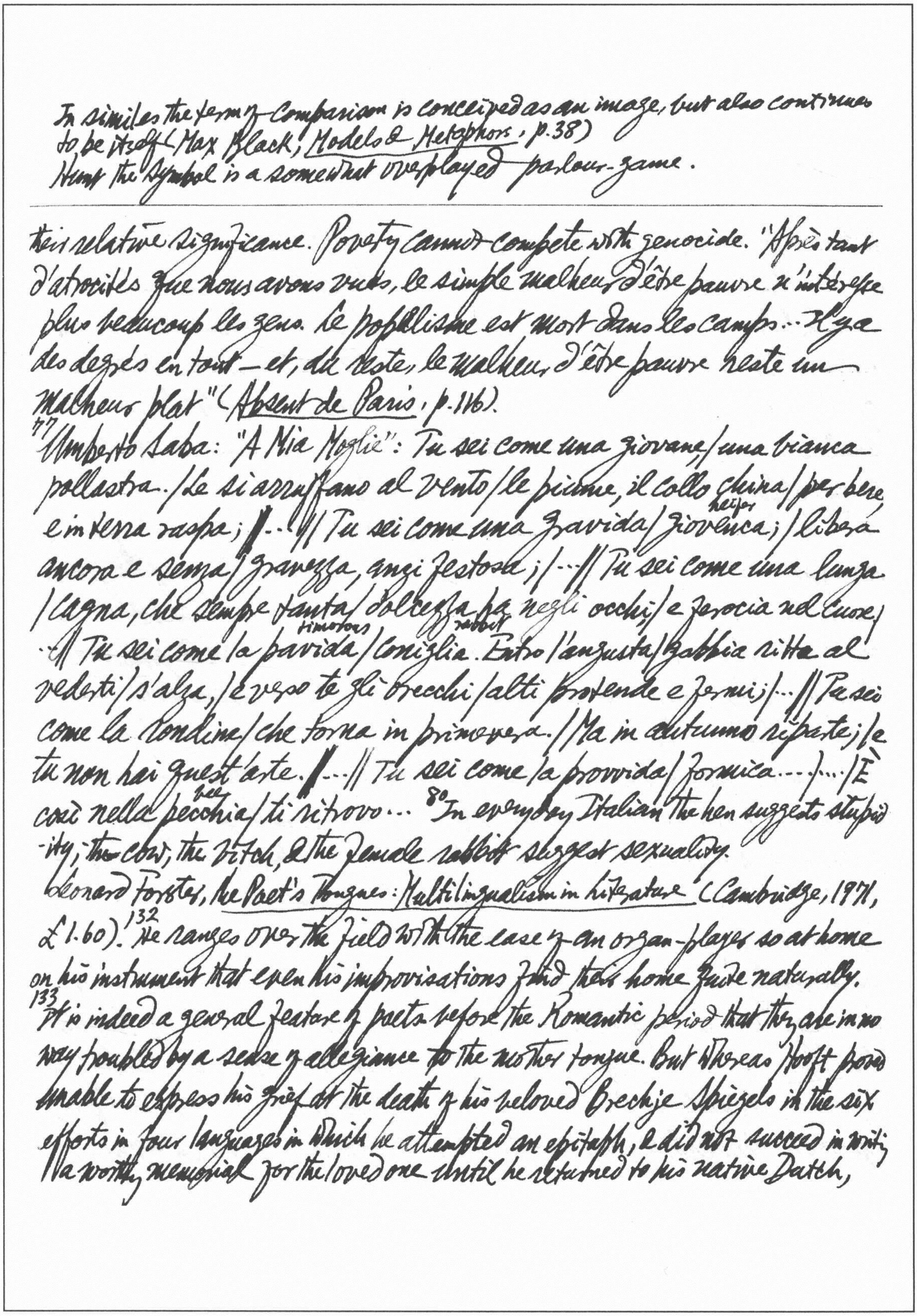
geother wholesale social revolution or of metaphysical revolt. The revolt never transcends the exigencies of a particular situation; "le cordonnier [Quéré in *La Maison du Peuple*] ne rêve pas de bouleverser le monde; il demande à vivre" (L. Thoorens). Unlike the fictional workers in Barbusse's novels, 70 "en leur état de parfaite innocence politique, les héros [~~des~~ Guilloux's novels] saisissent les problèmes au niveau où ils se posent." Guilloux reproduces the precise quality of the life he knew: a life of monotony, relieved only by disaster." This commitment to authenticity presents particular problems to the writer. To quote the words of Biffen in *New Grub Street*: "The result will be something unutterably tedious. Precisely: that is the stamp of the ignobly decent life. If it were anything *but* tedious, it would be untrue". The revol-tionary hope is so muted in Guilloux's novels that Bernard Groethuysen's reaction was to say that, after reading one of them, "on a envie d'être pauvre". Philip Rahv, *Literature & the Sixth Sense*, p. 8: "The suffering imposed on the bulk of the population by the economic crisis [of the '20's] elevated the 'common man' to a martyrdom that overnight integrated him into the sympathies of the literary artist."
73 "The creation of a particular typology involving an idealized "worker hero" is the result of endowing the physical characteristics of this hero with moral or spiritual essences: the class ~~type~~ archetype becomes to all intents & purposes a moral archetype. Guilloux's excessive use of phrases like "une bonne tête d'ouvrier", "un regard clair", "des yeux francs", "des épaules larges".74 He is trying to make audible "that roar which lies on the other side of silence" (*Middlemarch*), the deceptively silent anguish of the humblest people.76 He soon evolved away from the themes of this earliest work. External events lessened



In similes the term of comparison is conceived as an image, but also continues to be itself (Max Black, *Models & Metaphors*, p.38)
Hunt the Symbol is a somewhat overplayed parlour-game.

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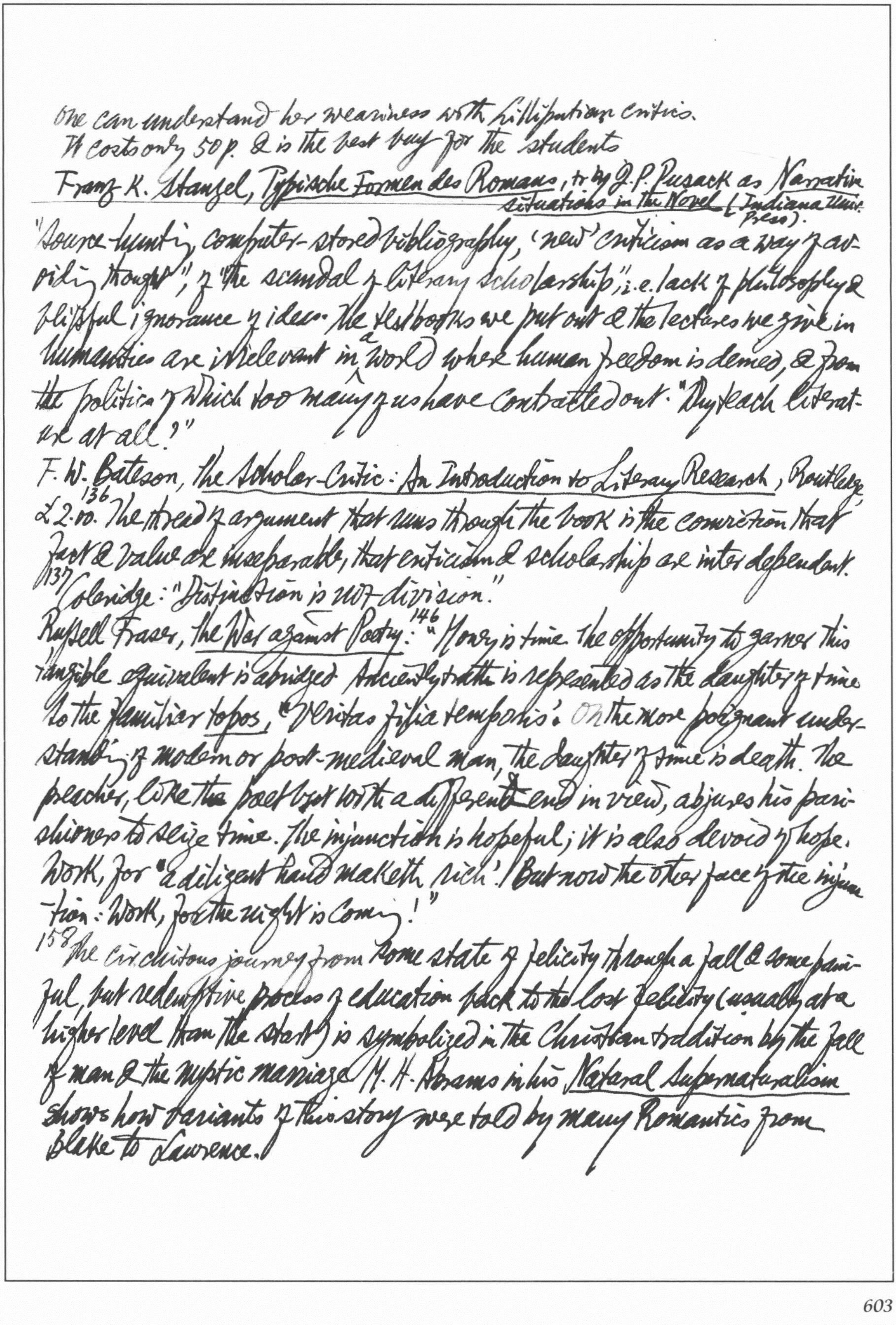
their relative significance. Poverty cannot compete with genocide. "Après tant d'atrocités que nous avons vues, le simple malheur d'être pauvre n'intéresse plus beaucoup les gens. Le populisme est mort dans les camps… Il y a des degrés en tout — et, du reste, le malheur d'être pauvre reste un malheur plat" (*Absent de Paris*, p.116).

[77] Umberto Saba: "A Mia Moglie": Tu sei come una giovane/una bianca pollastra./Le si arruffano al vento/le piume, il collo china/per bere e in terra raspa; /…//Tu sei come una gravida/giovenca heifer; /libera ancora e senza/gravezza, anzi festosa; /…//Tu sei come una lunga/cagna, che sempre tanta/dolcezza ha negli occhi/e ferocia nel cuore/ …//Tu sei come la pavida timorous/coniglia rabbit. Entro l'angusta/gabbia ritta al vederti/s'alza,/e verso te gli orecchi/alti protende e fermi;/…//Tu sei come la rondine/che torna in primavera./Ma in autunno riparte;/e tu non hai quest'arte./…//Tu sei come la provvida/formica…/…/È così nella pecchia bee/ti ritrovo… [80] In everyday Italian the hen suggests stupidity; the cow, the bitch, & the female rabbit suggest sexuality.

Leonard Forster, *The Poet's Tongues: Multilingualism in Literature* (Cambridge, 1971, £1.60). [132] He ranges over the field with the ease of an organ-player so at home on his instrument that even his improvisations find their home quite naturally. [133] It is indeed a general feature of poets before the Romantic period that they are in no way troubled by a sense of allegiance to the mother tongue. But whereas Hooft proved unable to express his grief at the death of his beloved Brechje Spiegels in the six efforts in four languages in which he attempted an epitaph, & did not succeed in writing a worthy memorial for the loved one until he returned to his native Dutch, Milton's only true love lyrics were written in Italian. Rilke chose an adopted language in later life in a search for pristine diction. The poet's aim is seen to vary from indulgence in uninhibited expression of feeling to experimentation with language. The Baroque writers clothed the same thought variously in the raiments of different languages, whereas the Romantics who believed that the poet's soul can only express itself in the mother tongue. The attitudes range between the two opposite poles: from dedication to "the Muse" to indulgence in the play instinct.[134] "It sometimes happens that the poet can express his feelings more freely in the foreign language than his own. It is as if the use of the foreign language removes certain inhibitions" (p.48 on Milton); "the words are not burdened with irrelevant associations for the poet, they are fresh & pristine" (p.66 on Rilke). But what the Italian reader of Milton's poems or the French reader of Rilke's? If, as in Milton's case, the poet's intimacy with his borrowed language was high, the result may be delightful — as it was by Carducci's testimony (p.51). But it is equally possible that what, to the poet, appeared fresh & pristine, may be utterly vitiated for the native reader by outworn or stereotyped words & phrases. For any poet not absolutely equilingual to write in a foreign language is a form of living dangerously.

The Dissenting Academy, ed Theodore Roszak. We lament the shortcomings of American scholarship while keeping quiet as to our own. A sort of Trahison des Clercs by angry men. Roszak's opening essay on "Academic Delinquency" speaks of a condition of "entrenched social irrelevance".[135] Louis Kampf speaks of "the death of academic literary study as a serious enterprise"; of



One can understand her weariness with Lilliputian critics.
It costs only 50p. & is the best buy for the students

Franz K. Stanzel, *Typische Formen des Romans*, tr. by J. P. Pusack as *Narrative Situations in the Novel* (Indiana Univ. Press).

"Source-hunting, computer-stored bibliography, 'new' criticism as a way of avoiding thought", of "the scandal of literary scholarship", i.e. lack of philosophy & blissful ignorance of ideas. The textbooks we put out & the lectures we give in humanities are irrelevant in a world where human freedom is denied, & from the politics of which too many of us have contracted out. "Why teach literature at all?"

F. W. Bateson, *The Scholar-Critic: An Introduction to Literary Research*, Routledge, £2.00. [136] The thread of argument that runs through the book is the conviction that fact & value are inseparable, that criticism & scholarship are interdependent.
[137] Coleridge: "Distinction is not division."

Russell Fraser, *The War against Poetry*: [146] "Money is time. The opportunity to garner this tangible equivalent is abridged. Anciently truth is represented as the daughter of time. So the familiar *topos*, "Veritas filia temporis". On the more poignant understanding of modern or post-medieval man, the daughter of time is death. The preacher, like the poet but with a different end in view, adjures his parishioners to seize time. The injunction is hopeful; it is also devoid of hope. Work, for "a diligent hand maketh rich"! But now the other face of the injunction: Work, for the night is coming!"

[158] The circuitous journey from some state of felicity through a fall & some painful, but redemptive process of education back to the lost felicity (usually at a higher level than the start) is symbolized in the Christian tradition by the fall of man & the mystic marriage. M. H. Abrams in his *Natural Supernaturalism* shows how variants of this story were told by many Romantics from Blake to Lawrence.

go over well-worn ground. a rapid tour of the literary by-ways
a good example of the "Snakes in Iceland" type of paper.

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160 George Stewart's famous article "The Two Moby Dicks" on the vexed question of why Ishmael starts off as a very distinct first-person narrator [sic] then seems to expand into a third-person narrator capable of reporting events & thoughts he could not have been privy [sic.] to: the reconception of the novel while Melville was writing it.

161 Emerson: "It is very funny to go into a family where the father & mother are devoted to the children. You flatter yourself for an instant that you have secured your friend's ear, for his countenance brightens; then you discover that he has just caught the eye of his babe over your shoulder, & is chirruping to him."

F. & P. Bowman, *Eliphas Lévi, visionnaire romantique.* 184 "Le rôle de la femme est de faire naître le règne de la charité et non de travailler, non de se faire candidate à la Chambre ou de fonder un journal." "Quant aux matérialistes, nous n'avons rien maintenant à leur répondre: qu'ils mangent et qu'ils boivent! Ils s'assoupiront ensuite, et quand ils dormiront nous les emporterons avec nous dans la Terre Promise" (p. 97). "Le péché est la chute du nouveau-né; et sa mère le relève sans s'irriter contre lui, car elle sait bien qu'il ne peut encore marcher."

195 "Leopardi held contrasting ideas at the same time." 197 "His last reference to Manzoni appears in the famous letter to Monaldo disclaiming the authorship of the infamous *Dialoghetti*, in which he says that he would have similarly disclaimed the authorship of *I promessi sposi*, had the novel been attributed to him."

222 In *The Discontinuous Tradition*, ed. by P. F. Ganz (Clarendon, 1971). E. A. Blackall contributes a scholarly account of Goethe's study of Chinese novels. T. S. Eliot's critical *gaffe* ("Of Goethe it is perhaps truer to say that he

*of Italian Quarterly, Fall-Winter 1972, p. 128. D.W. Fokkema & Elrud Kunne-Ibsch, Theories of Literature in the 20th Century: Structuralism, Marxism, Aesthetics of Reception, Semiotics, New York: St Martin's Press, 1978.

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dabbled in both philosophy & poetry & made no great success of either") was a monumental blunder which it is useless to try to mitigate

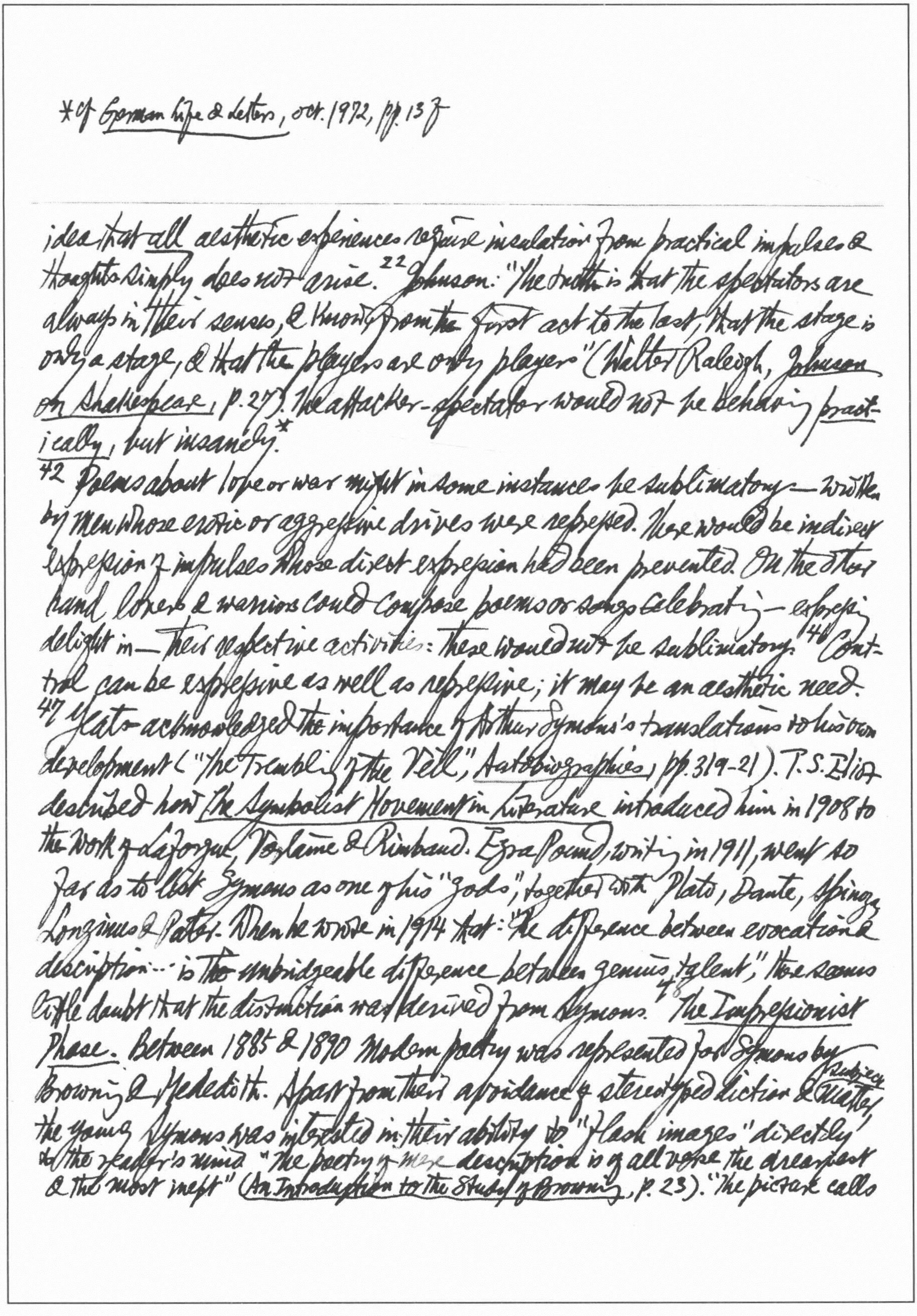
Manon Maren-Grisebach, Methoden der Literaturwissenschaft* (Bern: Francke, 1970) Surveys 6 approaches: the positivist (positivistische), the "geistesgeschichtliche Methode", the "phänomenologische Methode", the "existentielle Methode", the "morphologische Methode", & the sociological (soziologische) or Marxist (or literatursoziologie) approach. A particular technique of interpreting literary texts, such as the "explication de texte", cannot in itself be regarded as a "method" which "wird erst konstituiert durch einen ganzheitlichen, ideologischen Denkzusammenhang, in den einzelne Arbeitsschritte integriert sind" (p. 5). Peter Salm, Drei Richtungen der Literaturwissenschaft: Scherer–Walzel–Staiger, tr. from English (Three Modes of Criticism in MLR, 1970) (Tübingen: Niemeyer).

The British Journal of Aesthetics, Winter 1972

[8] R.M. Chisholm, Theory of Knowledge (1966), pp. 95ff. gives the "adverbial" theory of appearances. The basic notion is that of having properties artifactually, not having the property being an artifact.[9] Something is or is not artifactual "relative to a description." Considered as a piece of driftwood it is not an artifact; considered as an object on my wall or a balanced composition (if lighting or position is crucial & I am responsible for them), it is.[10] Some works of art are not fundamentally physical (poems) & some works of art are not objects (theatrical performances).

[11] Edward Bullough conceives of psychical distance both as one of the essential elements of what he calls "aesthetic consciousness" & as a criterion of

the beautiful. Aesthetic experience is "due ... to the insertion of Distance" (*Aesthetics*, p. 94).[18] It seems clear that Bullough thinks that distancing is a kind of voluntary action; Sheila Dawson reads him that way & says that critics, actors, & the like "distance deliberately." The "*negative*, inhibitory aspect" of distance (p. 95) is a psychological blocking of ordinary, practical actions & thoughts which is necessary for the "*positive* side" of distance, i.e. the experience of something as an object of aesthetic consciousness. Richards claims that a spectator feels both pity & fear for Lear, that pity is an impulse towards Lear & fear an impulse away from Lear, & that the opposition of the impulses balances out & prevents the spectator from either taking action to help Lear or from fleeing the theatre (*Principles of Literary Criticism*, pp. 245-6).[20] Bullough's theory applies to all aesthetic experience what Schopenhauer says of the threatening sublime whose appreciation presupposes the forcible detachment of the will. Bullough gets his theory to a fast start by using an example of an actual threatening phenomenon in a fog at sea. Another stock illustration of "under-distancing" is that of a spectator who runs on to the stage to attack the villain & save the heroine.[21] But this case in which action supposedly is blocked or not blocked is different from the case of the fog in which only thoughts supposedly are blocked or blocked. Both are desperate cases, & the enormous majority of the cases of the appreciation of art & nature are not desperate cases. Usually when we watch a play, look at a painting, listen to music or gaze at natural scenery, there is not hint of impulses to action which have to be overcome. If one reverses Bullough's procedure & begins with "easy" cases, with the experiences of works which are devoid of strong emotional content, then the



*Cf *German Life & Letters*, Oct. 1972, pp. 13 f

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idea that *all* aesthetic experiences require insulation from practical impulses & thoughts simply does not arise.[22] Johnson: "The truth is that the spectators are always in their senses, & know, from the first act to the last, that the stage is only a stage, & that the players are only players" (Walter Raleigh, *Johnson on Shakespeare*, p. 27). The attacker-spectator would not be behaving *practically*, but insanely.*

42 Poems about love or war might in some instances be sublimatory—written by men whose erotic or aggressive drives were repressed. These would be indirect expression of impulses whose direct expression had been prevented. On the other hand, lovers & warriors could compose poems or songs celebrating—expressing delight in—their respective activities: these would not be sublimatory. 46 Control can be expressive as well as repressive; it may be an aesthetic need.

47 Yeats acknowledged the importance of Arthur Symons's translations to his own development ("The Trembling of the Veil," *Autobiographies*, pp. 319-21). T. S. Eliot described how *The Symbolist Movement in Literature* introduced him in 1908 to the work of Laforgue, Verlaine & Rimbaud. Ezra Pound, writing in 1911, went so far as to list Symons as one of his "gods", together with Plato, Dante, Spinoza, Longinus & Pater. When he wrote in 1914 that: "the difference between evocation & description ... is the unbridgeable difference between genius & talent," there seems little doubt that the distinction was derived from Symons.[48] *The Impressionist Phase*. Between 1885 & 1890 modern poetry was represented for Symons by Browning & Meredith. Apart from their avoidance of stereotyped diction & subject matter, the young Symons was interested in their ability to "flash images" directly to the reader's mind. "The poetry of mere description is of all verse the dreariest & the most inept" (*An Introduction to the Study of Browning*, p. 23). "The picture calls

up the mood" (p.24).[49] After 1890 the portrayal of life in the modern city became an important element in his concept of modern poetry. He praised Verlaine & W. E. Henley for their experiments in this respect. Referring to the achievements of contemporary painters, especially Whistler, for comparison, he made the "capacity for dealing with London" the test of poetry which professes to be really modern."[50] "Mr Henley has set himself to the task of rendering the more difficult poetry of the disagreeable… But to do without rhyme is to do without one of the inherent beauties of poetry."[51] In the essay on "The Decadent Movement ~~of~~ in Literature" Symons continually returns to one topic: the Impressionist capacity for "the exact noting of sensation" (as shown by Mallarmé), for flashing "the impression of the moment" by l'image peinte (as shown by the Goncourt brothers). The essay is not in fact about Decadence but about Impressionism.[43] Symons's "impression" is what Pound was to put later as "An Image is that which presents to the soul of the reader an intellectual & emotional complex (in the soul of the poet) in an instant of time".* His views anticipate several basic tenets of early 20th-cent. poetry, e.g., Eliot's "Prufrock". The Symbolist Phase. Mysticism has deposed a bankrupt scientific materialism as the dominant philosophy & Symbolism has deposed Realism as the dominant literary movement.[54] As an Impressionist Symons had wished poetry to communicate the ephemeral moods & impressions of man in the modern city. As a Symbolist he now wished poetry to communicate the "sensations of the soul" in its experience of the divine. He talks in quasi-magical terms of "evocation".[55] Symbolism is an attempt to combat "the heresy of instruction" & to free literature from "the old bondage of rhetoric". He criticizes The Ballad of Reading Gaol because of its didactic element & its pathe

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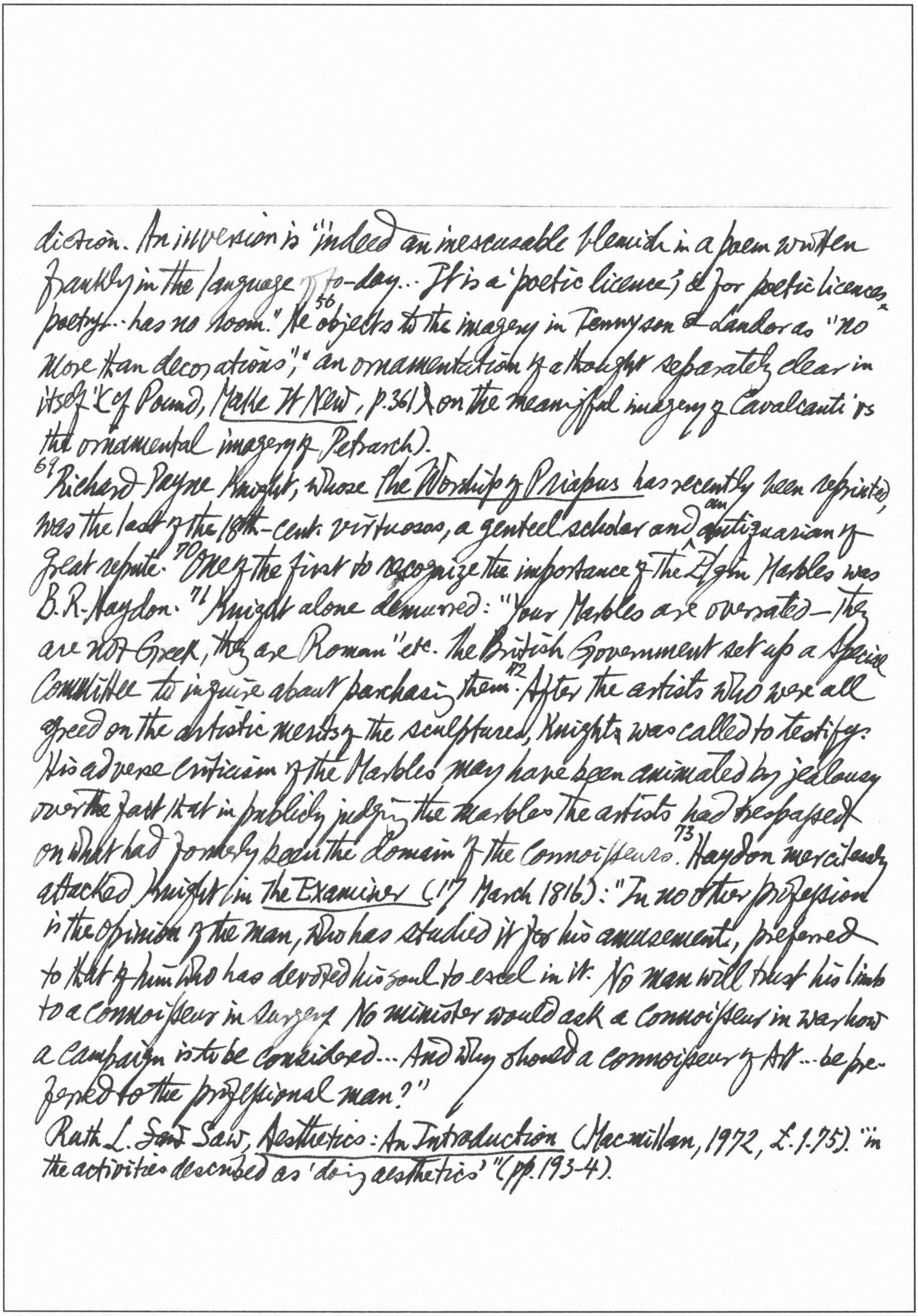
*cf A. E. Housman, The Name & Nature of Poetry, p.8: "To transfuse emotion—not to transmit thought, but to set up in the reader's sense a vibration corresponding to what was felt by the writer—is the peculiar function of poetry". Symons, in an essay on Whistler, sums up a central aspiration of the entire Impressionist-Imagist "movement in a single word: "telepathy" (Studies in Seven Arts, p.136).



diction. An inversion is "indeed an inexcusable blemish in a poem written frankly in the language ~~of~~ to-day... It is a 'poetic licence', & for poetic licences, poetry... has no room."[56] He objects to the imagery in Tennyson & Landor as "no more than decorations"; "an ornamentation of a thought separately clear in itself" (cf Pound, *Make It New*, p.361, on the meaningful imagery of Cavalcanti vs the ornamental imagery of Petrarch).

[69] Richard Payne Knight, whose *The Worship of Priapus* has recently been reprinted, was the last of the 18th-cent. virtuosos, a genteel scholar and an antiquarian of great repute.[70] One of the first to recognize the importance of the Elgin Marbles was B.R. Haydon.[71] Knight alone demurred: "Your Marbles are overrated — they are not Greek, they are Roman" etc. The British Government set up a Special Committee to inquire about purchasing them.[72] After the artists who were all agreed on the artistic merits of the sculptures, Knight was called to testify. His adverse criticism of the Marbles may have been animated by jealousy over the fact that in publicly judging the marbles the artists had trespassed on what had formerly been the domain of the connoisseurs.[73] Haydon mercilessly attacked Knight in *The Examiner* (17 March 1816): "In no other profession is the opinion of the man, who has studied it for his amusement, preferred to that of him who has devoted his soul to excel in it. No man will trust his limbs to a connoisseur in surgery. No minister would ask a connoisseur in war how a campaign is to be considered... And why should a connoisseur of Art ... be preferred to the professional man?"

Ruth L. ~~Saw~~ Saw, *Aesthetics: An Introduction* (Macmillan, 1972, £1.75). "in the activities described as 'doing aesthetics'" (pp.193-4).

79 Drugs might do as well & art would be expendable. One must distinguish between enjoying oneself merely in the presence of the object, & enjoying the object. "Good of its kind" is an important distinction. Being good of its kind seems to be essential to enjoyment of any sort — & this allows for the recognition of good "bad books", i.e. good of their kind, & bad "good books", i.e. of a good kind but not artistically succeeding. Patients may paint, it may do them good. But it is a gross mistake to assume from the term "art-therapy" that what is thus produced is "art" at all.

80 The language of the emotion is not a communication *about* emotion: to communicate the fact of emotion is not to communicate emotion. An aesthetic object which *ought* to be admired & is universally so, is an "exemplary particular". It is this object (e.g. *Hamlet*) & not this *kind* of object (e.g. tragedies) which ought to be admired.

George Dickie, *Aesthetics: An Introduction* (Pegasus, 1971, $2.45). 82 The class of works of art & the class of aesthetic objects are not coextensive, although they may intersect (p. 62). Some aesthetic objects (willows, seashells, etc.) are not works of art. Capsule formulations of certain positions. 85 Engagement should be distinguished from commitment. The former implies seriousness, the latter adherence. Engagement with Sartre's thought, e.g., does not necessarily mean commitment to it.

Krishna Ryan, *Suggestion & Statement in Poetry* (Athlone Press, 1972, £2.75). 92 "Suggestion" should be allowed to subsume the more specific terms Emotive Meaning, Ambiguity, Obliquity, Irony/Paradox, Connotation, Intension, Texture & Gesture, while "Statement" should be extended to include concrete images as well as discursive narration. The Sanskrit lamp-jar

L. Anceschi, *Da Bacone a Kant. Saggi di Estetica*, Bologna: Il Mulino, 1972, L. 3000.

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metaphor for the interaction of statement & suggestion: the jar (emotional set) was already there, the lamp only revealed it; the lamp continues to shine after the jar has been illuminated (statement is not effaced by the the suggested meaning it leads to) & the lamp not only reveals the jar but reveals itself. Images may be *too* vivid, distracting attention from the idea they are meant to suggest. Metaphor is *three*fold: tenor, vehicle & suggestion. Not all possible meanings deserve to be classed as suggested meanings, & there is a rewarding area of tension between the obscurity of over-suggestiveness & the banality of over-explicitness.

Gerd Wolandt, *Idealismus & Faktizität*.[93] The fundamental problem of German aesthetics of the last few decades has been the tension between the conception of art as semblance (*Schein*) & ~~as~~ as a reality more real than anything else. The ontological priority of art has been upheld by Nicolai Hartmann & Martin Heidegger.

Barbara Hardy, *The Exposure of Luxury*.[94] The title is derived from Bronzino's painting & the book concerns Thackeray's exposure of "disagreeable truths" beneath the surface of "polite society". Bronzino's picture shows the sudden unveiling of Cupid & Venus making love. "Luxury" in its title means "lust". But Thackeray's "exposure" is not of this kind. He never reveals lechery in polite society with a decisive sweep of the drapery, but hints at lust, prostitution & sadism. For instance, he refuses to answer the question "Was Becky Lord Steyne's mistress?"

It's all so thrilling, / The cooing & billing.

New Statesman. Jan. 1973.

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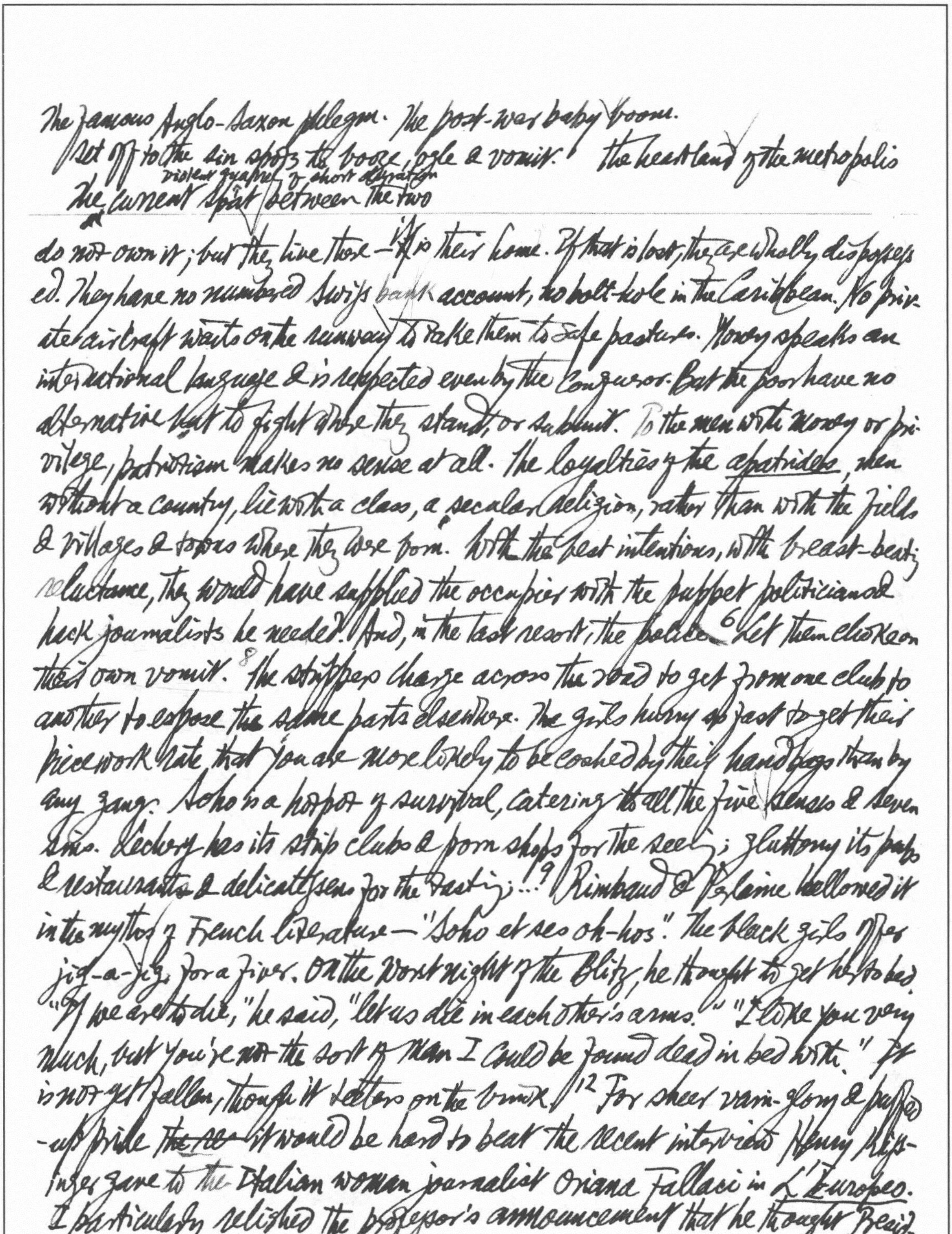
5. [1] Labour stands indicted of the crime of connivance (at best) & of complicity in atrocity (at worst). All we look like getting is ingenious attempts to rewrite history. Mr Wilson did not keep silent about Vietnam — would, indeed, that he had. Instead, with one small, transient lapse from White House grace, he gave consistent support to the US war policy. In condemning today what they once condoned they are merely convicting themselves rather than convincing anyone else. The US war aims & objectives can be seen painted in the poster colours of mass murder. [2] Mr Heath sold the Market to his party as a means of national self-assertion. [3] Doomsday postponed. Eco-freaks found themselves invited to address Rotary luncheons! But the year that began with the bang of the *Ecologist*'s "Blueprint for Survival" ended without even a whimper at the news that UK automobile production reached an all-time high in November. The hoo-hah created by the celebrated article is surely extraordinary in retrospect. Here was a document which called on us to renounce most of the things modern industrial society holds most dear & return to a simple rural existence of organic farming & self-help. The Royal Commission on Environment Pollution advocated making polluters pay. The anti-growth [4] altruism of the establishment figures is almost too good to be true. Personally I think it stinks. heading for environmental catastrophe. [5] Patriotism is a foul-weather friend. We like to disparage it when skies are clear; it becomes an asset, indeed a necessity, when they are darkened by the enemy. Yet the privileged ruling element can always be counted on to rat in certain conditions. There comes a point when it prefers to invoke the aid of a hostile power, or even to submit to occupation, rather than surrender its entrenched rights. The poor have nothing else except their country. They



The famous Anglo-Saxon phlegm. The post-war baby boom.

Set off to the sin spots the booze, ogle & vomit. the heartland of the metropolis

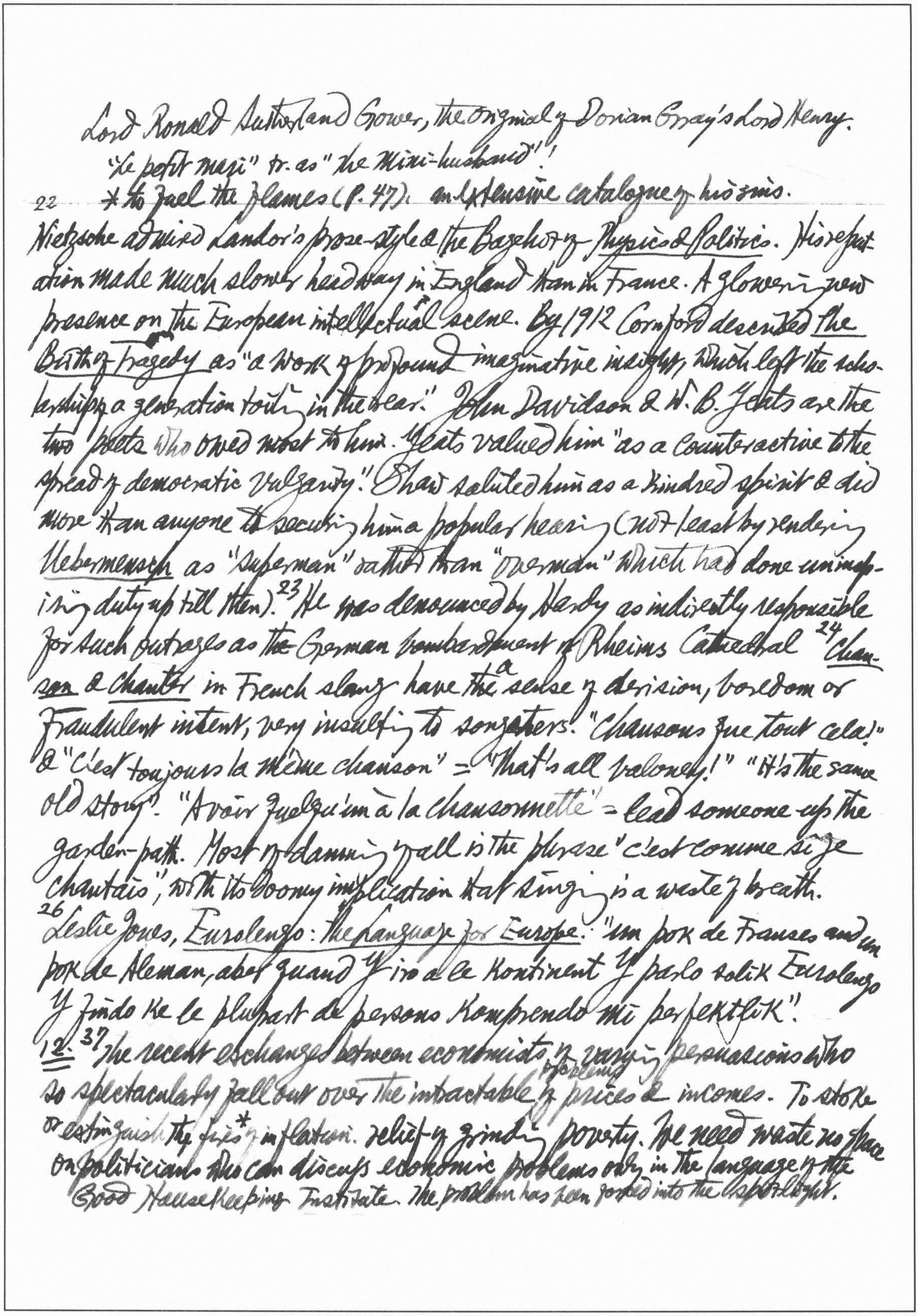
violent quarrel of short duration

The current spat between the two

do not own it; but they live there — it is their home. If that is lost, they are wholly dispossessed. They have no numbered Swiss bank account, no bolt-hole in the Caribbean. No private aircraft waits on the runway to take them to safe pastures. Money speaks an international language & is respected even by the conqueror. But the poor have no alternative but to fight where they stand, or submit. To the men with money or privilege, patriotism makes no sense at all. The loyalties of the *apatrides*, men without a country, lie with a class, a secular religion, rather than with the fields & villages & towns where they were born. With the best intentions, with breast-beating reluctance, they would have supplied the occupier with the puppet politicians & hack journalists he needed. And, in the last resort, the police.[6] Let them choke on their own vomit.[8] The strippers charge across the road to get from one club to another to expose the same parts elsewhere. The girls hurry so fast to get their piecework rate that you are more likely to be coshed by their handbags than by any gang. Soho is a hotpot of survival, catering to all the five senses & seven sins. Lechery has its strip clubs & porn shops for the seeing; gluttony its pubs & restaurants & delicatessens for the tasting;...[9] Rimbaud & Verlaine hallowed it in the mythos of French literature — "Soho et ses oh-hos." The black girls offer jig-a-jig for a fiver. On the worst night of the Blitz, he thought to get her to bed. "If we are to die," he said, "let us die in each other's arms." "I like you very much, but you're not the sort of man I could be found dead in bed with." It is not yet fallen, though it totters on the brink.[12] For sheer vain-glory & puffed-up pride ~~the re~~ it would be hard to beat the recent interview Henry Kissinger gave to the Italian woman journalist Oriana Fallaci in *L'Europeo*. I particularly relished the professor's announcement that he thought President the surviving wild-life sanctuary

A large subject to ~~be~~ farm out to a committee of scholars.
“Convergence” between managerial capitalism & technocratic communism.

Nixon had shown “great strength & skill” in recruiting him as his adviser. Not that Nixon wasn't lucky even to get that much of a look-in. It wasn't just a case of a man convicting himself of megalomania out of his own mouth. Once out in the cold night air, one is left to the tender mercies of London Transport.[13] The motorists had their first real taste of the life all the car makers promised them in the ads. Italian-Americans are the dominant “ethnics” in the town ~~has~~ which has become a favoured cadaver for sociological autopsies. The super-roads enabled its rapid colonisation by suburban commuters. The juggernaut has swallowed the whole county & is now eating its way insatiably eastwards. Bent judges are commonplace & sticky palms endemic. At the stores, where the American Dream is retailed in all its forms, all the senses are steered to the primal impulse of buying mostly non-essential but status-coding goods. Murder supplants divorce as a solution to the eternal struggle; wife-swapping & group sex flourish.[14] The well-to-do middle class emphasized their gentility by dressing for dinner, displaying their attire, like malignant penguins, to ~~the~~ the lesser orders.[15] He was part-time pimp for the pleasure-maidens, a part-time agent of the secret police. Everybody who can manage it moonlights in Poland, just to make ends meet.[16] They must not cut off their noses to spite their faces, & you are thrusting razors into their hands & urging them to get on with the operation. It is a pity that he had to reach for his revolver to reply to your article.[19] Balzac is personally intrusive: he bustles in among his characters & stops the action to explain to their faces that they are specimens taken out of a natural history of society. The famous explanatory phrase “Voici pourquoi…” comes out at all turning points of the story.



Lord Ronald Sutherland Gower, the original of Dorian Gray's Lord Henry.

"Le petit mari" tr. as "the mini-husband"!

22 * to fuel the flames (p. 47). an extensive catalogue of his sins.

Nietzsche admired Landor's prose-style & the Bagehot of *Physics & Politics*. His reputation made much slower headway in England than in France. A glowering new presence on the European intellectual scene. By 1912 Cornford described *the Birth of Tragedy* as "a work of profound imaginative insight, which left the scholarship of a generation toiling in the rear." John Davidson & W. B. Yeats are the two poets who owed most to him. Yeats valued him "as a counteractive to the spread of democratic vulgarity." Shaw saluted him as a kindred spirit & did more than anyone to securing him a popular hearing (not least by rendering *Uebermensch* as "superman" rather than "overman" which had done uninspiring duty up till then).[23] He was denounced by Hardy as indirectly responsible for such outrages as the German bombardment of Rheims Cathedral.[24] *Chanson* & *Chanter* in French slang have a sense of derision, boredom or fraudulent intent, very insulting to songsters! "Chansons que tout cela!" & "C'est toujours la même chanson" = "That's all baloney!" "It's the same old story". "Avoir quelqu'un à la chansonnette" = lead someone up the garden-path. Most damning of all is the phrase "c'est comme si je chantais", with its doomy implication that singing is a waste of breath.

[26] Leslie Jones, *Eurolengo: the Language for Europe*: "un pok de Franses and un pok de Aleman, abet quand y iro a le Kontinent y parlo solik Eurolengo y findo ke le plupart de persons komprendo mi perfektlik".

12. [37] The recent exchanges between economists of varying persuasions who so spectacularly fall out over the intractable problems of prices & incomes. To stoke or extinguish the fires* of inflation. relief of grinding poverty. We need waste no space on politicians who can discuss economic problems only in the language of the Good Housekeeping Institute. The problem has been forced into the spotlight.

Much of the politicking has been directed towards that end.

"new archaeology" or old archaeology dressed up in newspeak

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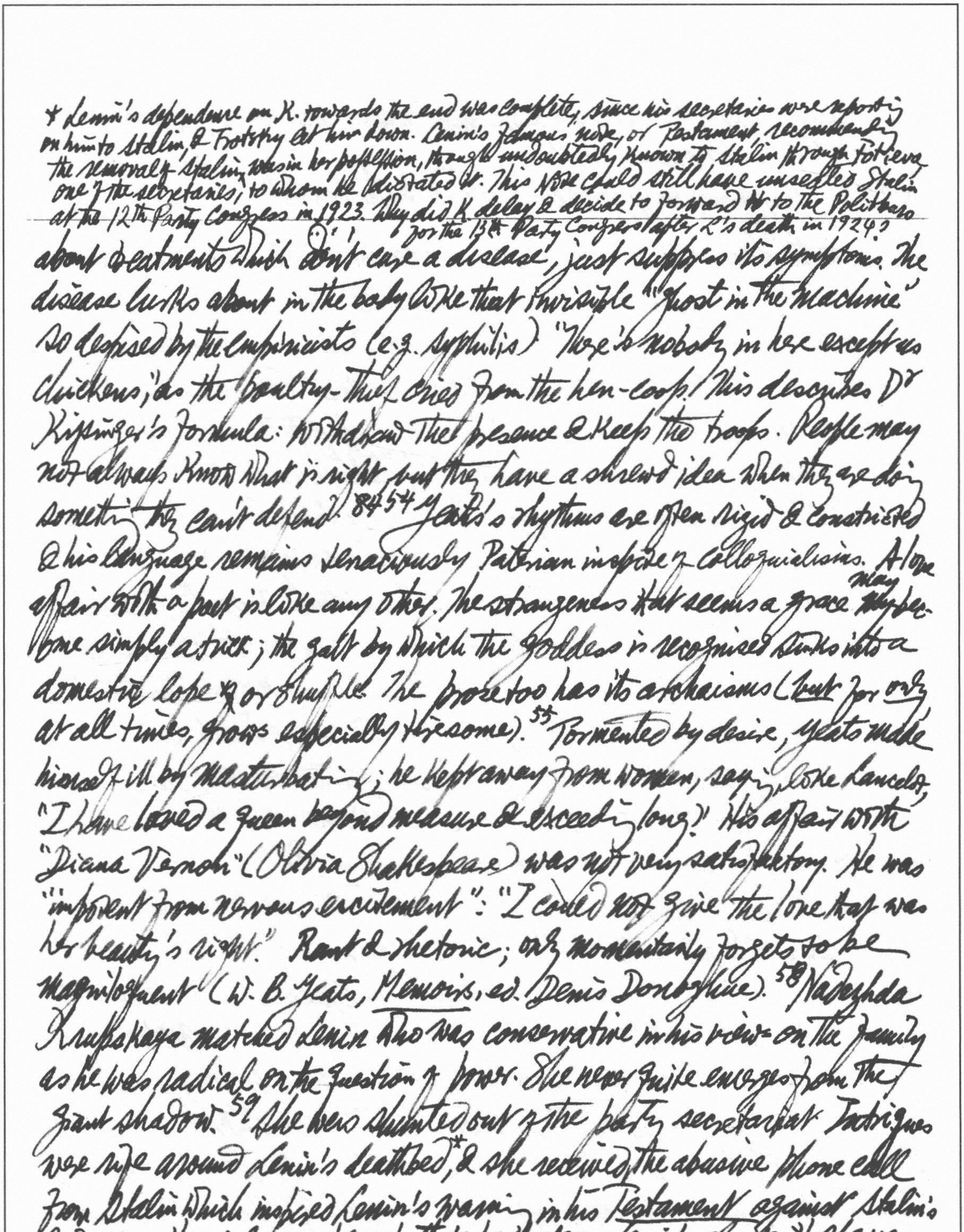
[38] The government has been having a rough time at the hands of the economists. [41] Mintoff emerged as the sharpest political operator in Europe. "Yours disgusted—" The Pope sent him a bishop coadjutor to ease him off his throne. There is even a Bill going through Parliament to legalise homosexuality & adultery—the latter second only to sunbathing as the island's staple holiday attraction. The archbishop contents himself with calling down the wrath of heaven. Mintoff is an Oxford-educated socialist; Cecil Rhodes must be still writhing in his grave, regretting that he ever included Malta in his scholarship bequest. [46] Man's primitive instincts for violence have made technology their slave. The UN was to embody this theory & invigilate its practice. "In politics, noted Disraeli, one should never say "never." Should we break Disraeli's rule & say: "Nations will never again be allowed to acquire colonies"? History is littered with the graves of lost peoples. To process backward peoples by the forcing-house of modern technology. [46] Some religious sects are sure that they are the chosen few & the rest of us are damned. They are not sorry about it since it would never do to have heaven crammed. "He is not an émigré. He's an export reject. [49] Prince Charles's visit caused some radicals so far to forget their republicanism that they have been trying to rid their mouths of the taste of royal boot polish ever since, wearing expressions like that of a vegetarian who, on finding half a slug in his salad, did not know whether to be sick from remorse or disgust. [50] The Prime Minister, like the catastrophe in the old comedy, turned up right on cue. The halls, grubby & grimy, quite frankly could do with a good wash. If not a sport of kings, then at least a recreation for the upper crust. Doctors mutter something



+ Lenin's dependence on K. towards the end was complete, since his secretaries were reporting on him to Stalin, & Trotsky at his door. Lenin's famous note, or Testament, recommending the removal of Stalin, was in her possession, though undoubtedly known to Stalin through Fotieva one of the secretaries, to whom he dictated it. This note could still have unseated Stalin at the 12th Party Congress in 1923. Why did K delay & decide to forward it to the Politburo for the 13th Party Congress after L's death in 1924?

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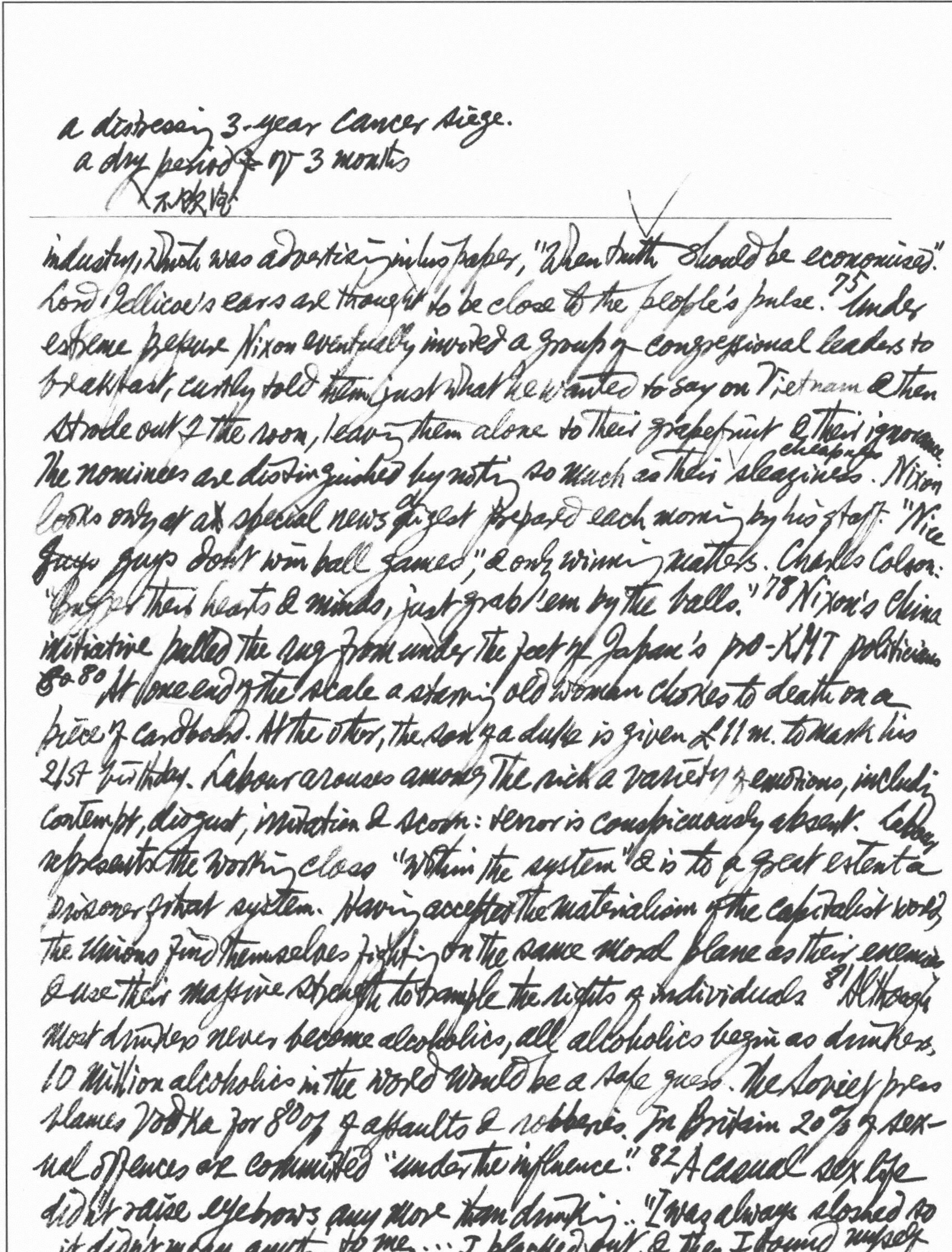
about treatments which don't cure a disease, just suppress its symptoms. The disease lurks about in the body like that invisible "ghost in the machine" so despised by the empiricists (e.g. syphilis). "There's nobody in here except us chickens," as the poultry-thief cries from the hen-coop! This describes Dr Kissinger's formula: withdraw the presence & keep the troops. People may not always know what is right but they have a shrewd idea when they are doing something they can't defend. 84 54 Yeats's rhythms are often rigid & constricted & his language remains tenaciously Paterian in spite of colloquialisms. A love affair with a poet is like any other. The strangeness that seems a grace ~~may be-~~ may be-come simply a trick; the gait by which the goddess is recognised sinks into a domestic lope ~~x~~ or shuffle. The prose too has its archaisms (*but* for *only* at all times, grows especially tiresome). 55 Tormented by desire, Yeats made himself ill by masturbating; he kept away from women, saying, like Lancelot, "I have loved a queen beyond measure & exceeding long." His affair with "Diana Vernon" (Olivia Shakespeare) was not very satisfactory. He was "impotent from nervous excitement": "I could not give the love that was her beauty's right." Rant & rhetoric; only momentarily forgets to be magniloquent (W. B. Yeats, *Memoirs*, ed. Denis Donoghue). 58 Nadezhda Krupskaya matched Lenin who was conservative in his views on the family as he was radical on the question of power. She never quite emerges from the giant shadow. 59 She was shunted out of the party secretariat. Intrigues were rife around Lenin's deathbed*, & she received the abusive phone call from Stalin which inspired Lenin's warning in his *Testament* against Stalin's rudeness. Her role was henceforth to be that of Lenin's ghost. If she was

G. M. Young: "One of Mr Huxley's more unpleasant characters, that is to say one of Mr Huxley's characters."

*80 The Tory government gobbles its words by the bushel

Opposed to the "Lenin cult": "Do not raise memorials to him, palaces named after him" etc. Her position as "widow-designate" was precarious. Her adherence to the group led by Zinoviev, Kamenev & Bukharin antagonised Stalin enough for him to threaten to "make someone else Lenin's widow"—in effect to deprive her of her whole identity, perhaps with the implication that well-concealed love-affair of Lenin & Inessa Armand brought to light by the researches of Bertram Wolfe would be brought to light. 61 Marinetti heartily approved of industrialism with its glare & dissonance. In *A Rebours*, Des Esseintes had enjoyed a chapter-long infatuation with two locomotives named Crampton & Engerth. Marinetti welcomed the assault of the metropolis upon the senses. On arriving in London in 1912 he applauded, provocatively, its "brilliant-hued motor-buses". A manic mechanic & impresario. He attacked *amore* which had rendered the Italians effete. As early as 1911 he had supported the suffragette movement & called for "the aggressive entrance of women into the parliaments." The Futurist movement took on a second life in Russia. 66 The Duke of Cambridge, Queen Victoria's son: "I don't mind the Almighty, but I'm hanged if I can stand his followers." Disbelief can no longer be suspended lying in post-coital euphoria. A weaselish Goebbels with stick-out ears. He had to be nudged every time there was a joke. 67 We're supposed to be living in a permissive society. But it can't be very permissive if girls are only allowed to share rooms with each other.

19 Jan.: 74 attendance at the birth of a new Ted. On Wednesday Mr Heath had got another rebirth. The amount of word-eating*. "There are occasions" said C. P. Scott when someone wanted to write an attack on the gas



a distressing 3-year cancer siege.
a dry period ~~of~~ of 3 months
不饮酒

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industry, which was advertising in his paper, "When truth should be economised". Lord Jellicoe's ears are thought to be close to the people's pulse.[75] Under extreme pressure Nixon eventually invited a group of congressional leaders to breakfast, curtly told them just what he wanted to say on Vietnam & then strode out of the room, leaving them alone to their grapefruit & their ignorance. The nominees are distinguished by nothing so much as their cheapness 'sleaziness'. Nixon looks only at a special news digest prepared each morning by his staff. "Nice ~~guys~~ guys don't win ball games," & only winning matters. Charles Colson: "~~Forget~~ Forget their hearts & minds, just grab 'em by the balls."[78] Nixon's China initiative pulled the rug from under the feet of Japan's pro-KMT politicians &c.[80] At one end of the scale a starving old woman chokes to death on a piece of cardboard. At the other, the son of a duke is given £11 m. to mark his 21st birthday. Labour arouses among the rich a variety of emotions, including contempt, disgust, irritation & scorn: terror is conspicuously absent. Labour represents the working class "within the system" & is to a great extent a prisoner of that system. Having accepted the materialism of the capitalist world, the Unions find themselves fighting on the same moral plane as their enemies & use their massive strength to trample the rights of individuals.[81] Although most drinkers never become alcoholics, all alcoholics begin as drinkers. 10 Million alcoholics in the world would be a safe guess. The Soviet press blames Vodka for 80% of assaults & robberies. In Britain 20% of sexual offences are committed "under the influence."[82] A casual sex life didn't raise eyebrows any more than drinking.. "I was always sloshed so it didn't mean anything to me… I blacked out, & then I found myself up an alley being ravished by some West Indians"

"Death is in an olde mans dore, he appeares, & tels him so, & death is at a yong mans backe, & saies nothing." √

87 →美国 red Indians

"Apple Indians" (red on the outside, white inside). Indian cowboys are provided as instant fodder for the hungry snappers, 25 cents a shot.[88] Is it worth blasting the whole of Vietnam from end to end in order to preserve Saigon's version of democracy against Hanoi's? The British fought the Second World War on a gallant shoestring. American soldiers, I was reliably informed, could only fight if they had fruit juice & cereal & bacon & eggs for breakfast. English disapproval of American central heating is not the Spartan distaste for Corinthian softness, but a nervous rationalisation of a poor, cold, draughty island's discomfort. To be rich is merely to act out a poor man's dreams. In countries where wealth is resented, the rich are forced to undergo subterfuges in the cause of inconspicuous consumption. Poverty is a natural ally of secrecy. As James Baldwin said, when the waiter comes to light your cigar, you don't even notice his face, whereas he is in a position to record your every word. Rich people looking at poor people, inevitably do so through a cloud of unknowing. Nothing annoys rich Indians more than V.S. Naipaul's observation that the Indian poor have become invisible to them.[91] At least 2 years before his death, Lawrence had become disillusioned with leadership. In a letter of 1928 he wrote: "The hero is obsolete, & the leader of man is a back-number... Not the one up one down, lead on I follow, *ich dien* sort of business". This suggests some release from his worship of "the phallic" & his insistent certainties about what women "ought" to experience in coitus. Anthony Storr in *Jung*: "Freud tended to interpret all numinous & emotionally significant experience as derived from, or substitutes for, sex: whereas Jung tended to interpret even sexuality itself as symbolic, possessing 'numinous' significance."

93 To "mug" is to approach a robbery victim from behind & garotte him. In 1971 there were 300 murders & 7,000 muggings in the Bronx alone.
A heavy black mark for his anti-[illegible].
W. H. Auden selected Chesterton's prose & Kingsley Amis his stories

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David Caute, The Fellow-Travellers:[92] What they admired was socialism in one other country. And what they admired about it was the submission of the society to the philosopher-tyrant, le prince lointain. Gide, Shaw, Romain Rolland, Malraux, Dreiser, Heinrich Mann, Sean O'Casey, etc. What was typical of such people was a combination of gullibility & latent authoritarianism (e.g. Prof. Joan Robinson). Julian Huxley reported that when workers put in free overtime at the Moscow goods-sidings, "Stalin himself sometimes comes down to help." Shaw said Soviet prisons were so good that the authorities had trouble inducing inmates to come out at the end of their sentence. Harold Laski thought that the sinister Vyshinsky, procurator at the Moscow trials, would be an ideal Minister of Justice for Britain. The fellow-travellers' indifference to the fate of Stalin's victims must even qualify a little the sympathy one feels for those of them caught in the McCarthy witch-hunts.[93] Some were cynically aware of being used & exploited. Others were mere dupes, political
simpletons
innocents. All of them abhorred party discipline & preferred to show that they also serve who only stand & prate. They were to be distinguished from
card-carrying communists
crypto-communists, i.e. dedicated activists who manipulated fellow-travellers.[100] David Edgar's A Fart for Europe mischievously blows raspberries at Mr Heath.

26 Jan:[109] There is justice in the ball & chain that link Lyndon Johnson to Vietnam. The responsibility rests fair & square on his shoulders. Massive retaliation or measured response to any insurgents' challenge involved playing God.[111] Gatsby's green light, "the orgiastic future that, year by year recedes before us," is at last to be extinguished. Nixon is living in a house of cards, & the cards are collapsing.

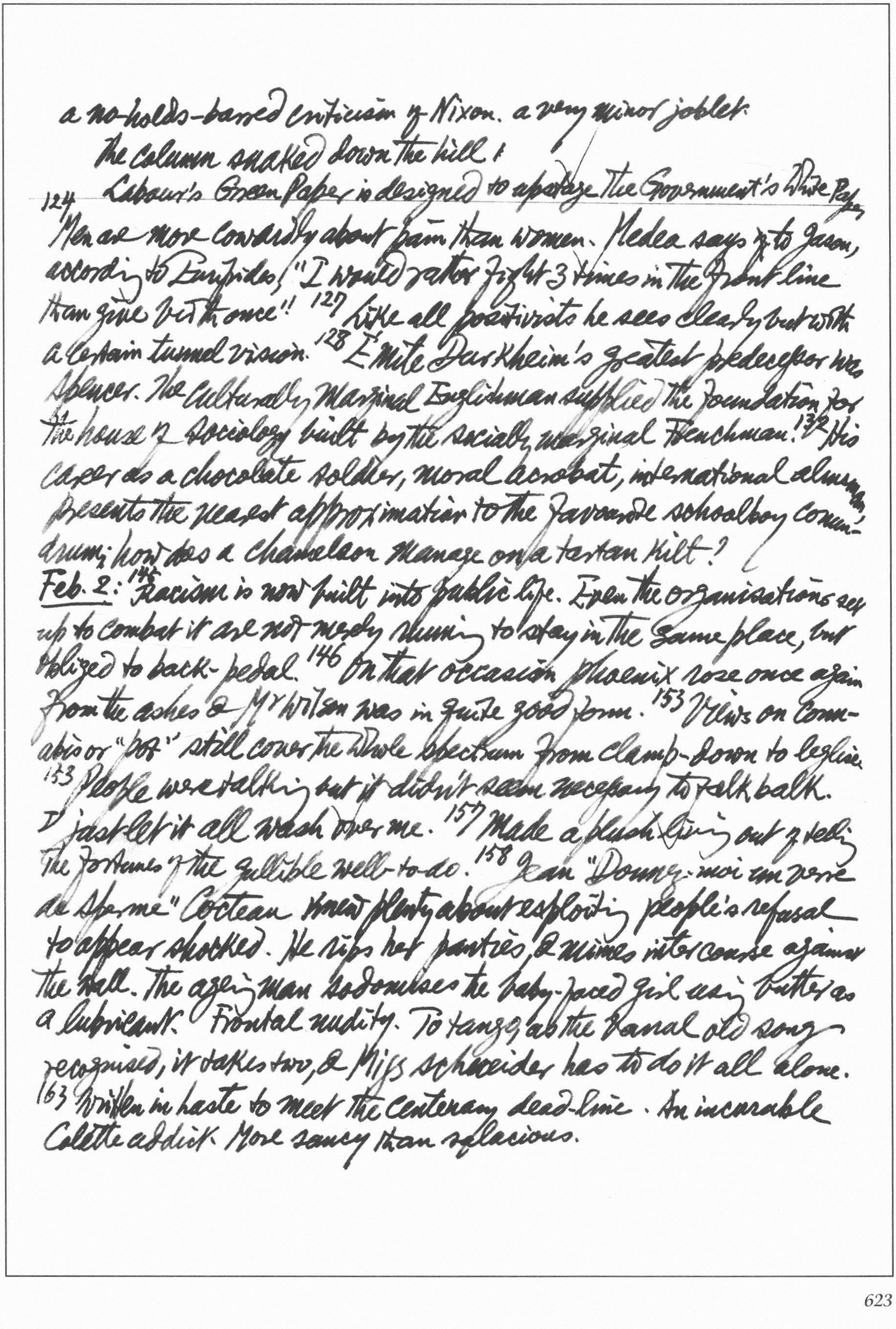
115- She was looked on as an easy lay.

About $\frac{2}{5}$ of the library's holdings are not duplicated in the British Museum

too many genuflexions to the altar of Marx

112 Through constant celebrity he has acquired the media habit of a fixed smile

116 Authoritarian regimes do not merely censor but own & manipulate the media. Mill: "That truth always triumphs over persecution is one of those pleasant falsehoods which men repeat after one another till they pass into commonplaces, but which all experience refutes." Even in the liberal third of the world, we face creeping pollution. We live in a society where the consumer is king & the object is to please. Of course we all want truth; but do we want the whole truth, & nothing but it? Freedom of the press rests upon a tripod: the full, accurate & uncensored presentation of news; the publication of unrestricted comment; &, not least, the absolute distinction between the two. Indeed, unless this last is fiercely maintained, the tripod cannot stand, for news will degenerate into comment, & comment into propaganda. Unhappily, we take our news served not only piping hot but highly spiced. The heavy-weight papers increasingly present the inside story, the news-behind-the-news. The bare facts are superseded by tendentious "analysis." A monolithic press is buttressed by a monolithic presentation of the same issue on radio & TV. Distortion cannot be confined to a single issue: truth collapses like a pile of dominoes. Truth is indivisible. Propaganda is a see-saw: since Wilson is portrayed as a scoundrel, Heath becomes a pillar of rectitude. 118 Dick Fleischner, a sculptor in the art department of Brown University, works with hay. The mounted police, passing the museum on their rounds, had difficulty in persuading their horses that these bales were works of art



a no-holds-barred criticism of Nixon. a very minor joblet.

The column snaked down the hill.

124 Labour's Green Paper is designed to upstage the Government's White Paper

Men are more cowardly about pain than women. Medea says to Jason, according to Euripides, "I would rather fight 3 times in the front line than give birth once"! 127 Like all positivists he sees clearly but with a certain tunnel vision. 128 Émile Durkheim's greatest predecessor was Spencer. The culturally marginal Englishman supplied the foundation for the house of sociology built by the socially marginal Frenchman! 132 His career as a chocolate soldier, moral acrobat, international almoner presents the nearest approximation to the favourite schoolboy conundrum: how does a chameleon manage on a tartan kilt?

Feb. 2: 145 "Racism is now built into public life. Even the organisations set up to combat it are not merely running to stay in the same place, but obliged to back-pedal. 146 On that occasion phoenix rose once again from the ashes & Mr Wilson was in quite good form. 153 Views on cannabis or "pot" still cover the whole spectrum from clamp-down to legalise. 153 People were talking but it didn't seem necessary to talk back. I just let it all wash over me. 157 Made a plush living out of telling the fortunes of the gullible well-to-do. 158 Jean "Donnez-moi un verre de sperme" Cocteau knew plenty about exploiting people's refusal to appear shocked. He rips her panties & mimes intercourse against the wall. The ageing man sodomises the baby-faced girl using butter as a lubricant. Frontal nudity. To tango, as the banal old song recognised, it takes two, & Miss Schneider has to do it all alone. 163 Written in haste to meet the centenary dead-line. An incurable Colette addict. More saucy than salacious.

Sir Henry Campbell-Bannerman: "a light heart & a thick skin"; "War, to the knife — & fork"; "He [the intriguing Haldane] always goes 164 by the back-stairs; but it is of no matter, since the clatter can be heard all over the house."

A. C. Partridge, English Biblical Translation. The traditional identification of the fruit of the Tree of the Knowledge of Good & Evil with the apple is due to the fact that the Latin word for apple malum has a homonym which means evil. 166 The vast majority of male prostitutes are either bisexuals (who often meet their girl just round the corner from the "faggot" client's pad) or else heterosexuals who are "playing" along for money & permit only the most minimal of favours. 170 Irving Howe says of Philip Roth's Portnoy's Complaint that "the cruellest thing anyone can do is to read it twice." He gives as the maximum of four-letter words — the once terrible two plus such false-innocents as jerk, beat, etc. — with the minimum of four-letter deeds.

Encounter, Feb. 1973.

3 A sloppy liberal, floundering in a mass of media-induced opinion. She had no friends to speak of — or to. He held heated dialogues or schizophrenic conversations with herself. 4 My obese body lies here unable to take its directions from myself. 6 Escalation has been startlingly abrupt. 17 The curves of hijacking have arisen steeply. 18 Modern outlaws claim the full protection of the law which civilised society permits them to break. 19 Gaining control of a plane is child's play for an armed & determined man. The crew are unarmed, & even if they resent it would be no use — a mid-air gun-battle could spell disaster. The airlines should be able to pronounce, "our planes are hijack-proof." 21 We're going to have to live with the man in the hood for a long time: certainly until the present generation of terrorists has expended itself in death or defeat. Men with concealed faces, & concealed minds,

Thank you for spending your time on us, but you've wasted it. ✓
is making heavy weather of a tiny point

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break with machine-guns & bombs into our normal life. Each success in this sort of operation produces new attempts to imitate it. The urban guerillas are all-or-nothing men: every time they launch an operation they are tossing a coin between a spectacular reversal of fortune & a crushing defeat.[25] The word *samizdat* occurs in the vocabulary of the Russian intellectual no less frequently than "Stalinist" & *Stukach* (police informer). Nevertheless, you will not find this word (or the other two) in any Soviet dictionary. It is beginning to enter other languages, following the trail of *samovar*, *pogrom*, *vodka*, *sputnik*, *bolshevik*. Towards the end of the '50s a certain Moscow poet, without waiting to be published, bound together the typewritten sheets of his poems & wrote SAMSEBYAIZDAT where the name of the publishing house normally appears in a book. The word was invented on the model of the names of many Soviet publishing houses: POLITIZDAT (publishing house for political literature), military VOYENIZDAT, etc. The word means "publishing house for oneself". B. K. Zaitsev calls this "overcoming Gutenberg". *samizdat*: *self-publishing house*. Not necessarily of *my* own work, but of my own free will, without begging for anyone's permission. A rare chance to breathe.[26] The output is also called *samizdat*. "Circulate, be distributed in *samizdat*". The U.S.S.R., to quote Leszek Kolakowski, "does not like its citizens to read old newspapers". Photographed Russian-language publications also circulate in *samizdat*, called *Tamizdat* ("tam" = over there).[29] Many Soviet writers "write for the desk-drawer".[24] The only motive of the Angry Brigade is destruction for its own sake, as the only means they can conceive of effecting any change in a society which, in their belief, is irretrievably evil.[3] The "generation gap" has always existed — witness Sir Herbert Butterfield's Rede Lecture The *Discontinuities between the Generations in History* & Sir Isaiah

a female slave who does all the skivvying. the buttock-swingings of a homosexual
a domestic pet that has only recently received the gift of human speech.
Keeping a stiff upper lip after a defeat & then letting his resentment rip in a single coarse expletive.

36 Berlin's Romanes Lecture *Fathers & Children*. Bazarov's ambivalent *Hass-Liebe* attitude towards the future shows the dilemma: "his oscillating, uncertain position, his hatred of reactionaries, his fear of the barbarian radicals... his inability, despite his greater sympathy for the party of protest, to cross over unreservedly to either side in the conflict of ideas, classes &, above all, generations." 37 One sign of genius, as of stupidity, is that it is sometimes impervious to education. The people who could most profit from education may have to go through the motions of rejecting it before they can accept it. 38 Old age is the sensation of living in an increasingly hostile physical milieu. 39 While it is true, that any person in power is bound to have weaknesses that the satirist can fix on, it is not satire, but mindless Leftism or Poujadism, simply to jeer at & guy him because he is where he is. 59 Roger Fry was always hinting that Clive Bell was a not-too-scrupulous borrower of his ideas, one with his reiterated mindless cry of "pure form"; the other, of "significant form." In a letter in 1920, Fry said: "It's all the same to me if I represent a Christ or a saucepan since it's the form, & not the object itself, that interests me." Fifty years later, art seems to be only in the early stages of making such vital distinctions once more. 64 From the Pre-Raphaelites onwards most British painting was "hard edge" work with the emphasis placed on bright enamel-like painting, sharp-focused images & a curvilinear linearism suitable for defining outlines. 67 The pack has once more been reshuffled; a new hand is being dealt. 68 His stony visage is a mask.
69 A *Bürger-initiative* is a group of burghers from some profession (writers, scientists, lawyers, pop-stars, academics), who come together & sign & publish a declaration of intent to support a particular party.

The Maoists' God has, as yet, not failed.

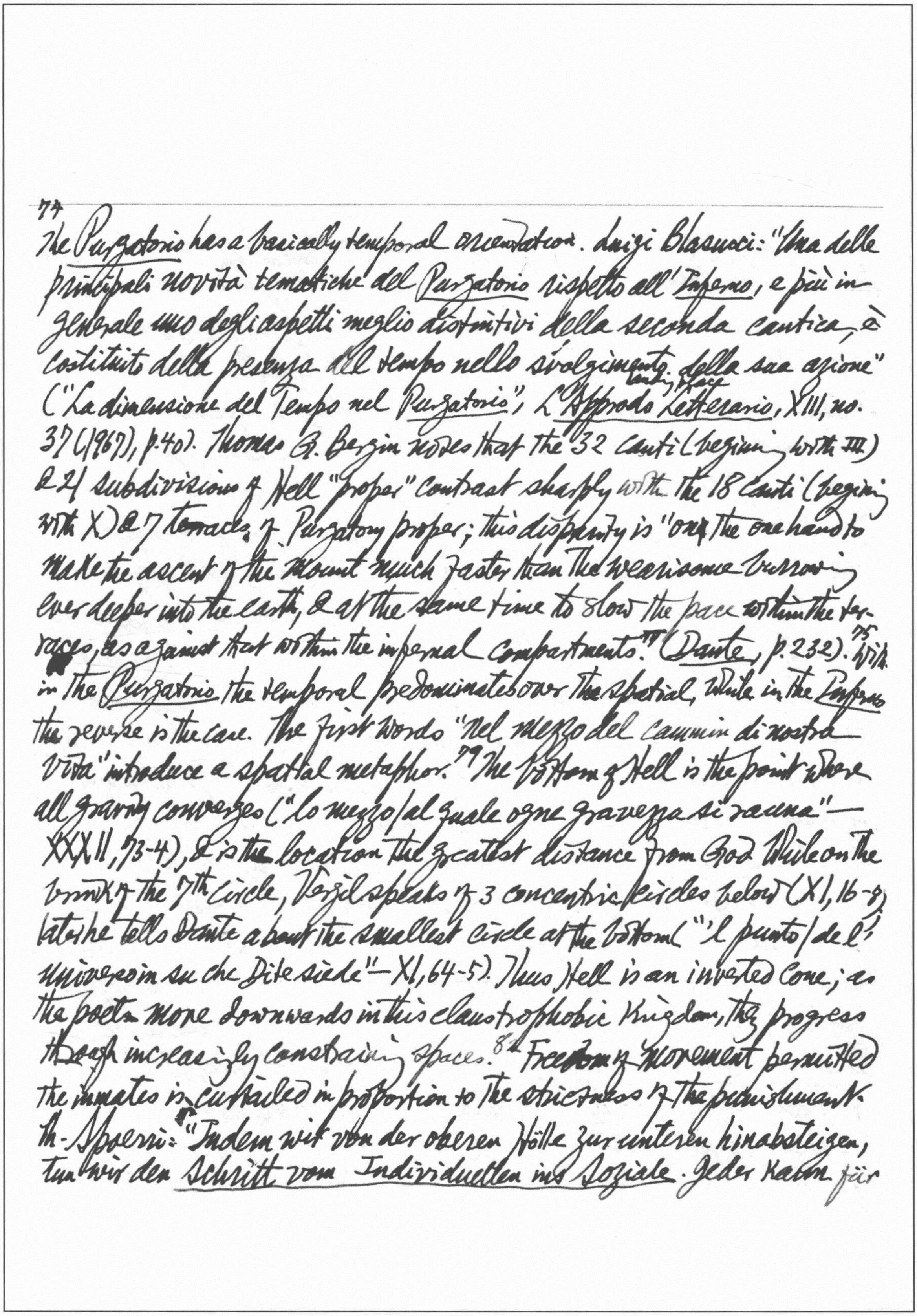
Radio & television pundits naively flock to use the vogue words & phrases (e.g. "things like this") & then drop them again (back to "things like that") as usage percolates ever lower.

76

Haile Selassie / Said "The air smells gassy. / It's clear / Civilisation is near". The "wind of change" was howling through the antique fastnesses of the Ethiopian Empire. Gassy or not, modern civilisation was treading hard on his old heels, & he could hardly be expected to outpace it for much longer. Yet he proceeded to confound our dire predictions by shrewdly surviving for more than another decade, resisting every challenge, evading every trap, remaining astonishingly alert & apparently indestructible.[78] Promptly at 12 every morning on the balcony outside his office he receives each daily batch of petitioners, listening, judging, advising & passing on their requests. Fast days (180 obligatory, 70 observed at discretion) & feast days (100 including no less than 33 in honour of the Virgin Mary alone).[81] Neither Francophone nor English-speaking — although a kind of garbled American has become its second language now — it avoided identification with either of Africa's two great Colonial blocs. The Emperor has become black Africa's father-figure.[85] Gradually but discreetly, the Israelis have moved into Ethiopia in strength. They have "advisers" with the armed forces & the security police. They run the traffic controls & the port operations. The Solomonic legend, with its Biblical union of Israel & Ethiopia, is dusted off for the purposes of strategy.[86] The drop-out rate is appalling: only 2 out of 5 students reach their final year.[87] As we got up to leave, we bowed again & then, following the Minister's practised example, ~~back~~ began to back away down the room, still bowing diffidently as we went. After 10 yards or so I was embarrassed by this performance &, conscious of another 30 yards to go, I half-turned & began to sidle more comfortably towards the door. At that moment the Chihuahuas came to life, yapping loudly; & one of them suddenly scuttled across the floor to sink its tiny teeth into my ankle... The Emperor was smiling quite broadly.

Italian Quarterly, Fall-Winter 1972

[21] The adolescent Silone knew in his village a few men who incarnated the ideals of true Christianity & of true Socialism, like his father Lazzaro & Don Orione. [22] "There is a history of popular Italian Christianity which does not coincide with that of the hierarchy. Because it isn't always expressed in the books, even the educated laymen don't know about it. For this reason so many wonder where Pope John came from" (*L'avventura d'un povero cristiano*, 1968, p.11). Christ has been forgotten in the superstructure of the Church as institution: [23] "a very noble & venerable superstructure. But what becomes of the poor Christ in a superstructure?" (*ib.* p.39). Socialism is "demythicized Christianity", "an instinctive attachment to the poor people" (p.41). [26] In the *cafoni* he recognizes all the oppressed, what Vittorini called "umanità offesa." [28] In *Uscita di sicurezza* he reports with filial gratitude his father's words when, as a child, he had started to laugh at the sight of "a small, barefoot, ragged little man, handcuffed between two policemen": "Never make fun of a man who's been arrested! Never!... Because he can't defend himself. And because he may be innocent. In any case he's unhappy" (Eng. tr. *Emergency Exit*, p.1). In *Una manciata di more*, he writes: "The [Communist] Party of today is not what it used to be. It was the Party of the persecuted, now it is the party of persecutors... At its least hateful, it's an administration" (Eng. tr. *A Handful of Blackberries* p.145). [37] In the early years of ~~the~~ this century, some Italian Catholics advocated agrarian revolt no less openly than the Socialists & Communists; thus a "White Bolshevism" was mentioned (Federico Chabod, *L'Italia contemporanea, 1918-1948*, p.35).



74 The *Purgatorio* has a basically temporal orientation. Luigi Blasucci: "Una delle principali novità tematiche del *Purgatorio* rispetto all'*Inferno*, e più in generale uno degli aspetti meglio distintivi della seconda cantica, è costituito dalla presenza del tempo nello svolgimento [illegible] della sua azione" ("La dimensione del Tempo nel *Purgatorio*", *L'Approdo Letterario*, XIII, no. 37 (1967), p. 40). Thomas G. Bergin notes that the 32 canti (beginning with III) & 21 subdivisions of Hell "proper" contrast sharply with the 18 canti (beginning with X) & 7 terraces of Purgatory proper; this disparity is "on the one hand to make the ascent of the mount much faster than the wearisome burrowing ever deeper into the earth, & at the same time to slow the pace within the terraces, as against that within the infernal compartments." (*Dante*, p. 232).75 Within the *Purgatorio* the temporal predominates over the spatial, while in the *Inferno* the reverse is the case. The first words "Nel mezzo del cammin di nostra vita" introduce a spatial metaphor.79 The bottom of Hell is the point where all gravity converges ("lo mezzo / al quale ogne gravezza si rauna" — XXXII, 73-4), & is the location the greatest distance from God. While on the brink of the 7th circle, Vergil speaks of 3 concentric circles below (XI, 16-8); later he tells Dante about the smallest circle at the bottom ("'l punto / de l'universo in su che Dite siede" — XI, 64-5). Thus Hell is an inverted cone; as the poets move downwards in this claustrophobic kingdom, they progress through increasingly constraining spaces.82 Freedom of movement permitted the inmates is curtailed in proportion to the strictness of the punishment. Th. Spoerri: "Indem wir von der oberen Hölle zur unteren hinabsteigen, tun wir den Schritt vom Individuellen ins Soziale. Jeder Kampf für

Giorgio Petrocchi's standard text of the Commedia in the Edizione Nazionale of the Società Dantesca. * MLR. Jan. 1973, p. 222
Antonio Gramsci: Letteratura e vita nazionale, Torino: Einaudi, 1966.

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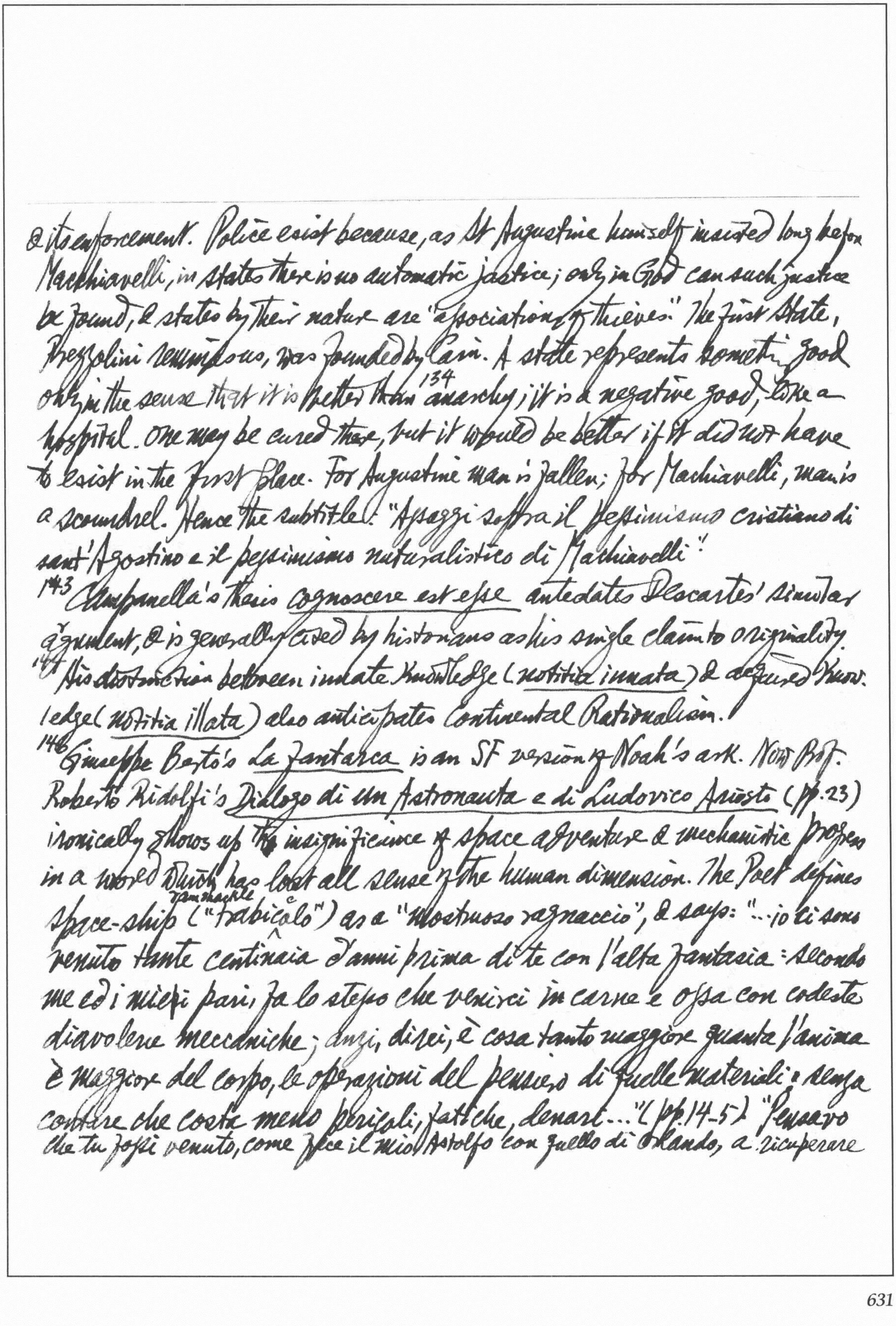
carouser miser
sich ein Wollüstiger, ein Schlemmer, ein Geizhals oder ein Melancholiker sein.
violent laying hands on
Aber die Gewalttäter, Betrüger und Verräter vergreifen sich am Gefüge
der menschlichen Gesellschaft" (Einführung in die Göttliche Komödie,
1946, p. 92). Cambon's Dante's Craft (1969).[99] vindicates "what is vital
in Croce's (now) unfashionable approach". The shift of emphasis to doctrinal
& structural exegesis has entailed serious losses on the side of poetic immed-
iacy.[100] The effort to make the Commedia a gloss on St Augustine distorts it.
[101] Dante's "avowed powerlessness" of speech ~~finds~~ in face of the Supreme
Vision finds a counterpart in Adam's quitting of the aboriginal holy word in
the lost Edenic language & Nimrod's unintelligible outburst; Neither Lucifer
nor a God has a word to say.[105] Surely St Augustine's words "Nec ultra
volui legere" lie behind Dante's "quel giorno più non vi leggemmo
avanti".[128] Maria Corti, Metodi e fantasmi (Milano: Feltrinelli, 1969).
The principal aim is to bring back to life the "fantasmi" or forgotten works
by means of the newest critical metodi. Maria Corti e Cesare Segre, ed.,
I metodi attuali della critica in Italia (Torino: Edizioni RAI Radiote-
levisione Italiana, 1970), contains essays on "la critica sociologica", "la
critica simbolica," "la critica psicoanalytica", "la critica stilistica", "la
critica formalistica", "la critica strutturalistica", "la critica semiologica". *
Giorgio Petrocchi e Ferruccio Ulivi, Stile e Critica: Avviamento allo stu-
dio della letteratura italiana (Bari: Adriatica Editrice, 1968).
Giuseppe Prezzolini, Cristo e/o Machiavelli (1971). To maintain that Christian
behaviour is possible within a political framework implies either naïveté or
hypocrisy. A state to be well governed must be founded on the power of law



& its enforcement. Police exist because, as St Augustine himself insisted long before Machiavelli, in states there is no automatic justice; only in God can such justice be found, & states by their nature are "associations of thieves." The first State, Prezzolini reminds us, was founded by Cain. A state represents something good only in the sense that it is better than[134] anarchy; it is a negative good, like a hospital. One may be cured there, but it would be better if it did not have to exist in the first place. For Augustine man is fallen; for Machiavelli, man is a scoundrel. Hence the subtitle: "Saggi sopra il pessimismo cristiano di sant'Agostino e il pessimismo naturalistico di Machiavelli."

143 Campanella's thesis cognoscere est esse antedates Descartes' similar argument, & is generally cited by historians as his single claim to originality.

144 His distinction between innate knowledge (notitia innata) & acquired knowledge (notitia illata) also anticipates Continental Rationalism.

148 Giuseppe Berto's La fantarca is an SF version of Noah's ark. Now Prof. Roberto Ridolfi's Dialogo di un Astronauta e di Ludovico Ariosto (pp. 23) ironically shows up the insignificance of space adventure & mechanistic progress in a world which has lost all sense of the human dimension. The Poet defines space-ship ramshackle ("trabiccolo") as a "mostruoso ragnaccio", & says: "...io ci sono venuto tante centinaia d'anni prima di te con l'alta fantasia: secondo me ed i miei pari, fa lo stesso che venirci in carne e ossa con codeste diavolerie meccaniche; anzi, direi, è cosa tanto maggiore quanto l'anima è maggiore del corpo, le operazioni del pensiero di quelle materiali: e senza contare che costa meno pericoli, fatiche, denari..." (pp. 14-5) "Pensavo che tu fossi venuto, come fece il mio Astolfo con quello di Orlando, a ricuperare

G. Feltrinelli, the well-known Milanese publisher, who became famous for the publishing — the first in the Western World — Dr Zhivago, as well as Il Gattopardo, died tragically ~~nea~~ on March 15 at the age of 46, hit by the explosion of a bomb.

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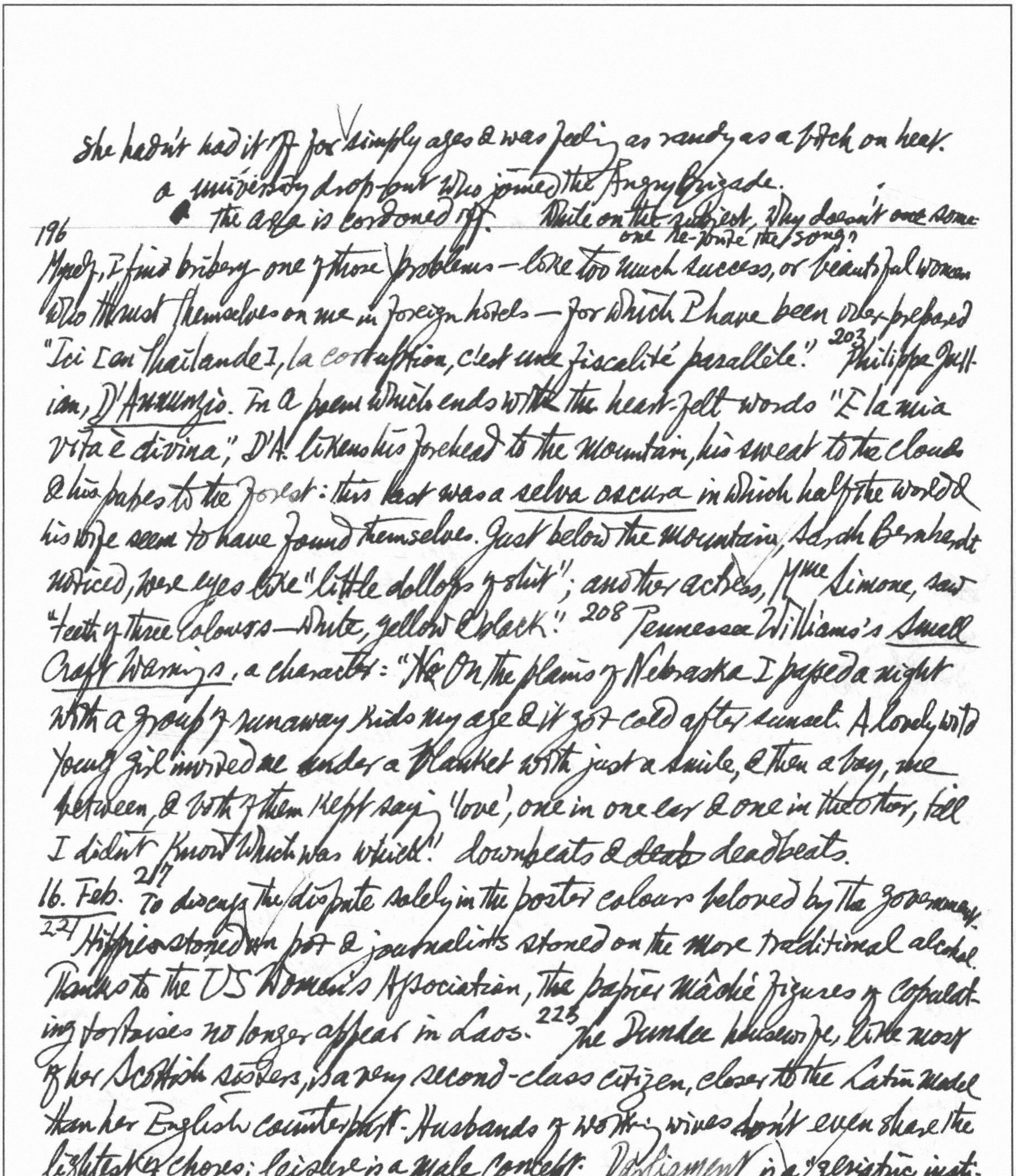
il senno degli uomini del vostro tempo che dev'essere proprio svaporato tutto quassù... Ma se anche fosse così, a le sabbie e le rocce lunari ne fossero piene, non ci sarebbero recipienti che bastassero alla bisogna. In ogni modo, fate del vostro meglio: caricatene più che il vostro battello non possa portare. E speriamone bene per l'avvenire del genere umano" (p.16)

New Statesman, 9 Feb. 1973

181 "An ill-mannered campaign by the publicity media concentrated on fictitious bra burning & creates a climate of jeering comedy rich in sexual innuendo. In spite of it all, the Women's Liberation Movement's message is getting across. The unions are strongholds of Male Chauvinism. 182 expend much scorn on "Moaning Minnies". He has gone off on a frolic of his own. 183 Lord Aylestone (in a previous incarnation, Bert Bowden) is paid only £.6,000 a year, which seems a fair whack to 90% of the population. These women had no actual profession, but were "distinguished in their own right", 184 which means, in Establishment terms, being the widow of a public figure. "The Committee take decisions on things they know nothing about & then piss off." 185 If the Left manage an overall majority it will be by a whisker. The well-known futurologist. 189 From 1 July this year the Soviet Union will adhere to the International Copyright Convention. It is most unlikely that Moscow will pay up royalties backdated from the signing of the convention. In future the volume ~~& the~~ of translations from foreign literature will sharply decline. Only those writers who will not be too demanding about royalties will get translated. 194 Whoever's face had had to be expensively saved, it was not our Humphrey's.



She hadn't had it off for simply ages & was feeling as randy as a bitch on heat.

a university drop-out who joined the Angry Brigade.

• the area is cordoned off. Write on the subject, Why doesn't ~~one~~ some-one re-write the song?

196 Myself, I find bribery one of those problems — like too much success, or beautiful women who thrust themselves on me in foreign hotels — for which I have been over-prepared "Ici [en Thaïlande], la corruption, c'est une fiscalité parallèle." 203 Philippe Jullian, D'Annunzio. In a poem which ends with the heart-felt words "E la mia vita è divina," D'A. likens his forehead to the mountain, his sweat to the clouds & his pubes to the forest: this last was a selva oscura in which half the world & his wife seem to have found themselves. Just below the mountain, Sarah Bernhardt noticed, were eyes like "little dollops of shit"; another actress, Mme Simone, saw "teeth of three colours — white, yellow & black." 208 Tennessee Williams's Small Craft Warnings, a character: "~~He~~ On the plains of Nebraska I passed a night with a group of runaway kids my age & it got cold after sunset. A lovely wild young girl invited me under a blanket with just a smile, & then a boy, me between, & both of them kept saying 'love', one in one ear & one in the other, till I didn't know which was which." downbeats & ~~deats~~ deadbeats.

16. Feb. 217 To dress the dispute solely in the poster colours beloved by the governments. 224 Hippies stoned on pot & journalists stoned on the more traditional alcohol. Thanks to the US Women's Association, the papier mâché figures of copulating tortoises no longer appear in Laos. 225 The Dundee housewife, like most of her Scottish sisters, is a very second-class citizen, closer to the Latin model than her English counterpart. Husbands of working wives don't even share the lightest of chores; leisure is a male concept. Parliament is a "geriatric institution." 229 Some dragon lady or loathsome creature called a doctor's receptionist specialises in being rude & uncooperative on the 'phone. If you want the doctor to visit, then you are obliquely informed that you're a skiving, idle ne'er-do-well, lying at home rotting.

Hardly the place to monitor the political heartbeat of the people.

bursting out in mindless violence.

A nation with no natural resources to speak of & nothing but its wits to live on

232 I presume you are a "sir"; it is so easy to make a mistake in these unisex days. They protest only in a muted whisper when they do protest at all.

233 Clive, cross-examined about his acceptance of bribes, exclaimed: "At this moment I stand astonished at my own moderation".

235 Walter C. Langer, *The Mind of Adolf Hitler*. This secret war-time report, now released, was written by a practising psychoanalyst for the US Office of Strategic Services, in 1943. It stands up well after 30 years. A seasoned psychoanalyst, relying on the recorded utterances of his subject & interviews with a few notable defectors from Hitler's entourage, achieved a high degree of verifiable insight & thereby succeeded in making psychiatric expertise a valid component of historical research. Hitler emerges in these pages as the quintessential embodiment of Germany's & Austria's many defeat-shattered, uprooted "little men", drifters & drop-outs. His idealisation & secretiveness about his origins

238 his sexual gratification in "having a woman urinate or defaecate over him". In a postscript Robert G. L. Waite quotes the Russian official inquest on the Führer's scarcely charred remains after the botched Wagnerian pyre: Hitler had only one testicle*. More than 1/10 of all the alcoholics in Great Britain are in Glasgow. A "participant observation study" of the juvenile gangs. 245 Anagrams: Samuel Taylor Coleridge — Call me starry ideologue; Helen of Troy — Horny to feel; Mao Tse-tung — Must not age.

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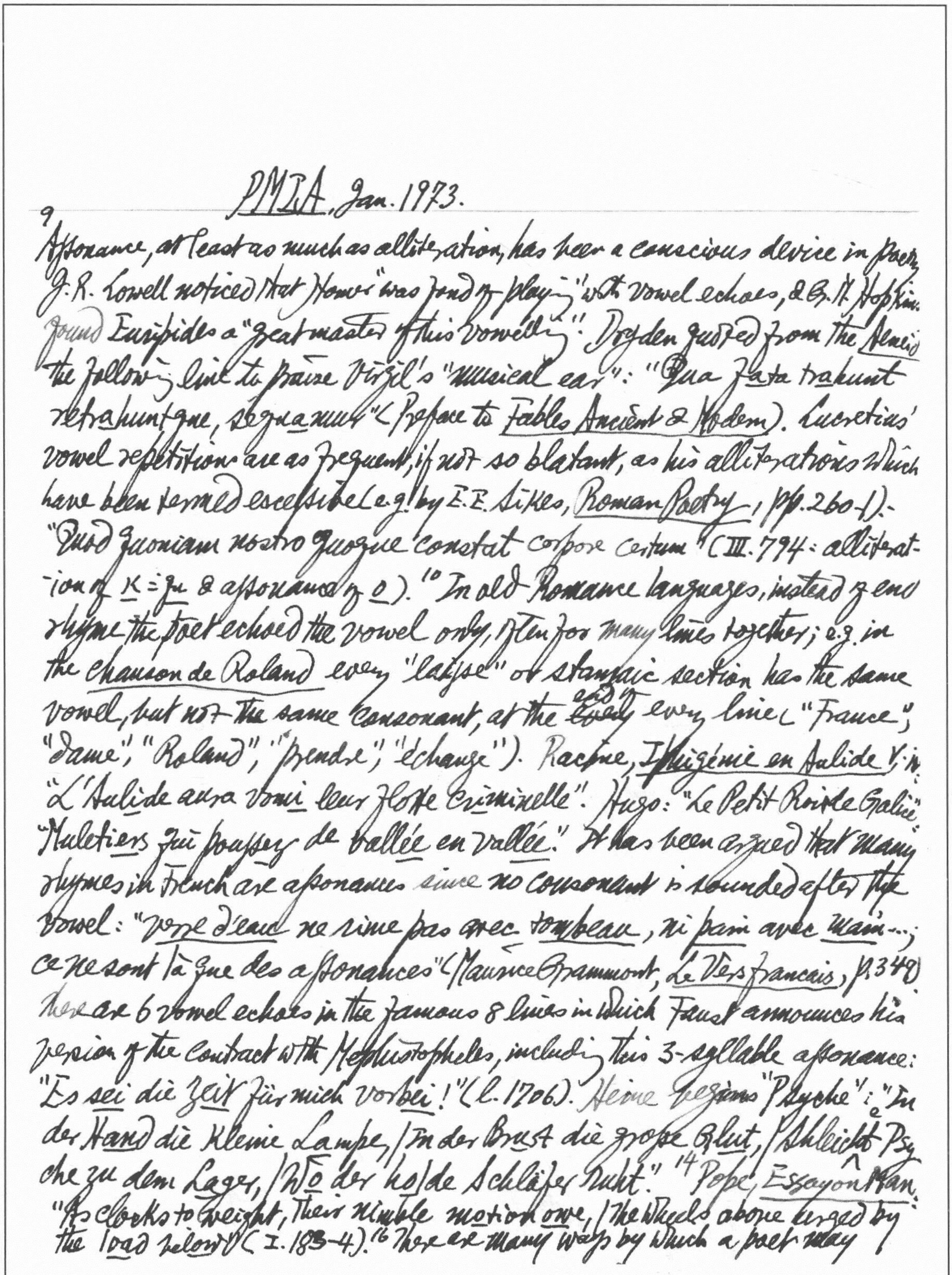
* In the Correspondence column in 23 Feb p. 270, a popular wartime song was quoted: "Hitler has only got one ball / Goering's got two — but very small! / Himmler has something sim'lar, / But poor Goebbels has no balls at all!"



PMLA, Jan. 1973.

[9] Assonance, at least as much as alliteration, has been a conscious device in poetry. J. R. Lowell noticed that Homer "was fond of playing" with vowel echoes, & G. M. Hopkins found Euripides a "great master of this vowelling". Dryden quoted from the *Aeneid* the following line to praise Virgil's "musical ear": "Qua fata trahunt retrahuntque, sequamur" (Preface to *Fables Ancient & Modern*). Lucretius' vowel repetitions are as frequent, if not so blatant, as his alliterations which have been termed excessive (e.g. by E. E. Sikes, *Roman Poetry*, pp. 260-1): "Quod quoniam nostro quoque constat corpore certum" (III. 794: alliteration of k = qu & assonance of o).[10] In old Romance languages, instead of end rhyme the poet echoed the vowel only, often for many lines together; e.g. in the *Chanson de Roland* every "laisse" or stanzaic section has the same vowel, but not the same consonant, at the ~~every~~ end of every line ("France", "dame", "Roland", "prendre", "échange"). Racine, *Iphigénie en Aulide* V. iv: "L'Aulide aura vomi leur flotte criminelle". Hugo: "Le Petit Roi de Galice": "Muletiers qui poussez de vallée en vallée." It has been argued that many rhymes in French are assonances since no consonant is sounded after the vowel: "verre d'eau ne rime pas avec tombeau, ni pain avec main...; ce ne sont là que des assonances" (Maurice Grammont, *Le Vers français*, p. 349). There are 6 vowel echoes in the famous 8 lines in which Faust announces his version of the contract with Mephistopheles, including this 3-syllable assonance: "Es sei die Zeit für mich vorbei!" (l. 1706). Heine begins "Psyche": "In der Hand die kleine Lampe, / In der Brust die grosse Glut, / Schleichet Psyche zu dem Lager, / Wo der holde Schläfer ruht."[14] Pope, *Essay on Man*: "As clocks to weight, their nimble motion owe, / The wheels above urged by the load below" (I. 183-4).[16] There are many ways by which a poet may

attempt to evoke sleep by sound symbolism or "representative metre"*. Pope used soft sibilants: "Which most conduce to soothe the soul in slumber" (*Dunciad*, II.369). The most generally used sound is *ee* (in *sleep*): "How sweet the moonlight sleeps upon this bank" (*Merch. of Venice*, V.i.54); "Ere we will *eat* our meal in fear, & sleep" (*Macb.* III.ii.17); Pope's tr. of the *Iliad*, II.1-2: "Now pleasing sleep had seal'd each mortal eye; / Stretch'd in their tents the Grecian leaders lie"; Blake's "A Cradle Song."

19 *Descartes' beast-machine theory* (*Discours de la Méthode*, ed. É. Gilson, pp.119-25; also VIe *Méditation*; cf La Fontaine, *Fables*, "Discours à Mme de la Sablière", 156-70 ending with "Descartes l'ignorait encore") would effectively tame the beast within man, transforming it into an innocuous machine. Although Pascal stated categorically that we are

20 "automate autant qu'esprit" (*Pensées et Opuscules*, ed. L. Brunschvicg, No.252, Hachette, 1953, pp. 449-50), for him the machine is an alternative to the mind in the life of the soul: this involuntary part of man can be trained in Pavlovian fashion to respond in a particular way. "Les preuves ne convainquent que l'esprit. La coutume fait nos preuves les plus fortes et les plus crues; elle incline l'automate, qui entraîne l'esprit sans qu'il pense" (*loc. cit.*; cf no. 247). In the 17th cent. insanity was identified with animality. The therapy for madness was one of domestication. The interiors of asylums, with cage-like constructions to contain each inmate, resembled great menageries. "Animalité déchaînée, on ne peut la maîtriser *que* par le dressage et l'abêtissement"** (Michel Foucault, *Folie et Déraison: Histoire de la Folie à l'âge classique*, p.182). Pascal's automaton is

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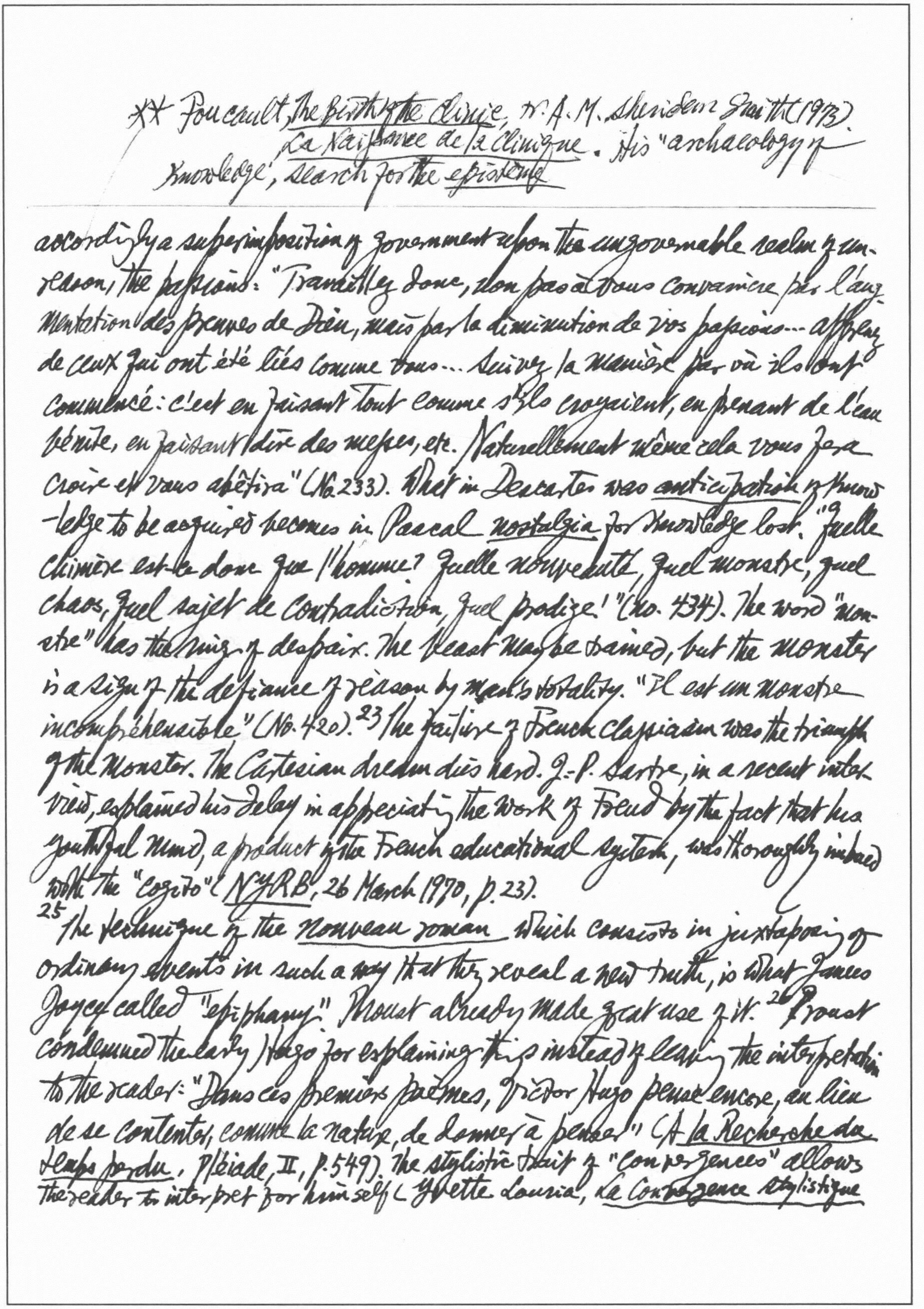
* Johnson, *Life of Pope* attacks this as the cause of "many wild conceits & imaginary beauties". Grammont, on the other hand, is an exponent of *l'harmonie imitative* in his influential book *Le vers français*, pp.195-6. cf. David Masson's art. "Sound in Poetry" in the *Princeton Encyclopedia of Poetry & Poetics*, p.785.

** "La folie est devenue chose à regarder: non plus monstre au fond de soi-même, mais animal aux mécanismes étranges, bestialité où l'homme depuis longtemps est aboli" (p.181).



** Foucault, *The Birth of the Clinic*, tr. A. M. Sheridan Smith (1973). *La Naissance de la Clinique*. His "archaeology of knowledge", search for the *épistémè*

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accordingly a superimposition of government upon the ungovernable realm of unreason, the passions: "Travaillez donc, non pas à vous convaincre par l'augmentation des preuves de Dieu, mais par la diminution de vos passions... apprenez de ceux qui ont été liés comme vous... Suivez la manière par où ils ont commencé: c'est en faisant tout comme s'ils croyaient, en prenant de l'eau bénite, en faisant dire des messes, etc. Naturellement même cela vous fera croire et vous abêtira" (No. 233). What in Descartes was *anticipation* of knowledge to be acquired becomes in Pascal *nostalgia* for knowledge lost.[22] "Quelle chimère est-ce donc que l'homme? Quelle nouveauté, quel monstre, quel chaos, quel sujet de contradiction, quel prodige!" (No. 434). The word "monstre" has the ring of despair. The beast may be tamed, but the monster is a sign of the defiance of reason by man's totality. "Il est un monstre incompréhensible" (No. 420).[23] The failure of French classicism was the triumph of the Monster. The Cartesian dream dies hard. J.-P. Sartre, in a recent interview, explained his delay in appreciating the work of Freud by the fact that his youthful mind, a product of the French educational system, was thoroughly imbued with the "cogito" (*NYRB*, 26 March 1970, p. 23).

[25] The technique of the *nouveau roman* which consists in juxtaposing of ordinary events in such a way that they reveal a new truth, is what James Joyce called "epiphany." Proust already made great use of it.[26] Proust condemned the early Hugo for explaining things instead of leaving the interpretation to the reader: "Dans ces premiers poèmes, Victor Hugo pense encore, au lieu de se contenter, comme la nature, de donner à penser" (*A la Recherche du temps perdu*, Pléiade, II, p. 549). The stylistic trait of "convergences" allows the reader to interpret for himself (Yvette Louria, *La Convergence stylistique*

chez Proust, pp. 64, 75); his use of "soit que … soit que …" leaves in doubt the cause or explanation for certain events. He never presents a character in his entirety & does not draw conclusions from any one encounter.* "Chaque lecteur est, quand il lit, le propre lecteur de soi-même. L'ouvrage de l'écrivain n'est qu'une espèce d'instrument optique qu'il offre au lecteur afin de lui permettre de discerner ce que, sans ce livre, il n'eût peut-être pas vu en soi-même" (III, 911; cf III. 1033: "… ne seraient pas, selon moi, mes lecteurs, mais les propres lecteurs d'eux-mêmes, mon livre n'étant qu'une sorte de ces verres grossissants" etc). Nothing happens in the New Novels, but they are filled with descriptions of nothing happening.[27] Michel Butor prefers a novel composed of the "moments nuls" with "toute la banalité des choses autour de nous".[28] "Une personne n'est pas, comme j'avais cru, claire et immobile devant nous avec ses qualités, ses défauts, ses projets, … mais est une ombre où nous ne pouvons jamais pénétrer" (II. 67).[29] The impossibility of knowing another makes the conquest of one person by another meaningless. Thinking of Odette, Swann realizes the "folie" du désir "la possession toujours impossible, d'un autre être" (I, 364). cf Natalie Sarraute on Dostoevsky's characters: "C'est ce besoin continuel et presque maniaque de contact, d'une impossible et apaisante étreinte, qui tire tous ces personnages comme un vertige, les incite à tout moment à essayer par n'importe quel moyen de se frayer un chemin jusqu'à autrui" (_L'Ère du soupçon_, Gallimard, 1956, p. 33).[32] Claude Mauriac, _Marcel Proust par lui-même_, p. 137: "Quelle était donc sa méthode …? … C'est-à-dire à pousser toujours plus loin le travail d'élucidation sans négliger aucun détail, ni, au coeur du détail même, le détailer encore; si possible, le détail de ce détail."

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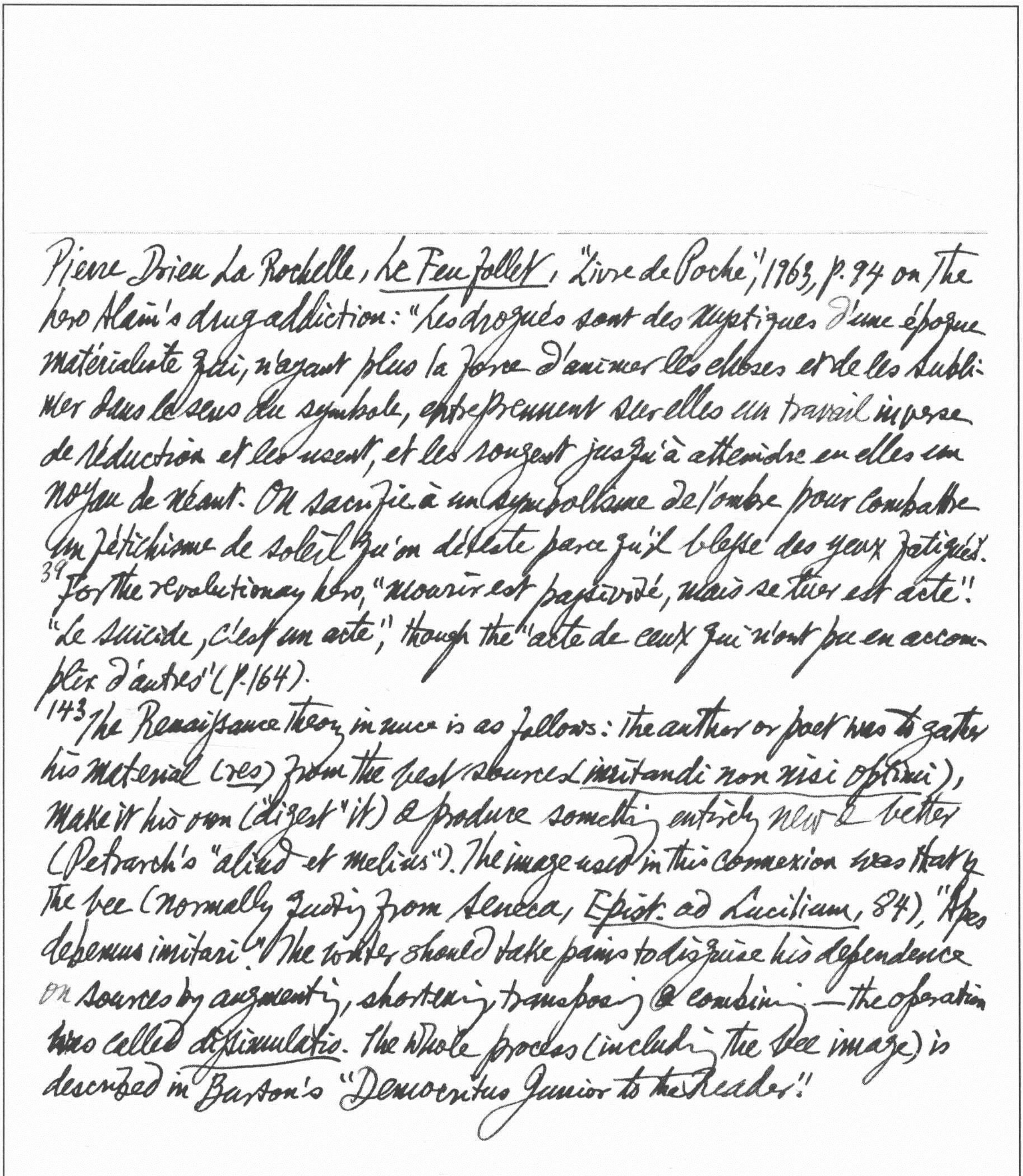
*cf E. R. Curtius, _Marcel Proust_, tr. A. Pierhal, p. 135: "Pour [Proust], tout est relatif signifie que tout vaut, que chaque point de vue est fondé … le fait que des points de vue infinis sont possibles ne signifie point qu'aucun n'est vrai, mais que tous sont vrais"; also A. Feuillerat, _Comment Marcel Proust a composé son roman_, pp. 127-8.



Pierre Drieu La Rochelle, *Le Feu follet*, "Livre de Poche," 1963, p. 94 on the hero Alain's drug addiction: "Les drogués sont des mystiques d'une époque matérialiste qui, n'ayant plus la force d'animer les choses et de les sublimer dans le sens du symbole, entreprennent sur elles un travail inverse de réduction et les usent, et les rongent jusqu'à atteindre en elles un noyau de néant. On sacrifie à un symbolisme de l'ombre pour combattre un fétichisme de soleil qu'on déteste parce qu'il blesse des yeux fatigués."

[39] For the revolutionary hero, "mourir est passivité, mais se tuer est acte": "Le suicide, c'est un acte," though the "acte de ceux qui n'ont pu en accomplir d'autres" (p. 164).

[143] The Renaissance theory in nuce is as follows: the author or poet was to gather his material (*res*) from the best sources (*imitandi non nisi optimi*), make it his own ("digest" it) & produce something entirely new & better (Petrarch's "aliud et melius"). The image used in this connexion was that of the bee (normally quoting from Seneca, *Epist. ad Lucilium*, 84), "Apes debemus imitari." The writer should take pains to disguise his dependence on sources by augmenting, shortening, transposing & combining — the operation was called *dissimulatio*. The whole process (including the bee image) is described in Burton's "Democritus Junior to the Reader."

Ladies' Directory, a Who's Who of London prostitutes. _Gentleman's Directory_ published in the classified adverts of _It_.
266 a professional futurologist.

New Statesman, 23 Feb. 1973.

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253 Daylight robbery by property speculators. A novel of _standardised non-taste_. He gives the go-ahead to the bull-dozers. To incorporate all the caveats in his revised report. There is still plenty of buried enthusiasm to be mined. In the end, our "apathy" is their "most potent weapon." 257 Israel is the only Western democracy where Nixon's Vietnam policies have received almost unanimously favourable reviews. As American troops were being pulled out, Jerusalem, which never had diplomatic relations with Saigon, gave full recognition to the Thieu regime & exchanged ambassadors. It was a move inspired by Washington with the intent of finding additional third-country technical assistance for Saigon to take up some of the slack created by the American withdrawal.
262 Daniel Ellsberg faces 115 yrs in jail on 12 counts of conspiracy, theft & espionage. Paradoxically, his crime was not releasing the papers of the "Vietnam Archive" but writing them. 264 His wife Patricia is a daughter of "toycoon" Louis Marx, a hawkish Nixon supporter who refused to contribute to his son-in-law's defence. 265 The law is "fuzzy at the edges".
268 However you judge the claims of English as a world language, "by any of the criteria it is prominent, by some it is pre-eminent, & by a combination of the four it is superlatively outstanding" (R. Quirk, S. Greenbaum, G. Leech & J. Svartvik, _A Grammar of Contemporary English_, Longmans). They don't come much more top dog than that. A judge who justly sentenced his own son would be _impartial_, but not _disinterested_. The erosion of distinctions is one great enemy of a language's health. An honest man would avoid the tired impersonal editorial formula "it is to be hoped that", & say "I hope that," but honest men are rare, & honest admissions of personal

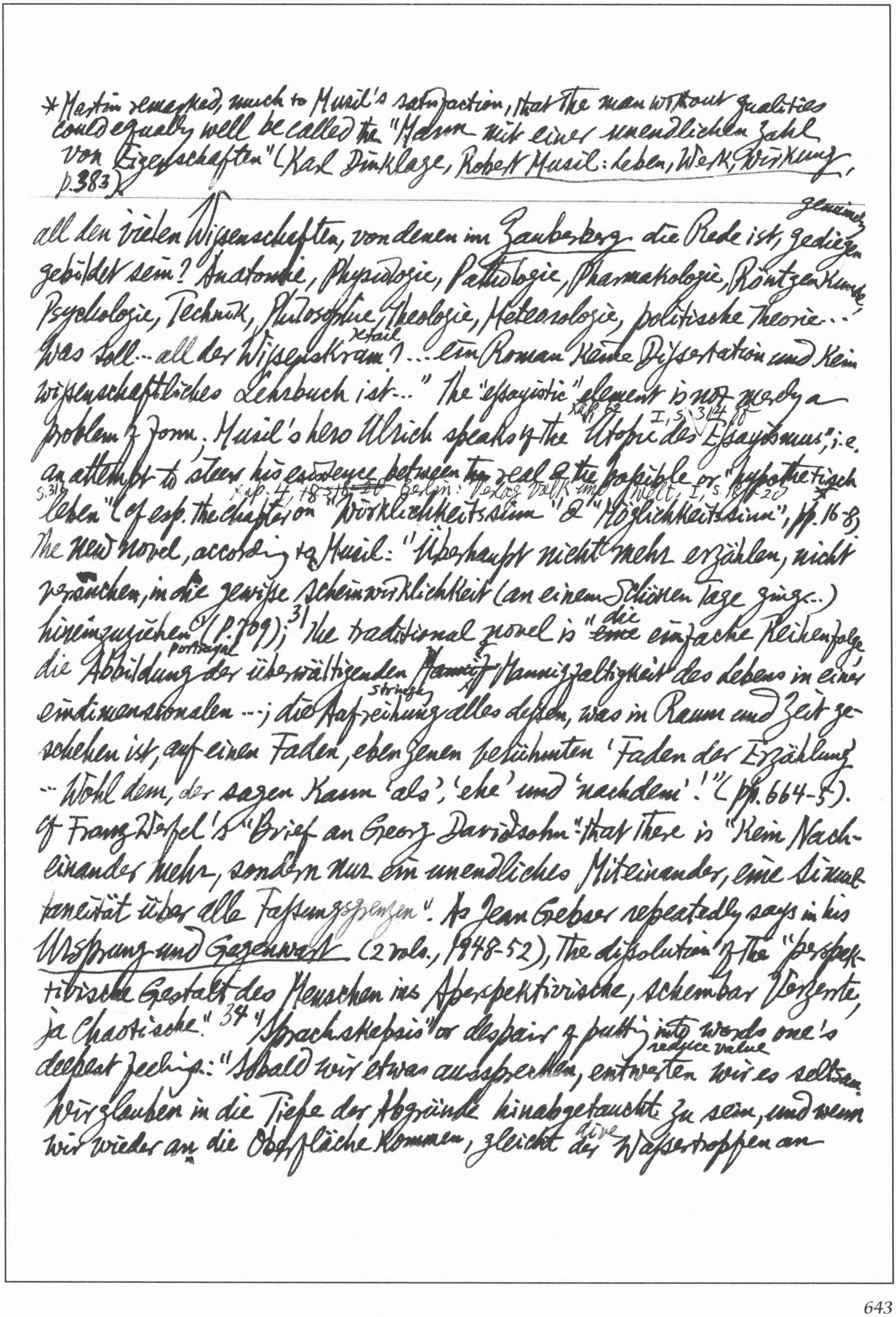
choice still rarer. Two years ago, "situation" was trampling all over the language with hob-nailed boots. It ~~was~~ inherited this dishonourable sinecure from "conditions", as in "weather conditions", meaning weather. The new plague is a tic called *in terms of*: "How do you see this story in terms of film?" = dated Madison Avenue: "How do you see this story filmwise?" = dated trade unionese: "...with regard to film ... as far as film is concerned" = plainly: "What kind of film will this story make?" Israel may take steps to banish Christian missionaries from the Holy Land, who are converting between 5,000 & 6.000 Israelis to Christianity every year.[274] David Leitch, *God Stand Up for Bastards*: He has reversed the usual romantic precedents by discovering not that he was a bastard but that he wasn't. he considered himself thereafter as at least an honorary bastard.[298] The hero (Pearson Bradley) in Iris Murdoch's *The Black Prince* "can't command the anti-gravitational aspiration of the male organ" —i.e. *erectio penis*.[294] What an ugly boy it is! However, at least it will be no incitement to sodomy. Delightfully British, perhaps; anything but nasty, & decidedly not short. *Les gens de qualité savent tout sans avoir rien appris.* One can always tell a person of quality by his brute ignorance.

Revue des Langues Vivantes, no. 1, 1973.

[7] According to Musset (in *La Nuit d'Août*), the love-suffering cycle must be renewed to provide fresh subject matter for poetry. If the cycle is broken by a happy, enduring love relationship, the poet is faced with the alternatives of renouncing either his love or his work. To his brother Paul: "Ce qu'il faut à l'artiste ou au poète, c'est l'émotion. Quand j'éprouve en faisant un vers,

un certain battement de coeur que je connais, je suis sûr que mon vers est de la meilleure qualité que je puisse pondre" (*Correspondance (1827-1857)*, 1907, p.27).[9] The image "faire une perle d'une larme" ("Impromptu en réponse à cette question: Qu'est-ce que la poésie", ~~Conf~~ *Poésies complètes*, "Pléiade"? 1941, p.394) occurs in a more elaborate form in *Revues fantastiques* (*Oeuvres complètes en prose*, 1951, p.823); a variation in his letter to Mme Jaubert, Aug. 11, 1833: "Oui, les perles sont des larmes devenues joyaux, vrais symboles de la poésie." (*Corr.*, p.124).

[28] In a notebook "Aus einem Notizbuch" Robert Musil says of *Der Mann ohne Eigenschaften*: "Gedanken zu einen 'Vorwort'" "Die Geschichte dieses Romans kommt darauf hinaus, daß die Geschichte, die in ihm erzählt werden sollte, nicht erzählt wird" (*Der Mann ohne Eigenschaften*, Hamburg, 1952, p.1640 Berlin: Verlag Volk und Welt, III S.713). Thomas Mann in "*Joseph und seine Brüder*: ein Vortrag": "Heute ... sieht es beinahe so aus, als ob auf dem Gebiet des Romans nur noch das in Betracht käme, was kein Roman mehr ist" (*Neue Studien*, p.167).[29] The narrative & the plot are thrown over. Fr. Schlegel: "Gespräch über die Poesie": "Alle Kunst soll Wissenschaft und alle Wissenschaft Kunst werden; Poesie ~~&~~ und Philosophie sollen vereinigt sein"; Flaubert's letter to Louise Colet of April 24, 1852: "Plus il ira, plus l'art sera scientifique, de même que la science deviendra artistique. Tous deux se rejoindront au sommet après s'être séparés à la base."[30] Thomas Mann attempts to incorporate ~~into the~~ novel a scientific thesis or a *résumé* of an intellectual problem in its entirety, e.g. in the chapters "Forschungen", "Enzyklopädie" & "Humaniora" of *Der Zauberberg*. Erich Heller, *Thomas Mann. Der ironische Deutsche*, p.187: "Kaum irgendeinem Mensch in



all den vielen Wissenschaften, von denen im *Zauberberg* die Rede ist, genuinely gediegen gebildet sein? Anatomie, Physiologie, Pathologie, Pharmakologie, Röntgenkunde, Psychologie, Technik, Philosophie, Theologie, Meteorologie, politische Theorie... Was soll... all der retail Wissenskram? ... ein Roman keine Dissertation und kein wissenschaftliches Lehrbuch ist..." The "essayistic" element is not merely a problem of form. Musil's hero Ulrich speaks of the Kap. 62 I, S. 314 ff "Utopie des Essayismus"; i.e. an attempt to steer his existence between the real & the possible or "hypothetisch leben" (cf esp. the chapter on "Wirklichkeitssinn" & "Möglichkeitssinn", pp. 16-8).

S. 317 Kap. 4, 18 ~~316-20~~ Berlin: Verlag Volk und Welt, I, S. 18-20 *

The new novel, according to Musil: "Überhaupt nicht mehr erzählen, nicht versuchen, in die gewisse Scheinwirklichkeit (an einem schönen Tage ging...) hineinzuziehen" (p. 709);[31] the traditional novel is "~~eine~~ die einfache Reihenfolge, portrayal die Abbildung der überwältigenden ~~Mannif~~ Mannigfaltigkeit des Lebens in einer eindimensionalen ...; die stringing Aufreihung alles dessen, was in Raum und Zeit geschehen ist, auf einen Faden, eben jenen berühmten 'Faden der Erzählung' ... Wohl dem, der sagen kann 'als', 'ehe' und 'nachdem'!" (pp. 664-5). Cf Franz Werfel's "Brief an Georg Davidsohn" that there is "Kein Nacheinander mehr, sondern nur ein unendliches Miteinander, eine Simultaneität über alle Fassungsgrenzen". As Jean Gebser repeatedly says in his *Ursprung und Gegenwart* (2 vols., 1948-52), the dissolution of the "perspektivische Gestalt des Menschen ins Aperspektivische, scheinbar Verzerrte, ja Chaotische".[34] "Sprachskepsis" or despair of putting into words one's deepest feelings: "Sobald wir etwas aussprechen, reduce value entwerten wir es seltsam. Wir glauben in die Tiefe der Abgründe hinabgetaucht zu sein, und wenn wir wieder an die Oberfläche kommen, gleicht der dive Wassertropfen an

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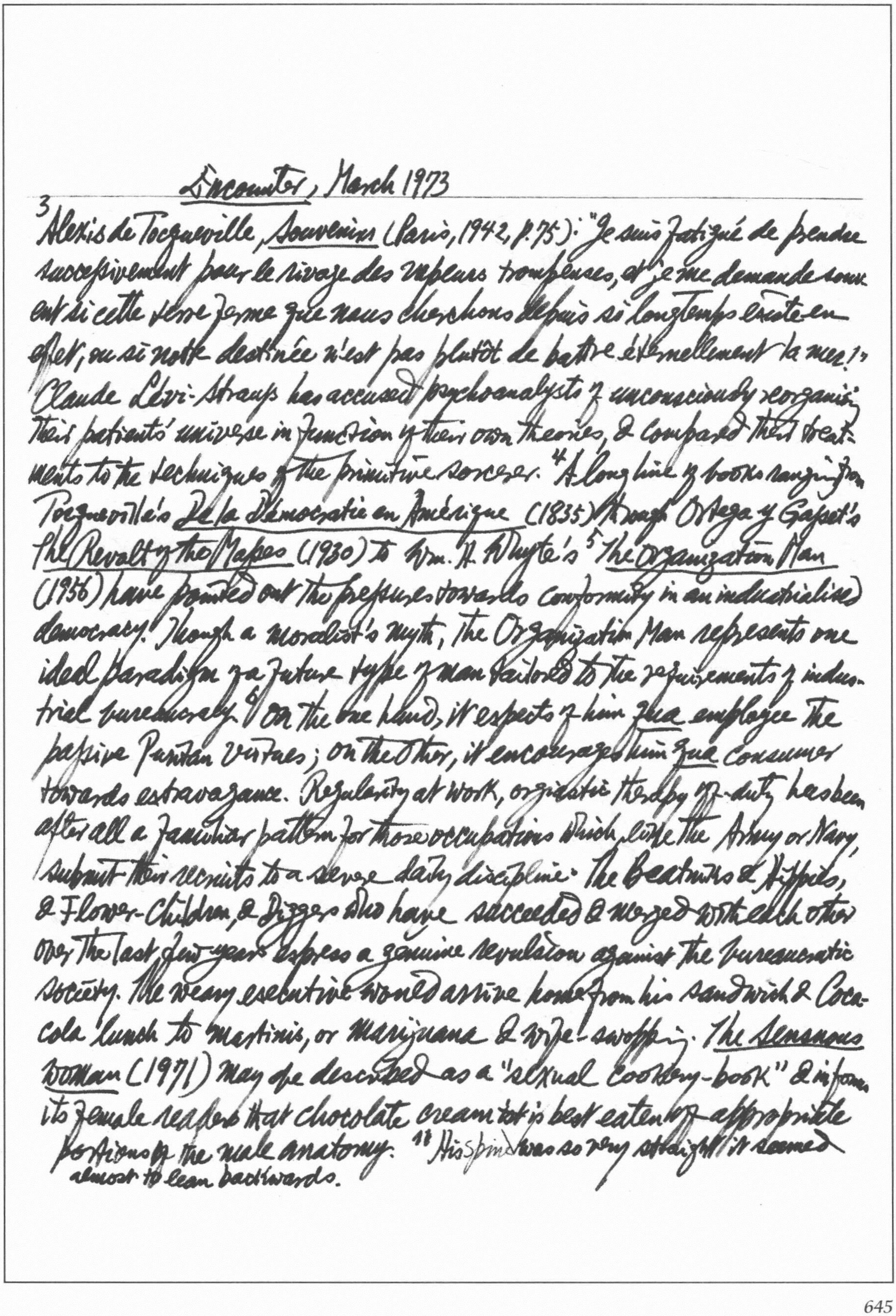
* Martin remarked, much to Musil's satisfaction, that the man without qualities could equally well be called the "Mann mit einer unendlichen Zahl von Eigenschaften" (Karl Dinklage, *Robert Musil: Leben, Werk, Wirkung*, p. 383).

* cf 79 "Kleinsteuropa" = "Mini-Europe" (exclusion of Britain & the Scandinavian countries). "Rumpfeuropa" = "une Europe tronquée" (exclusion of Britain). 80 "Kerneuropa" = "Kleineuropa"

β cf *PMLA*, April 1973, pp. 337 ff pale

unseren bleichen Fingerspitzen nicht mehr dem Meere, dem er entstammt" (p. 15) β "Und so will jedes Wort wörtlich genommen werden, sonst $\overset{\text{rot}}{\text{verwest}}$ es zur Lüge" (p. 765) β

63 Der Gedanke der europäischen Einigung ist schon alt, aber erst nach dem Ersten Weltkrieg beginnt er, die breite Öffentlichkeit zu beschäftigen. Das PANEUROPA-Manifest (1923). "Germanen waren wir. Deutsche sind 64 wir. Europäer werden wir sein", schrieb schon 1919 Moeller von der Bruck. Das "Geeinte Europa", das "Vereinte Europa", das "Vereinigte Europa"; die "europäische Einheit", die "europäische Einigung (Vereinigung)"; die "europäische Integration". Die Erscheinung, bei der ein Wort ~~eine~~ ohne Änderung des Lautkörpers in einer besonderen Bedeutung und mit einer gewissen Emphase benutzt, möchten wir im Sinne F. Dornseiffs eine *Pointierung* nennen: "welches ist der $\overset{\text{leading}}{\text{ausspielend}}$ [Ausdruck, d. h. Tradition voraussetzende für etwas Bestimmtes? ... bei welcher Gelegenheit zeigt ... die Gruppe .. eine besondere Emphase, so dass bestimmte Wörter Affektträger werden?" (*Der deutsche Wortschatz nach Sachgruppen* 5te Aufl., 1959, S. 55). 65 Ein Satz wie "Das *Europaproblem* bildet heute das wichtigste, spezifisch europäische Problem" (H. Kraus) setzt eine Pointierung voraus, die schon aus dem Gegensatz "Europa-problem"/"europäisches Problem" hervorgeht. 67 der $\overset{\text{Kleineuropa}}{\textit{Kleineuropäer}}$ (excluding Britain) vs der $\overset{\text{grosseuropa}}{\textit{Grosseuropäer}}$* (including Britain). 68 "Europäismus" oder "Europatum" oder "Europäertum" = européanisme [employed in a ~~the~~ French version of Nietzsche's *Beyond Good & Evil* to render "Europäertum"] or européisme.



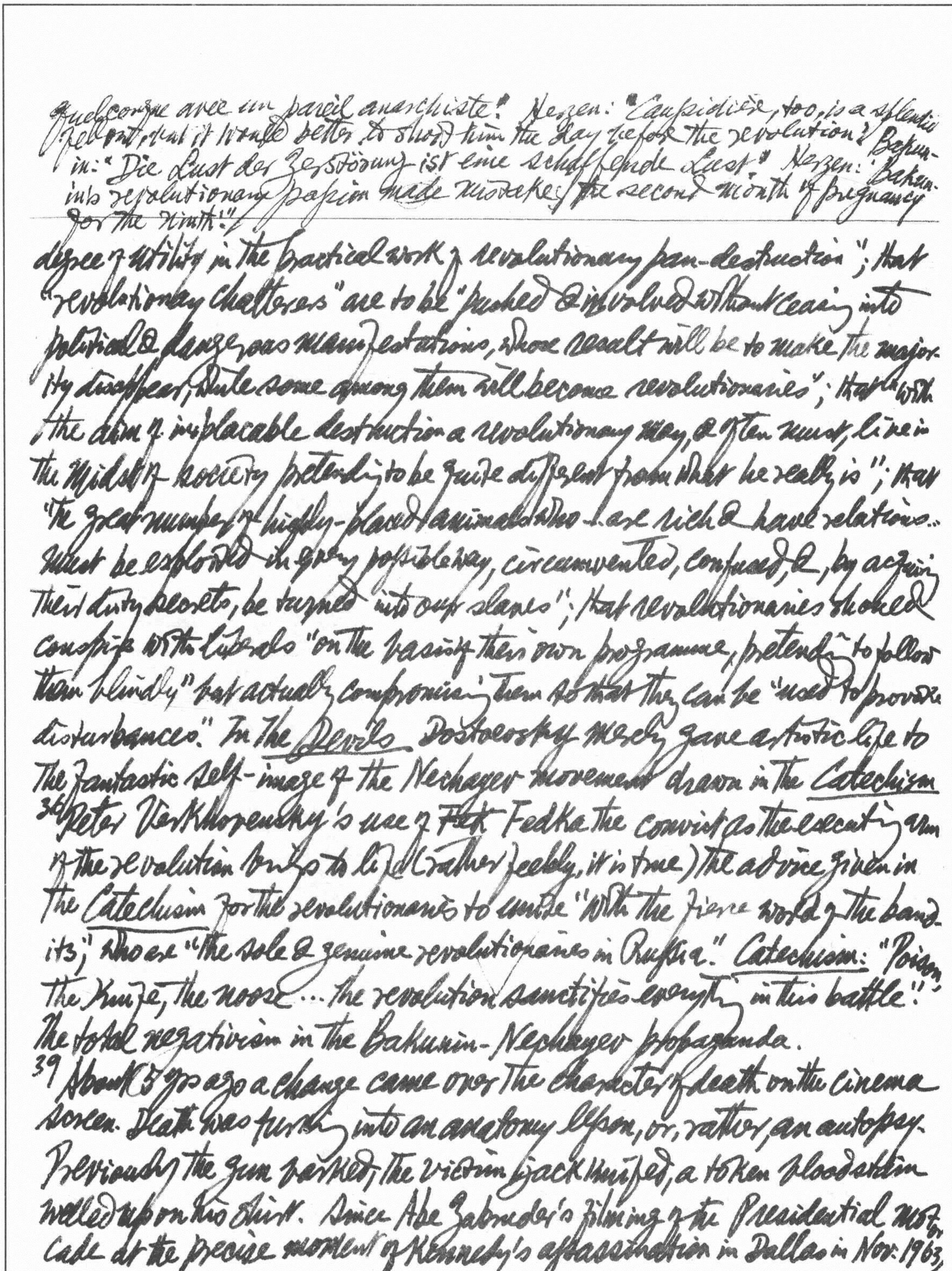
Encounter, March 1973

[3]Alexis de Tocqueville, *Souvenirs* (Paris, 1942, p. 75): "Je suis fatigué de prendre successivement pour le rivage des vapeurs trompeuses, et je me demande souvent si cette terre ferme que nous cherchons depuis si longtemps existe en effet, ou si notre destinée n'est pas plutôt de battre éternellement la mer!" Claude Lévi-Strauss has accused psychoanalysts of unconsciously reorganizing their patients' universe in function of their own theories, & compared their treatments to the techniques of the primitive sorcerer.[4] A long line of books ranging from Tocqueville's *De la Démocratie en Amérique* (1835) through Ortega y Gasset's *The Revolt of the Masses* (1930) to Wm. H. Whyte's[5] *The Organization Man* (1956) have pointed out the pressures towards conformity in an industrialised democracy. Though a moralist's myth, the Organization Man represents one ideal paradigm of a future type of man tailored to the requirements of industrial bureaucracy.[6] On the one hand, it expects of him *qua* employee the passive Puritan virtues; on the other, it encourages him *qua* consumer towards extravagance. Regularity at work, orgiastic therapy off-duty has been after all a familiar pattern for those occupations which, like the Army or Navy, submit their recruits to a severe daily discipline. The Beatniks & Hippies, & Flower-Children, & Diggers who have succeeded & merged with each other over the last few years express a genuine revulsion against the bureaucratic society. The weary executive would arrive home from his sandwich & Coca-cola lunch to martinis, or marijuana & wife-swapping. *The Sensuous Woman* (1971) may be described as a "sexual cookery-book" & informs its female readers that chocolate cream tart is best eaten off appropriate portions of the male anatomy. [18]His spine was so very straight it seemed almost to lean backwards.

* *Correspondance de Michel Bakounine*, ed. M. Dragomanov, pp. 324-330.
** cf *New Statesman* May 11, 1973, pp. 700 (Marginalia). cf E. Lampert, *Studies in Rebellion*, pp. 117-8: "M. Caussidière: 'Notre ami Bakounine est un homme impayable le jour de la révolution, mais le lendemain

30 Miss Jilly Cooper came away from Oxford convinced that no human lot can be happier than an Oxford don. What's the use of having turned an undergraduate's head at 17 if you can't aim a little higher a few (but not too many) years later? [31] The** Nechayev affair furnished Dostoevsky with the main threads of action in his novel *The Devils*.[32] No historical novel, when stringently compared to its sources, can escape the indictment of distortion or falsification in some way. Peter Verkhovensky plays in the novel taken by Nechayev in actuality. Bakunin wrote on 24 July 1870* to a friend in Switzerland to warn him against N. his erstwhile protégé:[33] "He is a devoted fanatic, but, at the same time, a very dangerous fanatic... Truth, mutual confidence, serious & strict solidarity exist only among a dozen individuals who form a *sanctus sanctorum* of the Society. All the rest must serve as a blind instrument, & as exploitable material in the hands of the dozen who are really united. It is allowed — & even ordered — to deceive all the others, to compromise them, to rob them & even, if need be, to get rid of them — they are conspiratorial fodder.... In the name of the cause... he will spy on you & try to get possession of all your secrets... If you have presented him to a friend, his first concern will be to ~~s~~ sow discord between the both of you by gossip & intrigue... Your friend has a wife, a daughter; he will try to seduce them, to make them pregnant, in order to tear them away from official morality & to throw them into a forced revolutionary protest against society.... Not only insane is his fanaticism.... He has ended by identifying the cause of the revolution with himself."[34] The infamous *Catechism of a Revolutionary* was written in code & printed in Latin script.[35] The *Catechism* states that "the degree of friendship, of devotion, & of other obligations toward... a comrade is measured only by his

il faut absolument le faire fusiller, car il sera impossible d'établir un ordre



Quelconque avec un pareil anarchiste!" Herzen: "Caussidière, too, is a splendid fellow, but it would be better to shoot him the day before the revolution." Bakunin: "Die Lust der Zerstörung ist eine schaffende Lust." Herzen: "Bakunin's revolutionary passion made mistakes the second month of pregnancy for the ninth!"

degree of utility in the practical work of revolutionary pan-destruction"; that "revolutionary chatterers" are to be "pushed & involved without ceasing into political & dangerous manifestations, whose result will be to make the majority disappear, while some among them will become revolutionaries"; that "with the aim of implacable destruction a revolutionary may, & often must, live in the midst of society pretending to be quite different from what he really is"; that "the great number of highly-placed animals who are rich & have relations... must be exploited in every possible way, circumvented, confused, &, by acquiring their dirty secrets, be turned into our slaves"; that revolutionaries should conspire with the liberals "on the basis of their own programme, pretending to follow them blindly" but actually compromising them so that they can be "used to provoke disturbances." In The Devils Dostoevsky merely gave artistic life to the fantastic self-image of the Nechayev movement drawn in the Catechism.

38 Peter Verkhovensky's use of ~~Fek~~ Fedka the convict as the executing arm of the revolution brings to life (rather feebly, it is true) the advice given in the Catechism for the revolutionaries to unite "with the fierce world of the bandits," who are "the sole & genuine revolutionaries in Russia." Catechism: "Poison, the knife, the noose... the revolution sanctifies everything in this battle." The total negativism in the Bakunin-Nechayev propaganda.

39 About 5 yrs ago a change came over the character of death on the cinema screen. Death was pushed into an anatomy lesson, or, rather, an autopsy. Previously the gun barked, the victim jack-knifed, a token bloodstain welled up on his shirt. Since Abe Zabruder's filming of the Presidential motorcade at the precise moment of Kennedy's assassination in Dallas in Nov. 1963,

It's bang up-to-date. of fruitful misunderstanding

53. College authorities became much cleverer at defusing situations they remain "attitude-revolutionaries".

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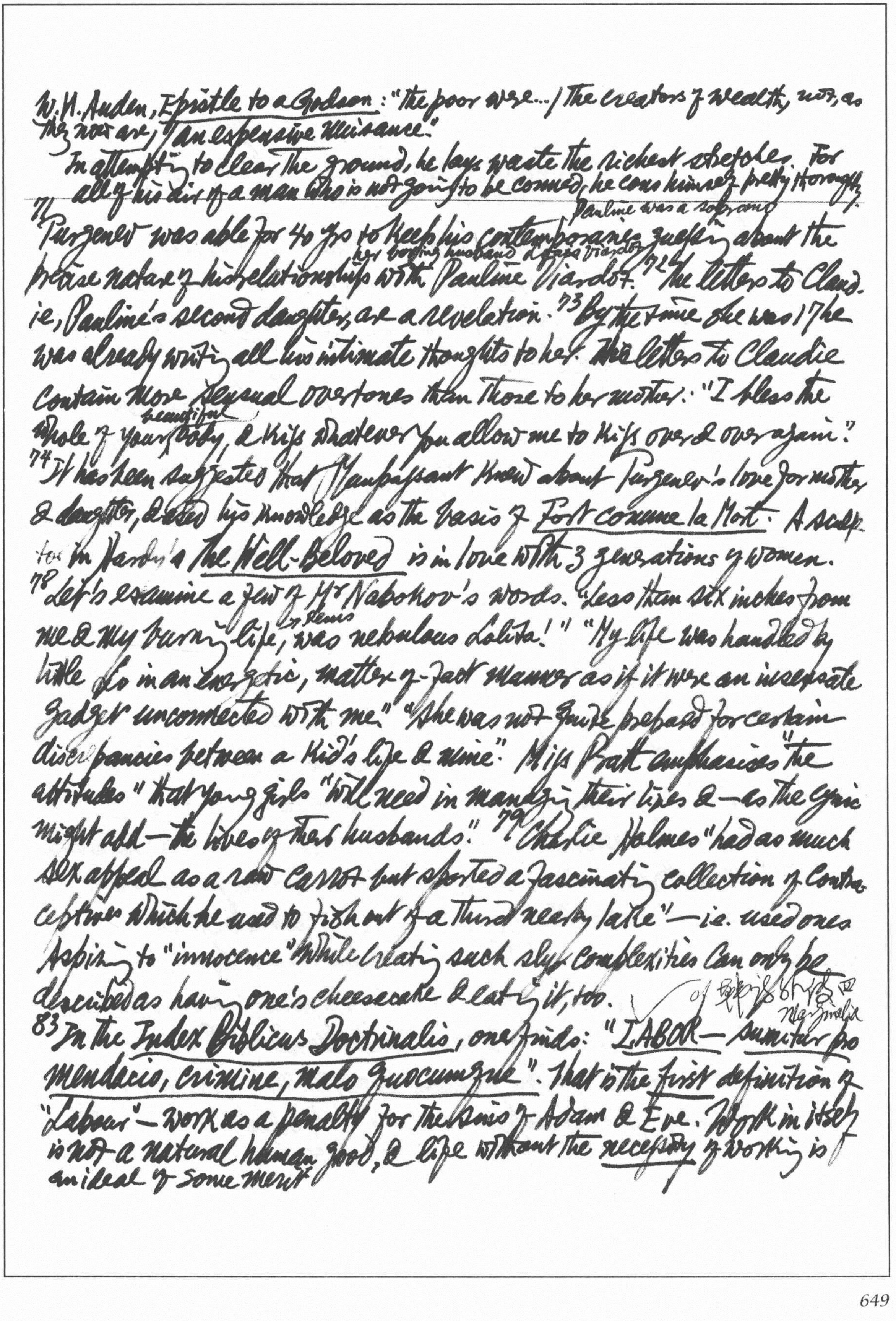
the camera's eye sees the bloody havoc in slow motion, giving us the time to see the victim die by protracting the moment of death into an eternity.[40] The "overkill" nature of 87 bullets ripping into two people.[42] Violence is now the "in" thing.[43] We've been so raped by violence that we are like the daughter heeding her mother's injunction as she leaves on a dubious date: that if you can't resist it, lie back & enjoy it.

[50] Dotson Rader, an S.D.S. leader in the Columbia University Riots of 1968: "Personally, I would welcome a violent revolution because there's something in me personally that finds violence... sexy[8]."[51] Part of the thrust of the Left has been to encourage dropping out of the system by the young. A true revolutionary cannot stay inside the system. Drugs & sexual promiscuity & sexual deviancy are devices. Any device by which a person becomes an outlaw within his own country makes him, by definition, a rebel."[54] The campus is quiet. Football is again a more popular sport than seizing the dean's office. "Make love, not war" — an erstwhile student slogan.[55] Students aren't an oppressed group — they're an élite. The infection is more than skin-deep. It may be latent, but it's certainly still in the blood-stream.

[56] Poetry is the odd-one-out among the arts in the present century.[61] Catullus No. 56, as rendered by R. Myers & R. J. Ormsby, reads: "I caught this young stud in the grasp / Screwing his girl, & ran my prick, / Just like a spear, right up his arse." The Loeb version funks it entirely by 3 dots.[63] Martial, as tr. by James Mitchie: "I wrote, she never replied: / That goes on the debit side. / And yet I'm sure she read it: / That I put down as credit."

[8] cf. Norman Mailer, An American Dream, p. 16: "Murder offers the promise of vast relief. It is never unsexual". cf. H. Hatzfeld, Trends ~~of~~ & Styles in 20th cent. Fr. Lit., pp. 36-7



W. H. Auden, *Epistle to a Godson*: "the poor were... / The creators of wealth, not, as they now are, / an expensive nuisance."

In attempting to clear the ground, he lays waste the richest stretches. For all of his air of a man who is not going to be conned, he cons himself pretty thoroughly.

71 Turgenev was able for 40 yrs to keep his contemporaries guessing about the
Pauline was a soprano
her boring husband & Louis Viardot
precise nature of his relationships with Pauline Viardot. 72 The letters to Claudie, Pauline's second daughter, are a revelation. 73 By the time she was 17 he was already writing all his intimate thoughts to her. The letters to Claudie contain more *sexual* overtones than those to her mother: "I bless the whole of your beautiful body, & kiss whatever you allow me to kiss over & over again."

74 It has been suggested that Maupassant knew about Turgenev's love for mother & daughter, & used his knowledge as the basis of *Fort comme la Mort*. A sculptor in Hardy's *The Well-Beloved* is in love with 3 generations of women.

78 Let's examine a few of Mr Nabokov's words. "Less than six inches from me & my burning life, or Venus was nebulous Lolita!" "My life was handled by little Lo in an energetic, matter-of-fact manner as if it were an insensate gadget unconnected with me." "She was not quite prepared for certain discrepancies between a kid's life & mine." Miss Pratt emphasises "the attitudes" that young girls "will need in managing their lives &—as the cynic might add—the lives of their husbands." 79 "Charlie Holmes "had as much sex appeal as a raw carrot but sported a fascinating collection of contraceptives which he used to fish out of a third nearby lake"—i.e. used ones. Aspiring to "innocence" while creating such sly complexities can only be described as having one's cheesecake & eating it, too.

of [illegible] Marginalia

83 In the *Index Biblicus Doctrinalis*, one finds: "*LABOR— sumitur pro mendacio, crimine, malo quocumque*". That is the *first* definition of "Labour"—work as a penalty for the sins of Adam & Eve. Work in itself is not a natural human good, & life without the *necessity* of working is an ideal of some merit.

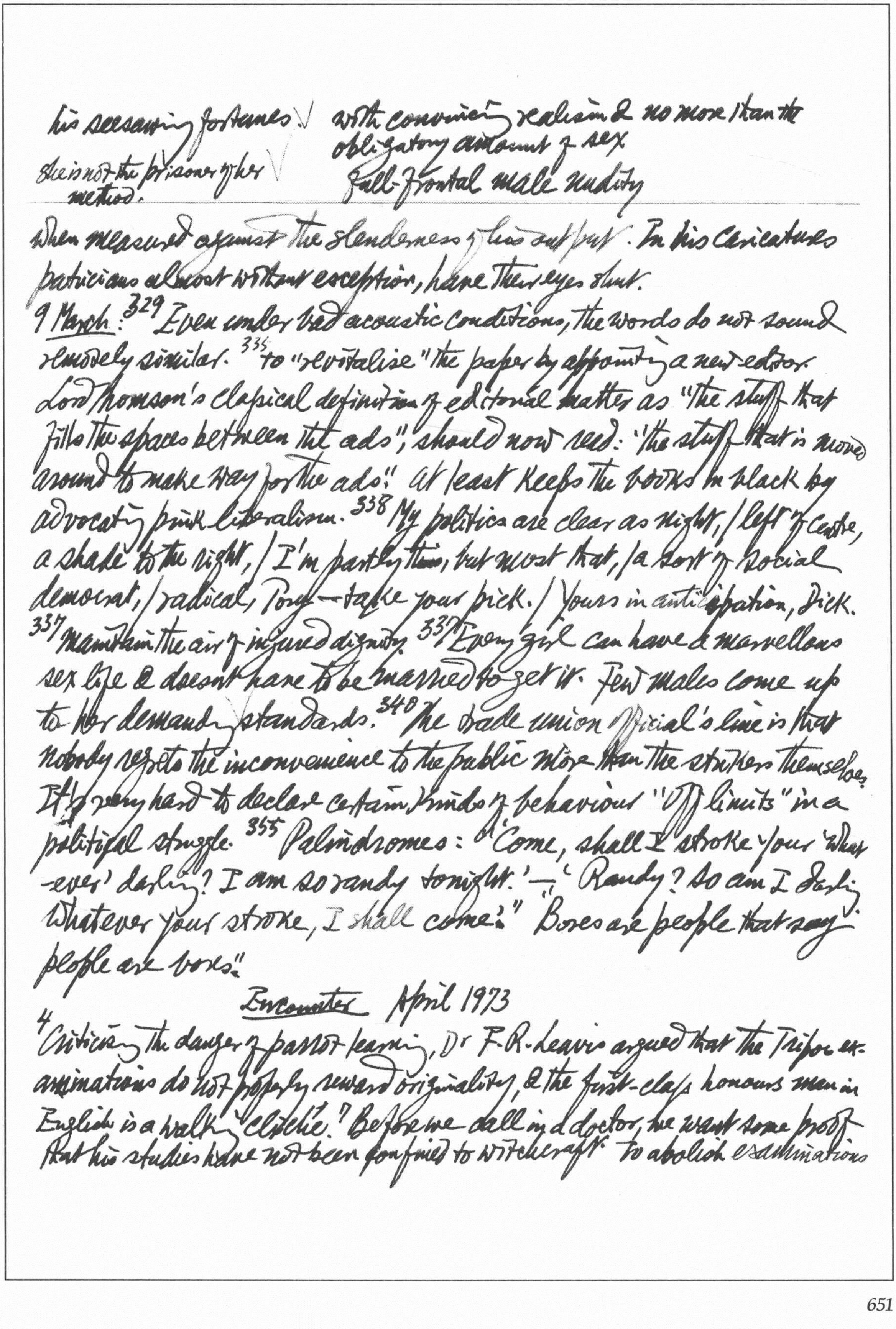
stage-managed public rallies. has lost a good part of his charismatic popularity. The whole street is threatened with redevelopment. The benign or malignant phase of Soviet policy.

91 saddle himself with a ball & chain for the rest of his life

Sir John Betjeman latching on to an adjective, relating it to the length of the sentences, & coming up with Henry James. Even if it were actually Henry Miller, the process was good to watch. The panel full of smart Alecs. 93 When Non-academics have produced some notable works of English history, they are bound to be attacked by our more trades-union-minded dons. Perhaps the Professor's wounds have healed; or maybe he is a glutton for punishment. At all events, he is back for more. 96 He must have scraped the barrel to find fault with the book.

New Statesman, 2 March 1973

289 The country is no longer governable. The law applies as sternly to the boardroom as the shop floor but the impact of uncontrolled prices is incomparably tougher on a wage earner than on his boss. Deals arrived at over the heads of those concerned cannot be made to stick. 294 the almost sacrosanct place of the army in the life of Israel. A siege mentality sees all criticism from outside the country as an expression of antisemitic animus. 297 Srinagar, India: Students walked out of an examination here today protesting that the questions were too tough & later burnt down the office of the Board of Secondary Education, which was holding the examination. 298 His life expectancy in the Nixon White House would be short. Kissinger emerged from the White House basement & rose quickly to the highest pinnacle of media superstardom. 308 The novel is clipped & exceedingly brief. In a pleasant way, the writing sphincter is tight: every word arrives like an expensive gift. 311 Maugham's angry outburst to Garson Kanin, complaining of Max Beerbohm's vast reputation



his seesawing fortunes √ with convincing realism & no more than the obligatory amount of sex

she is not the prisoner of her method. √ full-frontal male nudity

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when measured against the slenderness of his output. In his caricatures patricians almost without exception, have their eyes shut.

9 March: 329 Even under bad acoustic conditions, the words do not sound remotely similar. 335 to "revitalise" the paper by appointing a new editor. Lord Thomson's classical definition of editorial matter as "the stuff that fills the spaces between the ads", should now read: "the stuff that is moved around to make way for the ads." at least keeps the books in black by advocating pink liberalism. 338 My politics are clear as night, / left of centre, a shade to the right, / I'm partly this, but most that, / a sort of social democrat, / radical, Tory — take your pick. / Yours in anticipation, Dick. 337 maintain the air of injured dignity 337 Every girl can have a marvellous sex life & doesn't have to be married to get it. Few males come up to her demanding standards. 340 The trade union official's line is that nobody regrets the inconvenience to the public more than the strikers themselves. It's very hard to declare certain kinds of behaviour "off limits" in a political struggle. 355 Palindromes: "'Come, shall I stroke your 'whatever' darling? I am so randy tonight.' — 'Randy? So am I darling. Whatever your stroke, I shall come.'" "Bores are people that say: people are bores."

Encounter April 1973

4 Criticising the danger of parrot learning, Dr F.R. Leavis argued that the Tripos examinations do not properly reward originality, & the first-class honours man in English is a walking "cliché." 7 Before we call in a doctor, we want some proof that his studies have not been confined to witchcraft. to abolish examinations

the "with it" intellectuals, the Sartres & Marcuses of the age.

E.M. Forster on Orwell: "No one can embrace his works who hopes for ease. Just as one is nestling against them, they prickle." seminars & conferences proliferate.

would leave us altogether too vulnerable. Society depends on such safeguards. A specialist must submit himself to formal examinations before he can be let loose on the world. 18 George Kennan tried to induce U.S. Congressmen to accept the view that Tito-style Communism was more useful as providing a break in the Soviet monolith than when denounced as "just another way of being red." 33 Julien Benda: "I would love it if there existed something like a Dreyfus affair in permanence. This would always allow us to distinguish those who are of our own moral race from the others". 34 Benda summed up Bergson's doctrine in the sense "Je pense, donc je ne suis pas." When Marshal Pétain's minister of Education Bonnard wrote an *ukase* to the schools of Vichy which said: "No more neutrality in the school. Life is not neutral." Benda wrote in his *Les Cahiers d'un Clerc*: "No, but truth is neutral." "Hyperevolved men try to manufacture for themselves the souls of infants." 35 "Philosophy requires the celibacy of its *priests*." 36 Benda fellow-travelled in the years before & immediately after the 2nd World War & ~~hoped~~ found the hope of mankind in the Popular Front & Stalin's minions. 37 Valéry on man as a one-way digestive tract (*un tube digestif à sens unique*): the future is appetency, the present digestion, & the past excrement. An 18th-century *philosophe*: "la pensée est un excrément qu'on thésaurise" — after the transmutation of the "reality" absorbed thru the senses. We digest reality into language. 53 Americans & Europeans are intellectually "out of phase" with each other.

59 Simon Wiesenthal's "sensational findings" are now published in a book form: Columbus, allegedly a Jewish convert, embarked on his first voyage of discovery under the auspices of a "secret mission" financed by

a curate's egg of a book.

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influential Jews to seek a place of refuge for the persecuted Jews of Spain in India, where the ten lost tribes of Israel were supposed to be. He claimed to have stumbled on the connection between Columbus & the Spanish Jews by chance. America discovered in consequence of a secret Jewish mission! 66 Such history fulfils scarcely any purpose except to get the historian a job or maintain himself in one. 94 The whole period of the rise of Bolshevism has hitherto been swept under the carpet. 92 In the latest no. of Kursbuch, the leading organ of the West German Left Intelligentsia, edited by the poet Hans Magnus Enzensberger, there are 5 hard-reports on the state of socialism today: North Korea is a "Führer-staat"; Cuba a hyphenated monstrosity ("Hunger-Fear-Chaos-Terror-Lies") Cuba's campaign for the New Man under Socialism is a crusade against homosexuality; Castro himself makes tirades against narrow trousers, long hair, etc. 96 The latest issue of Esquire carries an interview with J.-P. Sartre who says: "I would let the Mona Lisa burn without a second thought. Her smile for so long has only served as a cliché for bad writers. I do not really see anything wrong with locking up university professors. Actually I would insist that they be kept in cellars for a certain time. I'd like to smash bourgeois culture & lock up business executives in their offices so they have to piss in their desk drawers. I am not a Maoist because I have got arthritis. To be a Maoist in France you cannot be over 30. For physical reasons first of all..." 97 West Germans shocked by the violence in Northern Ireland, call it "Mordirland" instead of "Nordirland".

× Jacqueline Leiner, *Le Destin littéraire de Paul Nizan et ses étapes successives* (1970).

Journal of the History of Ideas, Jan-March 1973

67 In the light of Marx's analysis in his *18 Brumaire of Louis Bonaparte*, August Thalheimer saw striking similarities between Bonapartism & the rise of Fascism

69 The *déclassés* of all classes live in an ideological no-man's-land, free from all class ties yet unable to be revolutionary. *La bohème* is counter-revolutionary for it represents "the negation of the bourgeois class principle, yet it remains within this principle". *La bohème* has no more intention of destroying bourgeois society than a thief of destroying the principle of private property.

72 The fascist "party itself, like the December Band of Napoleon III, was the party of the *déclassés* of all classes. Like Bonaparte, Mussolini was a Putsch hero. Both claimed to mediate between the classes in spite of the contradictions existing between them. Both were obliged to seek to paper over the internal contradictions by foreign adventures.

Julien Benda's *La Trahison des clercs* (1927) & Paul Nizan's × *Les Chiens de garde* (1932) provide foils for each other. Benda forgot past grievances & joined Raymond Aron, J.-P. Sartre & others in 1947 signing a petition demanding that the Communist Party produce documented proofs that Nizan had sold party secrets to the Quai d'Orsay. Nizan died during the Battle of Dunkirk in 1940 at the age of 35. It was not until 1968 that his "posthumous life" began in the U.S. with the publication in tr. of his first work, *Aden Arabie*. *Aden Arabie* was reprinted in 1960 with a long "Avant-propos" by his close friend Sartre. *Les Chiens de garde* was reprinted in 1965, & a year later Nizan became the 61st French author to be honored with a volume in the *Classiques du XXe siècle* series. An important collection, *Paul Nizan, Intellectuel Communiste*, ed. by J.-J. Brochier, was published in 1967. The PCF
Parti Com. Fr.

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[81] has done its worst to brand him as a traitor & a coward, to erase almost entirely his memory. "The Communists do not believe in Hell; they believe in nothingness (néant)" (Sartre, "Avant-Propos" to Aden Arabie, p. 10). Louis Aragon remained in the Party & did not resign in protest over the Nazi-Soviet pact in 1939.[82] The expulsion of Roger Garaudy — for 36 yrs the most loyal of party militants, the man favored by the leadership to do battle with the renegades & bring recalcitrants into line — by the PCF has been given detailed coverage in the American & French press. Nizan was educated at the École Normale Supérieure, deeply read in the classics. In Aden he saw in all its nakedness capitalist society & colonialist oppression, & began to understand Europe better.[83] He comments on the typical adolescents of the 1920's who have a sense of huit clos, of hopelessness: "There ~~are~~ were so many evasions (échappatoires): so many doors leading nowhere" (Aden Arabie, p. 76).[84] He criticises the professors who have all made the great discovery that problems do not exist when terms are conveniently defined (A.A., p. 69). In the preface to a useful selection of his own translations of Democritus, Epicurus & Lucretius, he says: "Philosophy resembles medicine: there is thought which cures & thought which does not" (Les Matérialistes de l'Antiquité, p. 15).[85] Teachers of philosophy are the principal target in Les Chiens de garde. Though recommending the book to Roger Martin du Gard, Gide found the book badly put together & full of repetitions (Journal, July 19, 1932).[86] The teachers at the ENS were perpetuating the "myth of the clericature", Nizan claims with Benda obviously in mind (p. 13). There is no single philosophy; philosophy is never univoque but always équivoque: Bergson, Boutroux, & that other professional

*cf Voltaire, *Dict. philosophique*, art. "Philosophie": "un des grands malheurs, comme un des grands ridicules du genre humain, c'est que dans tous les pays qu'on appelle policés, excepté peut-être à la Chine, les prêtres se chargèrent de ce qui n'appartenait qu'aux philosophes" (*Oeuv. Comp.*, XX, p.207). Balzac, *Louis Lambert*: "Les

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belongs to the enemy."87 Intelligence is after all only a servant & can be used for or against man. The professional professors, a "head without a body" (p.22), abstain from reality & live in a state of "scandalous absence" (p.34). "The decision simply to look passively at the world is as much an earthly decision made by philosophy as the decision to change the world" (p.23) "Abstention is a choice" (p.49), a *décision de partisan*. These arguments are very commonly expressed by student activists & others in the U.S. in the late 1960's & into the 1970's, & their direct source is not Nizan's book but Sartre's *What is Literature* in *Situations II*. Men like Bergson & Brunschvicg live very comfortably, accept & love "the present order." (p.43) During the actual years of the conflict, they did what the generals said.88; if they were too old to be mobilized they ~~exorted~~ "exhorted those who were 'mobilisable' to die" (p.42). Brunschvicg, a wealthy philosopher with his own "hôtel particulier", was one of Nizan's favourite targets. When Brunschvicg met Nizan & Sartre in the *NRF* offices in June 1939, he charitably congratulated Sartre (!) for having written *Les Chiens de garde*, "even though you didn't spare me at all" ("Avant-propos", p.19).89 Nizan would have nothing but scorn for those "docile clerks" who salve their guilt by an occasional peace march & a signature among thousands in an advertisement in the *New York Times*. They cannot go as far as a "radical refusal", i.e. "to renounce themselves" (p.68).90 "Any philosophy is an act" (p.77). The University has taken over the role of the Church in the *Ancien Régime* & become "the spiritual lever of the State" (p.105). The eminent professors are the new bishops & cardinals*; they are not innocent old men, but *identical* to police

nations iraient trop loin trop tôt, les professeurs sont alors chargés de faire les sots" (Lettre écrite par le héros, du 20 sept.)

* Who was himself expelled as a traitor in 1958

— of Olindo Guerrini: "I filosofi salariati" (*Poeti Minori dell'ottocento*, Ricciardi I, 813)

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at a demonstration, only with less naked power. They are government inspectors who determine the careers of young teachers within the system. Nizan finds Durkheim especially noxious (pp. 408-11). [91] Offering spiritual salvation to men who receive physical blows hides a "supreme desertion"; to remain faithful to abstract clerical ideals is the "true *trahison des clercs*" (p. 133). The philosopher should become an expert in the indignation of exploited men. "In a world brutally divided into masters & servants, ... no place is left for the impartiality of the *clerc*. Nothing remains but the combats of partisans" ... Let us not flinch in admitting that we are traitors [of the bourgeoisie for the Proletariat]" (p. 137). At the bidding of PCF, Henri Lefebvre*, Nizan's one-time close collaborator, revealed treachery in all Nizan's work. As a matter of fact, the theme of betrayal is also present in his novels *Antoine Bloyé* & *La Conspiration*. [93] Nizan's sharp & concise note to Jacques Duclos is cited in Simone de Beauvoir, *La Force de l'Âge*, p. 417: "Je t'adresse ma démission du P.C. français. Ma situation de soldat mobilisé me dispense de rien ajouter de plus." [94] "The two most revolting objects on the face of the earth: a church, a prison" (*Aden Arabie*, p. 168). [96] Thanks to Sartre & Nizan, the particular kind of watchdog behaviour of so many "Establishment Intellectuals" is widely understood today as an ignoble form of *trahison*.

[123] Louis Dimier, *Les Maîtres de la Contre-Révolution* (1917) include Maistre, Bonald, Taine, Renan etc., but Comte is excluded. [124] Maurras: "Si l'on voulait savoir quel fut celui des premiers 'coups' de l'Action Française, qui, définissant sa doctrine, marqua le mieux son

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tempérament, il ne faudrait hésiter à désigner la petite bagarre académique et littéraire quedéchaîna le nom de Fustel de Coulanges" (*La Bagarre de Fustel*, p. 5). Fustel was "kidnapped" by the Action Française as an opponent of its twin intellectual enemies, Romanticism & Germanism. Fustel's essay[125] "De la manière d'écrire l'histoire en France et en Allemagne depuis 50 ans" (*Questions historiques*, pp. 3–16) supplies the A.F. writers with the pretext ~~of~~ to fit his ~~own~~ work into their own nationalist categories, & they ignore Fustel's reservation: "Nous continuerons à professer, en dépit des Allemands, que l'érudition n'a pas de patrie".

[126] "Notre patriotisme ne consiste le plus souvent qu'à honnir nos rois, à détester notre aristocratie, à médire toutes nos institutions. Cette sorte de patriotisme n'est au fond que la haine de tout ce qui est français.... Chacun fait son idéal hors de France." Maurras quotes these "saintes paroles d'or" with relish (*Pour un jeune Français*, p. 56).

[129] In his letter to Mommsen (*Quest. hist.* pp 504–12), he said that ethnological or philological considerations had nothing to do with the case of Alsace: "Ce qui est actuel et vivant, ce sont les volontés, les idées, les intérêts, les affections. L'histoire vous dit peut-être que l'Alsace est un pays allemand; mais le présent vous prouve qu'elle est un pays français."

[147] In 1877 Henry G. Hewlett, writing in the *Cornhill Magazine* on "The Rationale of Mythology" distinguished 6 different theories: the euhemerist (myths are stories told about real men who were retroactively deified by a grateful populace or a crafty priesthood); the aetiological (myths are stories giving explanations or *aitia* of how the world came to be the way it is);

the etymological (Max Müller's "solar mythology"); the poetic (fancies woven by ancient poets); the physical (animistic projections); the allegorical (the higher wisdom of the ancients). In 1969 Percy S. Cohen in his lecture on "Theories of Myth" (published in *Man*, n.s. 4, 1969) divides them into 2 groups, the individualist or psychological (the intellectualist views of Tylor & Frazer, the psychoanalytic views of Freud & Jung), the epistemological view of Cassirer) & the collectivist or sociological (Durkheim; the functionalist view of Malinowski, the ritualist view of Graves & Raglan, the structuralist view of Lévi-Strauss)

French Studies, Jan. 1973.

[1] Les auteurs de théâtre étaient, jusque vers 1630, réduits à une sorte d'ilotisme par les comédiens. Certaines des comédies les plus marquantes de cette époque nous sont parvenues sans nom d'auteur (e.g. *Les Ramoneurs*).[2] A. Hardy, le plus fécond des auteurs de notre théâtre, était rigoureusement au pouvoir des comédiens qui le faisaient travailler et qui lui versaient quelques écus pour chaque pièce qu'il composait à leur profit. Le malheureux a écrit des centaines de pièces. Mais il n'en a publié que 34, et il n'a pas été autorisé par les comédiens à en publier davantage: ces derniers entendaient assurément conserver jalousement l'exclusivité des ouvrages qu'ils avaient payés. Dans *Le Roman comique* de Scarron figure un poète nommé Roquebrune, pauvre hère qui n'a aucun rôle très précis dans l'intrigue. Mais la troupe itinérante avait, encore au milieu du siècle, un poète à gages à apporter des retouches aux textes du répertoire.[3] Molière a écrit avec

Dans le *Misanthrope*, Acaste se flatte de donner le ton à la comédie: "... e faire du fracas / A tous les beaux endroits qui méritent des ah!"

La Bruyère, *Les Caractères*, "Des Jugements", 17: "Il n'y a point d'art si mécanique ni de si vile condition où les avantages ne soient plus

1659 de nombreuses farces "dont il régalait les provinces." Autant dire qu'il a commencé, lui aussi, par être le "poète" (sans gages) en même temps que l'orateur de la troupe.[4] Devant la querelle du *Cid*, Corneille s'est hâté de publier son texte, c.-à-d. retirer aux Comédiens du Marais le privilège de l'exclusivité, suivant les usages de l'époque. D'autant que les écrivains de théâtre ont maintenant le choix entre deux, puis trois troupes de comédiens installés en permanence à Paris: s'ils ne sont pas contents des uns, ils peuvent apporter leurs ouvrages aux autres. On sait avec quelle désinvolture Racine enlève son *Alexandre* à la troupe de Molière pour le faire représenter par les Grands Comédiens de l'Hôtel de Bourgogne, et les irréparables blessures d'amitié que ce geste provoque.[5] Vers 1630, nous le savons par le témoignage de Corneille, les monologues étaient très en faveur et les comédiens ne cessaient d'en réclamer aux auteurs. C'était une excellente occasion de briller devant le public, en concentrant sur soi l'attention des spectateurs. Et c'est ainsi que Corneille remplit de monologue certaines de ses premières pièces, comme *Clitandre*. Mais il semble que le public ait regimbé, et les théoriciens, l'abbé d'Aubignac en tête, trouvaient aussi que les monologue péchaient très souvent contre la vraisemblance et le naturel. En conséquence, on voit le monologue perdre rapidement du terrain à partir de 1640: Corneille en introduit de moins en moins dans ses ouvrages; Molière en met beaucoup moins ou pas du tout dans ses dernières comédies; seul, Racine conserve une place relativement importante au monologue dans ses plus grandes tragédies (*Andromaque*, *Phèdre*).*

sûrs, plus prompts et plus solides [que le métier des écrivains et des savants]. Le comédien, couché dans son carrosse, jette de la boue au visage de CORNEILLE, qui est à pied."

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[9] The ironic commentary on the novel's traditional techniques & conventions appears fleetingly in the novels of Sorel (*Romanciers du 17e siècle*, éd. de la Pléiade, pp. 182, 283, 462), & is much more in evidence in those of Scarron (*ib.*, pp. 534, 551, 555-6, 628, 642) & Furetière (*ib.* pp. 908, 923, 939, 1009, 1062-3). [10] This relationship in which the reader is drawn by the narrator into the novel's secrets of the inner workings, by way of satirizing the baroque novel, was later to develop ~~into~~ in Diderot's *Jacques le Fataliste* into an instrument for the undermining of the very concept of fiction. [13] Pigault-Lebrun, *Angélique et Jeanneton*: "Quoi, point de plan!" — "A quoi bon! un homme célèbre a dit, je ne sais où: je suis bien sûr que si ma manière d'écrire n'est pas la meilleure, elle est au moins la plus religieuse. J'écris la première phrase, et je m'abandonne à la Providence pour le reste." [14] This attack on the conventions & techniques of the traditional novel is not without a certain resemblance to that carried out current practitioners of the *nouveau roman*.

[17] Sainte-Beuve faulted *Salammbô* for its lack of formal unity: "je ne vois nulle part l'architecte. L'auteur ne se tient pas au-dessus de son ouvrage: il s'y applique trop, il a le nez dessus: il ne paraît pas l'avoir considéré avant et après dans son ensemble, ni à aucun moment le dominer" (*Nouv. Lund.*, Calmann Lévy, IV, p. 82). Despite S.-B.'s strictures, there in fact a symmetry & simplicity in the ground plan of the novel. Expressed in its simplest terms, *Salammbô* follows the relationships between the two fundamental principles of life, the male & the female, as these are expressed through: 1. the divinities Moloch & Tanit; 2. the celestial bodies the sun & the moon, associated with fire & destruction on the one hand & with water & fertility

Flaubert to Ernest Feydeau: "Soyons féroces, au contraire! Versons de l'eau-de-vie sur ce siècle d'eau sucrée. Noyons le bourgeois dans un grog à XI mille degrés et que la gueule lui en brûle, qu'il en rugisse de douleur!" (Corr., Conard, IV, p.432).

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on the other; [18] 3. the political forces of the mercenaries & Carthage; 4. the individuals Mâtho & Salammbô. Though Carthage has 4 main temples & pontiffs, very early in the work Tanit, the moon goddess is refered as "la Divinité de Carthage" (Oeuv. Comp., Conard, II, p.13) in a special sense. Salammbô unites in her person Carthage & Tanit: "Salammbô resplendissante se confondait avec Tanit et semblait le génie même de Carthage, son âme corporifiée" (p.407).

[19] The novel may be seen to be composed of 3 main sections, followed by the 2 chapters as the conclusion. These 3 sections may be considered as the Confrontation ch. 1-4., Conflict ch. 5-10 & Conjunction ch. 11-13. of Tanit & Moloch. [25] The beneficent effect of ~~the~~ Tanit's surrender to Moloch & Salammbô's surrender to Mâtho is clearly shown at the beginning of ch. 14 as the long-for rain finally falls: "[La pluie] tomba toute la nuit, abondamment, à flots; le tonnerre grondait; c'était la voix de Moloch; il avait vaincu Tanit; — et, maintenant fécondée, elle ouvrait du haut du ciel son vaste sein" (p.352). [26] The last 2 chapters illustrate the ultimate triumph of Tanit: the mercenaries are destroyed & Mathô, the one individual who has survived the massacre by the Carthaginians, dies, & Salammbô also dies "pour avoir touché au manteau de Tanit" (p.414). Tanit remains dominant, the sun disappearing beneath the horizon as Mathô's heart beats its last: "Le soleil s'abaissait derrière les flots; ses rayons arrivaient comme de longues flèches sur le cœur tout rouge. L'astre s'enfonçait dans la mer à mesure que les battements diminuaient; à la dernière palpitation, il disparut" (p.413).

[30] Découvrant les beaux vers du Père Cyprien de la Nativité de la Vierge, Valéry s'écrie: "Oh!... mais ceci chante tout seul! Il n'y a point

d'autre certitude de poésie. Il faut et il suffit, pour qu'il y ait poésie certaine,... que le simple ajustement des mots, que nous allions lisant comme l'on parle, oblige notre voix, même intérieure, à se dégager du ton et de l'allure du discours ordinaire, et la place dans un tout autre mode et comme dans un tout autre temps" ("Cantiques spirituels", Oeuvres. Bib. de la Pléiade, I, p.450).

31 D'une part, le langage parlé, sous le coup de l'émotion, présente de ces sons, de hauteur différente et nettement définie; d'autre part, l'expérience montre que les sons parfaitement purs, si beaux soient-ils, ne nous ravissent pas très longtemps. Il faut revenir, dans une certaine mesure, au langage parlé. Innombrables, les ruses de l'art — tremblements, ornements, ports de voix, récitatifs pathétique, "quasi parlando", etc. — pour réintroduire dans le chant les accents humains du langage parlé! La musique tout entière tient dans cette dialectique entre beauté et expression. Ainsi la vraie voix humaine, dans le chant le plus mélodieux, n'oublie jamais le langage parlé. De l'un à l'autre registre, le passage est continuel. [32] Regardons le Poète "donner un sens plus pur aux mots de la tribu", ou plus précisément, rendre leurs sens purs aux mots de la tribu. C'est souvent d'une expression toute faite, banale, usée, que part le poète. Ainsi la prose, et l'arboriculture, connaissent et nomment le saule pleureur. Mais un poète qui sait sa langue, comme Musset, le dote d'une portée nouvelle.[8] "Mes chers ~~"Lucie"~~ amis, quand je mourrai, | Plantez un saule au cimetière. | J'aime son feuillage éploré; | La pâleur m'en est douce et chère, | Et son ombre sera légère | A la terre où je dormirai" ("Lucie"). Notons avec quel bonheur ce "feuillage éploré," pareil à quelque chevelure défaite, signe de désolation et de deuil, nous fait voir le

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8 Mallarmé: "Le vers qui de plusieurs vocables refait un vocables refait un total neuf, étranger à la langue, et comme incantatoire, achève cet isolement de la parole ... et vous cause cette surprise de n'avoir jamais ouï tel fragment ordinaire d'élocution!" (Cité dans R. Ghil, Traité du Verbe, Introduction) cf Victor Šklovskij on "ostranenie" (defamiliarization) (Comparative Literature, Fall 1973, p.34)

"La mer, la mer! toujours recommencée!" (*Cimetière Marin*).

A useful *tour d'horizon* of recent Villon studies.

~~X of French Studies, April 1973, p. 244~~

saule, et retrouve la métaphore que le cliché avait cessé d'exprimer... "chose légère," a dit Platon, "sans rien en lui qui pèse ou qui pose." De la même prosaïque expression, Verlaine tire une image toute différente, et non moins belle: "L'étang reflète, / Profond miroir, / La silhouette / Du saule noir / Où le vent pleure" (*La Bonne Chanson*, VI).[33] La disjonction des deux termes du cliché, la substitution du verbe à l'adjectif donnent une expression neuve. Le poète, dans le cliché éteint, recueille pieusement l'image endormie, attendant son Prince Charmant.[40] Valéry: "De sa grâce redoutable / Voilant à peine l'éclat, / Un ange met sur ma table / Le pain tendre, le lait plat" (*Charmes*. "Palme"). Ce "lait plat" ravissait André Gide

66 Roger Laufer, *Lesage ou le métier ~~du~~ de romancier*, shows Lesage *in situ* & *en situation*, in the real *milieu* of literary hacks. Prof. Laufer explains Gil Blas's lack of success as a lover by Lesage's unconscious fear of sex. But the obvious point to make is that a Gil Blas-Don Juan would have offended French taste. A Gil Blas could not act like the English Tom Jones either. And a Ruy Blas was unthinkable in Regency France. A rogue, a brigand, a déclassé gentleman could have romantic adventures, but not a Gil Blas. His success would have been an "impropriety" in the classical sense, & so, in the same sense, is Prof. Laufer's suggestion that he used contraceptives (p. 360 n.)! Laure could not be Gil Blas's mistress, only his "copine."[67] Gil Blas could not be a *lover*. Of low rank & a conformist at heart, he could be comic only, not romantic.

70 Robert J. Ellrich, *Rousseau & his Reader*, p. 41: "The negative reader becomes an un-reader, like the un-persons of certain modern Rousseauistic political

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ideologies". He may well become a non-reader on the spot. When Rousseau jests about the display of his "ridiculous parts", he means his buttocks, & Dr Ellrich accuses him of "phallic exhibitionism" (p.42).

Yves Benot, *Diderot, de l'athéisme à l'anticolonialisme* devotes much space to d'Holbach's *Système de la Nature* which he believes to be largely the work of Diderot & would wish to include in Diderot's *Oeuvres complètes*. Henri Peyre, *Qu'est-ce que le romantisme?* [75] speaks of "l'étalage du moi" but not of the "connaissance du moi", the romantic quest for self-knowledge.

H.-F. Imbert, *Stendhal et la Tentation Janséniste*.[76] Stendhal preferred Jansenists to Jesuits. During the Restoration "Jansenist" could be synonymous with "Gallican" or "liberal". For Stendhal "Jansenist" meant little more than "anti Jesuit". A lengthy meandering tour has left the readers very close to their point of departure.

[78] Behind Dinah de La Baudraye in Balzac's *La Muse du Département* are, in varying degrees, Mme de Berny, Zulma Carraud, Sarah Guidoboni-Visconti, George Sand & Caroline Marbouty — an amalgamation, in person of Dinah, of the *femme de province*, the amateur *femme de lettres*, & above all the *femme incomprise*. [81] Is *Physiologie du mariage* a gaoler's handbook, a manual for erring wives, or merely a collection of spicy stories? Maurice Regard, in his edition, makes an exaggerated claim that it is "un livre subversif et sombre" which attacks the inadequacies of feminine education, the institutions of dowries & "mariages of convenance". Balzac's apparently jocular & cynical approach conceals his serious & reforming intentions.

Hugo, *Les Contemplations*, texte établi par Léon Cellier, "Classiques Garnier", Introduction, p. xxxii: "Nyctalope prodigieux, il est le voyant du négatif", xxxiv. "L'antithèse et l'oxymoron sont la diastole et la systole de ce cœur épris d'ombre et d'azur." Le parallélisme frappant entre "Le firmament est plein de la vaste clarté" (I.4) et "*Éclaircie*" (VI.10), voir leurs conclusions: "Satan... rêve" — "Dieu regarde".

88 The first Napoleon created a legend, while the second merely lived on it. Napoleon III engaged the attention of only 2 major writers, Hugo & Zola, both strongly hostile to the man & his politics. 89 In *La Débâcle* Zola showed himself strangely tender towards the figure of the defeated emperor, presenting him as a helpless scapegoat, an invalid, a victim of circumstances, exposing himself with fatalistic bravery to the chance Prussian bullet that he hoped might end his degradation. Time had softened the poet's attitude. As Zola saw it, the issue was less that of the justice or injustice of a particular régime, than of the never-ending conflict between exploiters & exploited, the "combat des Maigres et des Gras" about which Claude Lantier is so eloquent. Zola himself, when he wrote *Le Ventre de Paris*, was "un Maigre". Long before he completed *Les Rougon-Macquart* he had turned into "un Gras", & this metamorphosis may by itself account for the gentler tone of the later novels compared to the savage anti-Establishment satire in the earlier ones.

90 Le lundi 26 février 1894, Geneviève Mallarmé écrit à son père, qui est à ce moment en Angleterre pour donner la conférence sur "La Musique et les Lettres" à Oxford puis à Cambridge. Elle lui dit qu'elle a reçu samedi soir une lettre de York Powell et précise: "Il en est venue aussi une

Franco Simone, ed., *Dizionario Critico della Letteratura Francese*, 2 Vols. 1972. Torino: Unione Tipografico-Editrice Torinese.

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autre, d'un [*sic.*] espèce d'Anglais, qui est arrivé hier après-midi, voulant te voir et ne sachant pas un mot de Français. Maman a mimé ton voyage et il a enfin saisi, puis s'est retiré." Ce jeune Anglais est W. B. Yeats, voir une lettre ~~restée~~ de Yeats à Mallarmé qui est restée ignorée d'Allan Wade et publiée dans le TLS du 26 Nov. 1954

111 Paul Nougé once wrote bitterly in his *Journal*: "Que reste-t-il d'un homme? Une certaine agitation dans quelques têtes et un peu de papier noirci."

New Statesman, 23 March 1973.

397 to ease conscience by arguing that politics are nothing to do with sport. 398 Protesters are told that they are out of time, as construction is already under way. The new Parliament building, if it matches its advance publicity, will be a Grand Babylon Hotel. 389 By current world standards, the terrorist activity in Rhodesia is tame stuff. The government has invoked stringent regulations to "dissuade" Africans from assisting guerillas, & the penalty of rumour-mongers for spreading alarm & despondency is up to 7 years' imprisonment. None of the hearts-&-minds nonsense. 400 For harbouring terrorists, Kaunda had to have the big fist waved under his nose. Ian Smith's image has taken a severe tarnishing. Rhodesia needs massive injection of foreign capital if it's infrastructure is to survive in any viable form. 404 The behaviour which brought them into conflict with the law was less than heinous, & thought to be amenable to psychiatric care. Their release depends almost entirely upon the say-so of the unit-doctor in charge of the case. In the Soviet society, if one scarcity is reduced another take its place in no time. Scarcity changes its colour like a chameleon. Yesterday people were short of bread; today they are short of sugar.

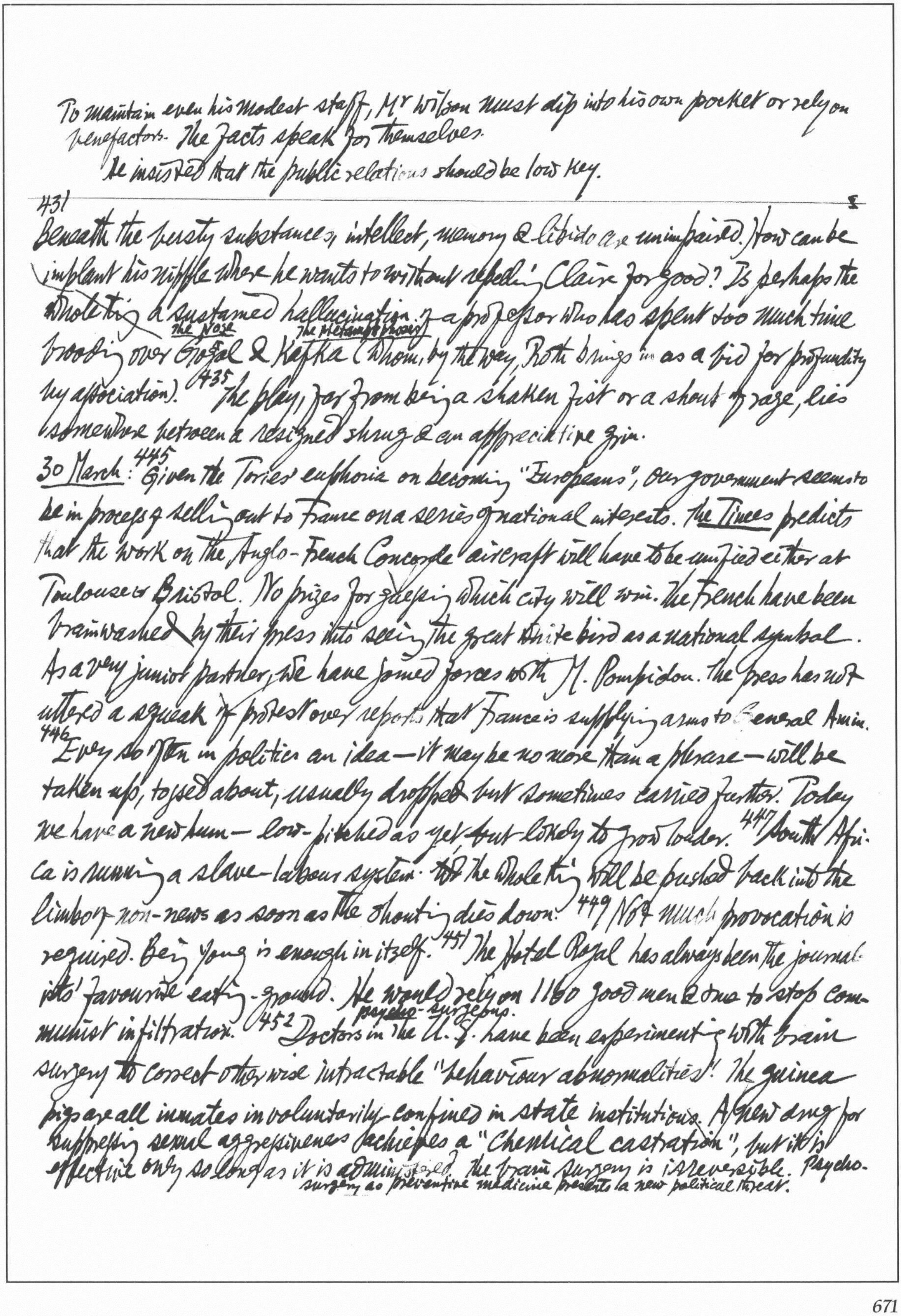
He is 68 & dedicated to retirement. bridle their tongues & resist any tendency to show off
He has not yet left the feet of the Master. barter its principles for power.

410 The Sun, which banged the patriotic drum so hard on the previous occasion, ~~did~~ does not blow even a toot of criticism on this. Charity may begin at home: indignation, I am beginning to think, starts (& ends) abroad. Isaiah Berlin's story of going into Blackwell's & asking for Hegel's Phenomenology of Mind. "You are the third person this week," said the aged assistant, "to have asked for Hegel, & when a lot of people start buying ~~Hegel~~ it means there is going to be a war." 411 Young women have begun to question their role as passive "sex objects." The news that women are people has reached Northcliffe House. The days of women's page are over. The Express has always been a surprisingly prim paper despite—or because of—the late Lord Beaverbrook's own liberated sex habits (an inadvertent glimpse of which, in the Bahamas, cost one Express executive his job). For someone who has made a reputation for throwing stuffy old discretion to the winds, or at least kicking it under the bed, Miss Joyce Hopkirk is uncharacteristically discreet about her task. "I don't tell my wife my real pay" husbands. Woe betide the reporter who inserts sexist adjectives like "pert", "curvy" etc. into future copy. The Mirror's prose will be unisexed. The Sun broke away from the "Flirting with the Boss" type article, in favour of "Fellatio with the Boy Friend". Without being ungallant to Miss Hopkirk — sorry, my male chauvinist pig-English keeps breaking through... 412 No industry is more fickle than tourism, notoriously susceptible to fads & currency restrictions. 413 Full of booms & slumps. Seats in buses are easy enough at off-peak times. 15 Scott Fitzgerald: one more precocious comet burned its brief trajectory across the empty American sky & extinguished itself in a surfeit of dollars & drink. Maxwell Perkins, adviser at Scribner's, became a legend. He was himself an artist, but not a failed artist getting his revenge on the successful one. Ralph Nader concluded that the American automobile industry's lust for the quick buck was leading

directly to the indiscriminate slaughter of thousands of his fellow-citizens in vehicles designed without even elementary safety features. When his book Unsafe At Any Speed appeared in 1965, General Motors made no public response. But they secretly hired a private detective to investigate Nader's Lebanese background for anti-semitism, his private life for signs of sexual deviance, & generally to rake as much muck as they conveniently could. The shy young lawyer suddenly began to be confronted in shops by blonde floozies earnestly requesting his presence in their apartments to view their etchings, discuss foreign policy etc. In the end two flat-footed thugs followed him into the Capitol Building, whence they were summarily ejected by security guards. The Senate Subcommittee for which Nader worked summoned the GM president to explain these goings-on. G.M. apologised & forked out $270,000. He cried wolf on an issue which obsesses Americans. [422] While publication of books on India is becoming increasingly difficult in Britain, Hindu erotica is being sumptuously & expensively produced! The horrified revulsion from the erotic aspects of Hinduism has given place to admiration. The Romantic movement favoured the most abstruse side, as represented by the Upanishads or the Vedanta; contemporary hedonism selects the most carnal, as seen at Khajuraho & Konarak or in the Kamasutra. A jaded affluent society has found a ready answer to the question: "If the salt has lost its savour wherewith shall it be salted?" "Why, with Oriental erotics." I [Nirad C. Chaudhuri] prefer Philip Rawson's Erotic Art of the East (in spite of its passages of Taoist rigmarole & Tantric mumbojumbo) to his The Art of Tantra as the more straightforward merchandise. Except at Khajuraho Hindu erotic sculpture is not good art, & Indian erotic painting is unbelievably crude. The science of the Hindus, the great Muslim scholar Albiruni said long ago, was a mixture of pearls & dung.

25 May, p. 770: Character is made visible in knobs & protuberances—a jutting jaw denotes a will to power, a vast brow exalted thoughts; noses are particularly significant. De Quincey saw Wordsworth's arched nose as a sign of intellectual superiority. One begins to understand the Gogol story in which an ambitious nose rebels against its owner & sets up an independent existence in braided uniform & chamois trousers, sporting a sword.

423 Hindu religion has been given a commercial turn for the sake of foreign exchange. The Hindus of today know ~~that~~ which side of their religion is buttered. That is why air-transport is provided for going to Khajuraho. 424 Michael Levey shows that Watteau's most famous picture generally known as L'Embarquement pour Cythère, in fact represents the departure of the pilgrims from the Island of Love & not the start of their journey there. Hence that aura of melancholy. 425 Denys Forrest, Tea for the British. Tea was just the thing, it was authoritatively said in the 17th cent., to produce "a gentle vomit after a surfeit." Tea with a capital letter faded with Empire, for it was par excellence the crop of the Empire-builders. 427 Until the 1860s all our tea came from China. After Assam the imperial tea industry went to Ceylon, & then in the last years of the Empire to East Africa. We are not so British as we used to be & the young people when they are not drinking espresso coffee, show signs of preferring their tea iced! They don't make tea like Mother made it: it is classed nowadays as a "convenience food." One day the cup that cheers will be degraded to instant tea. The critical biography is a dead genre. A knowledge of a writer's life may give the odd insight into his work, but you don't have to be a structuralist to see the dangers of studying them in tandem. 430 Philip Roth, The Breast: David Alan Kepesh, professor of comparative literature, divorced, childless, in his late thirties, the lover (or love-object) of a nice girl called Claire, felt a tingling in his groin & found a raspberry-coloured patch on his penis # symptoms which he did his best to ignore # until SHAZAM, he blacked out & came around to find himself the victim of an unprecedented "endocrinopathic catastrophe". He had been mammarised, transformed into a bosomy organism 155 pounds in weight, rounded at one end like a water-melon & adorned at the other with a proud five-inch nipple designed to serve as a speaking-tube, aerial & (short of ejaculation) sexual member.



To maintain even his modest staff, Mr Wilson must dip into his own pocket or rely on
benefactors. The facts speak for themselves.
He insisted that the public relations should be low key.

431
Beneath the beastly substance, intellect, memory & libido are unimpaired. How can he
implant his nipple where he wants to without repelling Claire for good? Is perhaps the
whole thing a sustained hallucination of a professor who has spent too much time
The Nose *The Metamorphosis*
brooding over Gogol & Kafka (whom, by the way, Roth brings in as a bid for profundity
by association). 435 The play, far from being a shaken fist or a shout of rage, lies
somewhere between a resigned shrug & an appreciative grin.

30 March: 445 Given the Tories' euphoria on becoming "Europeans", our government seems to
be in process of selling out to France on a series of national interests. The Times predicts
that the work on the Anglo-French Concorde aircraft will have to be unified either at
Toulouse or Bristol. No prizes for guessing which city will win. The French have been
brainwashed by their press into seeing the great white bird as a national symbol.
As a very junior partner, we have joined forces with M. Pompidou. The press has not
uttered a squeak of protest over reports that France is supplying arms to General Amin.
446 Every so often in politics an idea—it may be no more than a phrase—will be
taken up, tossed about, usually dropped but sometimes carried further. Today
we have a new hum—low-pitched as yet ~~but~~ likely to grow louder. 447 South Afri-
ca is running a slave-labour system. ~~So~~ The whole thing will be pushed back into the
limbo of non-news as soon as the shouting dies down. 449 Not much provocation is
required. Being young is enough in itself. 451 The Hotel Royal has always been the journal-
ists' favourite eating-ground. He would rely on 1100 good men & true to stop com-
psycho-surgeons
munist infiltration. 452 Doctors in the U.S. have been experimenting with brain
surgery to correct otherwise intractable "behaviour abnormalities". The guinea
pigs are all inmates involuntarily confined in state institutions. A new drug for
suppressing sexual aggressiveness achieves a "chemical castration", but it is
effective only so long as it is administered. The brain surgery is irreversible. Psycho-
surgery as preventive medicine presents a new political threat.

453
When the first Russian Jews arrived in Israel several years ago they were shocked to discover that the Israel government was discouraging the activist Soviet Jews from mounting a militant campaign for the right to emigrate. Israeli politicians often argued that it was best to pursue the matter discreetly through the proper channels. "You can't push a super-power like the Soviet Union around in direct public confrontation over an issue which it views as an internal matter." The Russians, floundering around for some way of preventing the defection of their Jewish scientists have hit on the ransom tax. Theoretically, every Jew in the world has an equal right to immigrate to Israel & claim automatic citizenship. But as things work out some Jews are always "more equal than others." Vast sums are being spent to encourage immigration from the U.S., despite the most meagre results. By contrast the government is deliberately ignoring a golden opportunity to bring in the 20,000 black Falasha Jews of Ethiopia. 454 In the skirmishing over the ransom tax, more than Zionist sentiment about the "ingathering of the exiles" is involved. The Jews of Georgia have been coming practically unhindered. It was the scientific-technological elite that was the deliberate target of the ransom tax as a reimbursement for the brain drain. More than 15% of Lenin Prize winners in science are Jewish. On the P&O ship the labour is divided as follows: Hindus for deck-hands, Europeans & Goanese for stewards & orderlies, & in the engine room — yes, you've guessed it — Pakistanis. It's a sort of floating layer-cake of races. 455 Under the British flag of convenience white labour is cheap, coloured labour is dirt cheap.

456 "Guinness is Good for You" & "My Goodness, my Guinness", apart from their wit, have become "brand image." Guinness has been traditionally recommended to women for health reasons, expectant or nursing mothers. It builds you up &,

squander a large slice of 1967 on this pseudo-problem.

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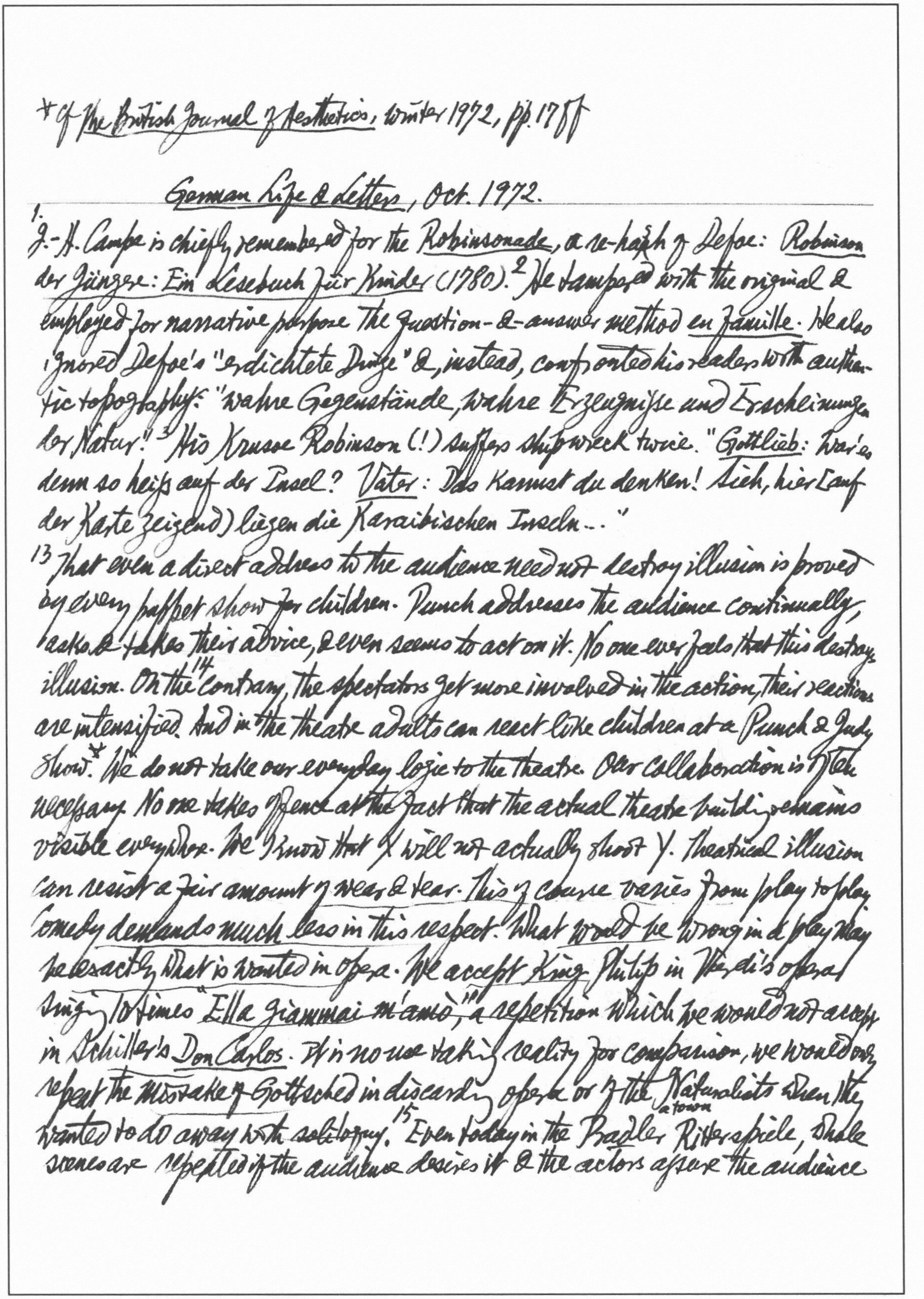
by implication, puts on weight. The image of strength, even virility, lingers on in the Guinness ads for export. In West Africa Guinness is supposed to give men an erection & replace menstrual fluid in women. In the Congo it's a chic drink sold in the bars with expensive whores; a mixture of Guinness & Coca-Cola is known as a "Debout Congolais." Happy for Guinness that Africa has not yet heard of "brewer's droop." Written up in the lavatory of a Kensington restaurant: "Women are all right, but not like the real thing." Australia has decided to replace God Save the Queen with a national anthem.[462] Philip Larkin, ed, The Oxford Book of 20th-Century English Verse. Up to now, Larkin has managed to keep his opinions about other poets fairly dark; indeed, he has given the impression that he doesn't really have any. He had specific fondnesses (for Hardy, Betjeman & Stevie Smith). Remote from the tedious cut & thrust of critical debate, he simply gets on with making his poems. There is something forced & bogus about this determined & carefully nurtured aloofness. Books may be a load of crap but some are crappier than others. Furtiveness has triumphed — sad to report, though, it has done so not by austerity but by a ~~sort~~ kind of befogging amplitude. It turns out that Larkin likes everybody. He has played safe with the major figures & exhibited a shallow inclusiveness which seems blandly non-committal.[464] The ability to delegate responsibility is an ~~fine~~ admirable quality, but in Alexander it often crossed the fine line which separates confidence from indolence. The bilious & splenetic American general Joe Stilwell habitually referred to the British as "Goddam Limey bastards."[465] He was prepared readily to accept assignments which most officers with an eye on promotion would have regarded as the kiss of death. To the horror of Mountbatten, who knew a dog's breakfast when he saw one, he agreed to assume command in Burma.

475. The lazy Lizzies & moaning Minnies. A sink of lust & porn.
try to lift the reader over hurdles by dogmatic assertions.
He casts the benefit of the doubt too swiftly in Hammarskjold's favour.
The bully-boys are victims of their own pathetically mindless tyranny

The theory advanced by Gregory Bateson & popularised by R. D. Laing provides a social explanation of schizophrenia & can be formulated in terms of villains & victims. The cause of schizophrenia is not biochemical or genetic, but a vicious family constellation at the centre of which stands a villainous "schizophrenogenic" mother. In Soul Murder § Dr Morton Schatzman offers a variation on this theme: the schizophrenogenic parent is the distinguished German physician & pedagogue D. G. M. Schreber & the victim-patient his son Judge D. P. Schreber. The son's paranoid delusions of being persecuted by God were analysed by Freud in 1911. 466 Dr Schreber belonged to that class of persons who assume that a father is God's representative within the family & his first duty is to break the children's spirit & ensure that they identify completely with the moral standards that the parents incarnate. All signs of self-will & "innate barbarity" must be nipped in the bud. The son was unable to react to his father's persecution with resentment & hatred, since it was represented as evidence of his father's devotion. 468 The United Nations, as Dag Hammarskjold once remarked, was not created to guide man to heaven but to save him from hell. The most remarkable successes of the organisation have been in preventive multilateral diplomacy. 468 The dispassionate intellect is condemned in the name of commitment. The philosophic mind as spectator of time & being is put down as either a con (i.e. false consciousness) or as self-delusion. We are all players now. 471 James Hilton's Lost Horizon is a sentimental tale of a Tibetan hidey-hole or utopia stumbled into by a handful of semi-civilised Westerners. In the film based on it, the original has been up-dated. Shangri-La keeps people young beyond their chronological years. I won't quote, since the giggle-counter registers higher on what is said than what is seen. The Italian was lumbered in a bride who can only arrive at orgasm in public places. Noël Coward was a supreme life-enhancer/

§ The phrase was first used by Coleridge in a letter to Crabb Robinson to describe child labour (Bernard N. Schilling, Human Dignity & the Great Victorians, 148)



* Cf *The British Journal of Aesthetics*, winter 1972, pp. 17 ff

German Life & Letters, Oct. 1972.

1. J.-H. Campe is chiefly remembered for the *Robinsonade*, a re-hash of Defoe: *Robinson der Jüngere: Ein Lesebuch für Kinder* (1780).[2] He tampered with the original & employed for narrative purpose the question-&-answer method *en famille*. He also ignored Defoe's "erdichtete Dinge" &, instead, confronted his readers with authentic topography: "wahre Gegenstände, wahre Erzeugnisse und Erscheinungen der Natur!"[3] His Krusoe Robinson (!) suffers shipwreck twice. "*Gottlieb*: War es denn so heiß auf der Insel? *Vater*: Das kannst du denken! Sieh, hier (auf der Karte zeigend) liegen die Karaibischen Inseln..."

13 That even a direct address to the audience need not destroy illusion is proved by every puppet show for children. Punch addresses the audience continually, asks & takes their advice, & even seems to act on it. No one ever feels that this destroys illusion. On the[14] contrary, the spectators get more involved in the action, their reactions are intensified. And in the theatre adults can react like children at a Punch & Judy show.* We do not take our everyday logic to the theatre. Our collaboration is often necessary. No one takes offence at the fact that the actual theatre building remains visible everywhere. We know that X will not actually shoot Y. Theatrical illusion can resist a fair amount of wear & tear. This of course varies from play to play. Comedy demands much less in this respect. What would be wrong in a play may be exactly what is wanted in opera. We accept King Philip in Verdi's opera singing 10 times "*Ella giammai m'amò*,"[11] a repetition which we would not accept in Schiller's *Don Carlos*. It is no use taking reality for comparison, we would only repeat the mistake of Gottsched in discarding opera or of the Naturalists when they wanted to do away with soliloquy.[15] Even today in the a town Badler Ritterspiele, whole scenes are repeated if the audience desires it & the actors assure the audience

that a beheading is not real. This seems to be a practice of primitive theatre, of which Shakespeare makes fun in *A Midsummer Night's Dream* (e.g. the lion is not a lion, Pyramus is not really dead). In discussing the technique of the plays of Johann Nestroy, Ansgar Hillach makes "Fiktionsbruch" & "Rückkehr zur Fiktion" the operative words. "Eine Figur verläßt den Rahmen dessen, was ihr in der fiktiven Situation noch zuzutrauen ist; … die Kontinuität des Publikumsinteresses ist nur dadurch gesichert, daß der Bruch sofort erkannt wird als gewollte Unterbrechung (interruption) der Fiktion" (*Die Dramatisierung des komischen Dialogs*, p. 66). This is to ignore the special laws of Nestroy's genre, "Posse (farce) mit Gesang." 18 Nestroy, who was more than 6 foot tall, played female roles & children. He makes these discrepancies still more obvious by stage dialogue. Siegwart to Frau von Dappschädl (played by Nestroy): "Sie sind ein *großes* Weib, ein *herr*-liches (excellent) Weib" (*Tod am Hochzeitstage*). The comic effect cannot be described as "fiktionsbrechend". Similarly, Nestroy did not play Judith in *Judith und Holofernes* in the manner of a female impersonator, as a forerunner of Danny la Rue. Since he as the actor of Judith remained always & obviously Nestroy, there could be no momentary stepping outside the role destroying illusion. We have therefore to state a seeming paradox: *the weaker the degree of illusion, the stronger is its power to embrace, to incorporate everything, & the more unlikely is "Fiktionsbruch". The stronger the demands of illusion, the less it can bear, the more easily we find it destroyed.*

20 The motif of betrayal & deception runs through Arthur Schnitzler's work. "Fast in allen Erzählungen [von Schnitzler] gibt es Betrüger und Betrogene…" (Claudio Magris, *Der habsburgische Mythos in der österreichischen Literatur*, p. 207). He recognized that the deceiver is an individual whom every person encounters

* yet 薛寶釵 would perhaps welcome such deception; cf 紅樓夢109回 這寶玉固然是色空
只剩那寶釵自然也是人，拒害

21
at various times in his life. "Im Leben jedes Menschen erscheinen die ihm zu-
gehörigen Typen: Vater, Mutter, Freund, Verräter, Freundin, Geliebte immer wieder
unter den verschiedensten Gestalten" (*Gesammelte Werke*, ed. R.O. Weiss, *Aph-
orismen und Betrachtungen*, p.282) *Traumnovelle* clearly explains that betrayal
may arise from unfaithful thoughts in a dream. In *Frau Beate und ihr Sohn* a
person imagines that his lover is another person: this substitution becomes an act
of deception not only to himself but also to the recipient of his love act. "Es bed-
worse
eutet zuweilen einen schlimmeren an der Geliebten, sie selbst, als eine
andere in den Armen zu halten" (*op. cit.* p.70)* But not every act of betrayal is
cause
committed to cause harm. "Aus einem bestimmten Anlass betrügen, heisst beina-
he schon treu sein" (P.66). Is it truth to injure someone. There is a greater beauty in
a "kind deception" than in a harsh truth; to the recipient of this deception there is
only one truth—that which he wants to believe. "Ob es Wahrheiten im höchsten
Sinne gibt, ist fraglich. Überzeugungen gibt es jedenfalls" (p.344).[22] "Wer
abandons disown justify
im Stich lässt, verleugnet; er muss es tun, um zu entschuldigen, dass er
calumniate
im Stich liess. Wer verleugnet, verleumdet: Denn nur durch Verleumdung
vermag er sein Verleugnen zu rechtfertigen. Und wer verleugnet, der hat
auch verraten" (p.339). In *An so manche*, the thought is expressed that every
woman is a betrayer: "Du bist ein Weib wie andre Weiber mehr / Und
warum sollt ich Dir zumeist vertrauen? / Da mich noch jede fast betrog
bisher / Soll ich auf Deine Treue fester bauen? // Ich weiss, wie leicht
anxious
verliebt die Frauen sind / Um ihre Treue ist mir nimmer bange / Ver-
sprich drum nicht zu viel, mein liebes Kind / Und schwöre mir nicht
mehr als ich verlange". Olga Waissnix, Schnitzler's early love, found this

[1] *Frühe Gedichte*, ed. H. Lederer, p.31

poem most annoying: "Ihr Gedicht ... habe ich sogleich ins Männliche übersetzt" (*Liebe, die starb vor der Zeit. Arthur Schnitzler — Olga Waissnix. Ein Briefwechsel*, ed. H. Schnitzler & Therese Nickl, p. 239).

39 The satires, farces & tales of classical & medieval times ascribe to the madman the role of prophet or fool — the vehicle of divine revelation or the incarnation of human folly. In either case he is an outcast. With the rise around 1800 of the asylum devoted specifically to the care of the insane & therefore with the acceptance of insanity as a legitimate subject for medical examination (see Michel Foucault, *Folie et déraison. Histoire de la folie à l'âge classique*), the literary image of the madman changes also. For the Romantics he has become a guide to unexplored states of consciousness. In the novels of E. T. A. Hoffmann, for example, madness is a means of examining the question of human identity, the search for the true self. The madman of the Romantics was liable to meet his double as a more or less concrete being: the dynamics of psychic projection were as yet not fully explored. In *Die Elixiere des Teufels* Medardus recognizes the split within his own mind ("bin ich entzweit mit meinem Ich!", but the device of a "Doppelgänger", in this case a twin brother, is employed (cf a similar schizophrenic condition depicted in James Hogg's *Confessions of a Justified Sinner*, 1824).

40 With the advance of psychiatry the madman once more emerges as a common literary figure. In the works of Hofmannsthal the old idea of the double reappears both in totally non-pathological cases & in distinctly pathological ones (e.g. the novel *Andreas oder die Vereinigten*). Theodore Ziolkowski, *Dimensions of the Modern Novel. German Texts & European Contexts* (1969),

* Canetti is very briefly mentioned in *Who's Who* & generally ignored by histories of liter-
ature. In one of the few comments to be found, he is described as "ein Kosmo-
polit spanisch-jüdischer Herkunft" (Franz Lennartz, *Deutsche Dichter
und Schriftsteller unserer Zeit*, 1969, p.131). His distrust of the masses is clearly
expressed in his major theoretical work *Masse und Macht* (1960)

p.347: "The psychiatric interest of a generation schooled in Freud reveals itself both in the
careful motivation & in the factual description of the psychosis, e.g., Franz Biber-
kopf in Döblin's *Berlin Alexanderplatz*, Gödicke in Broch's *Die Schlaf-
wandler*, & Moosbrugger in Musil's *Der Mann ohne Eigenschaften*. These cases
of insanity symbolize an entire civilization that is shot through with insanity".
Ziolkowski stops short of differentiating between Biberkopf's paranoia and
Gödicke's schizophrenia & Moosbrugger's schizophrenia *cum* paranoia.[41] In
Elias Canetti's **Die Blendung* (1935) all but one of the characters are insane
It has been called "der Entwurf einer paranoischen Welt". The first section
introduces Peter Kien, a sinologist who lives on a private income. He seems at first
to be an ivory tower academic, an eccentric who prefers the company of his books to
that of his fellow beings. He lives in his private library. "Es war, als hätte sich
jemand gegen die Erde verbarrikadiert; gegen alles bloß materielle
Beziehungswesen" (*Die Blendung*, Frankfurt am Main, 1965, p.57). But
unlike Valéry's Monsieur Teste, he cannot eliminate the irrational elements
of his personality & has an "Angsttraum" in which he finds himself the unwitting
sacrificial victim of two Mexican "Opferpriester."[42] By the power of a "wahrhaft
phänomenales Gedächtnis", by the accumulation of knowledge, he thinks he
can master the world he lives in. The only things he ever communes with are
his books: "So sehr liebte er seine Bibliothek; sie ersetzte ihm die Men-
schheit" (p.397). Yet even his books are not really necessary for he carries "eine
abundantly trustworthy
zweite Bibliothek im Kopf, ebenso reichhaltig und verläßlich wie die
wirkliche" (p.16). It is to the reality of this imaginary library that he in fact
relates when he is cast out of his apartment through the plotting of his housekeeper,
which sets out the anthropological theory underlying *Die Blendung*.

Therese, who also tries to seduce him into marrying her. The Great Wall of China, built by civilization to keep out barbarism, is used to symbolize in Kien the psychic mechanism of repression. It is a wall he has built across his mind to split one form of awareness from another. The meticulous routines & the exaggerated emphasis on order, "seine übertriebene Sorgfalt", "eine hartnäckige (inveterate) Gewöhnung an peinlichste Ordnung" (P.10), are the typical defences of a schizophrenic. To protect himself from Therese he tries to turn himself into a granite statue, sitting motionless for hours. His mind too is "erstarrt"; his actions are directed solely "zur Erhaltung seines bedrohten Selbstgefühls" (P.390).[43] His dream ends with the image of a giant book, "das nach vier Seiten hin wächst und Himmel und Erde, den vollen Raum bis zum Horizont erfüllt" (P.33) Reality is subject to the confirmation by books: on one of the rare occasions he notices something in his surroundings, namely the noise pigeons make, he acknowledges with surprise that it agrees with what he has read: "'Stimmt!' sagte er leise und nickte (nod), wie immer, wenn eine Wirklichkeit ihrem Urbild im Druck entsprach" (P.107)* The word does not succeed reality to describe it, but precedes, determines, even excludes it. He uses books as a substitute for real experience. Impotence characterizes all spheres of his life. But before the expulsion from his library, he is forced to encounter in the 2nd section of the novel "Kopflose Welt" the real world in the form of the hunch-backed dwarf, Fischerle, a criminal who tricks Kien into paying him large sums of money to save his precious books from the pawnshop, his Sancho Panza, his guide & persecutor. Kien meets him in the murky depths of a drinking den into which he is lured by its ironically deceptive name "Zum Idealen Himmel". The idea that he carries a second library around in his head, which at first seemed no more than the figurative expression of his remarkable memory, he takes as a literal truth. He acts out this delusion by unpacking every night all these

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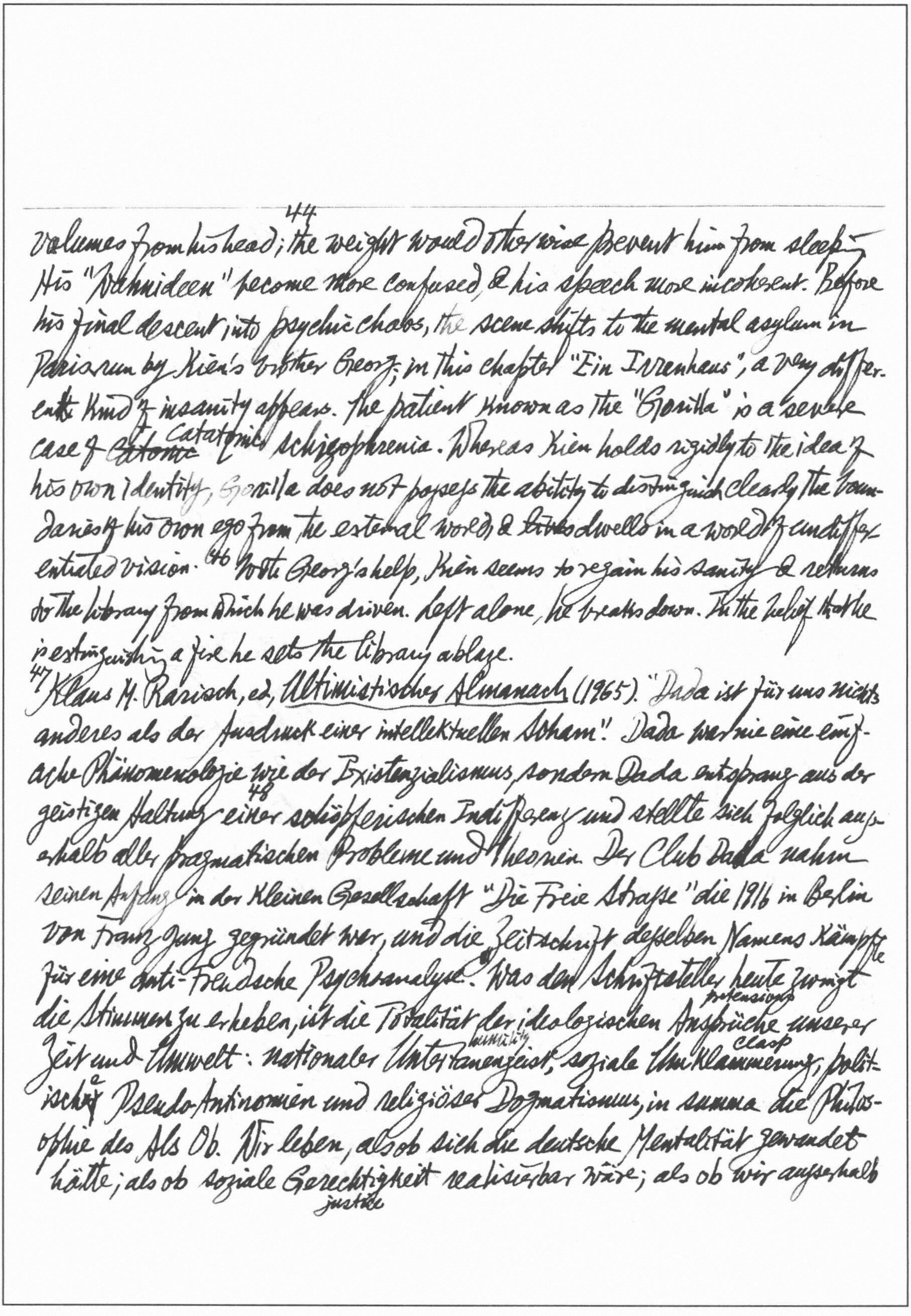
*cf Montaigne, *Essais*, I. 25: "Du pedantisme": "J'en cognoy, à qui quand je demande ce qu'il sçait, il me demande un livre pour me le monstrer; et n'oseroit me dire qu'il a le derriere galeux, ~~et que c'est que~~ s'il ne va sur le champ estudier en son lexicon que c'est ~~que galeux~~, et que c'est que derriere" (~~Pléiade~~ ed. Pléiade, P.149)



volumes from his head;[44] the weight would otherwise prevent him from sleeping. His "Wahnideen" become more confused, & his speech more incoherent. Before his final descent into psychic chaos, the scene shifts to the mental asylum in Paris run by Kien's brother Georg; in this chapter "Ein Irrenhaus", a very different kind of insanity appears. The patient known as the "Gorilla" is a severe case of ~~Catonic~~ catatonic schizophrenia. Whereas Kien holds rigidly to the idea of his own identity, Gorilla does not possess the ability to distinguish clearly the boundaries of his own ego from the external world & ~~lives~~ dwells in a world of undifferentiated vision.[46] With Georg's help, Kien seems to regain his sanity & returns to the library from which he was driven. Left alone, he breaks down. In the belief that he is extinguishing a fire he sets the library ablaze.

[47] Klaus M. Rarisch, ed, Ultimistischer Almanach (1965). "Dada ist für uns nichts anderes als der Ausdruck einer intellektuellen Scham". Dada war nie eine einfache Phänomenologie wie der Existenzialismus, sondern Dada entsprang aus der geistigen Haltung[48] einer schöpferischen Indifferenz und stellte sich folglich außerhalb aller pragmatischen Probleme und Theorien. Der Club Dada nahm seinen Anfang in der kleinen Gesellschaft "Die Freie Straße" die 1916 in Berlin von Franz Jung gegründet war, und die Zeitschrift desselben Namens kämpfte für eine anti-Freudsche Psychoanalyse." Was den Schriftsteller heute zwingt die Stimmen zu erheben, ist die Totalität der ideologischen Ansprüche pretensions unserer Zeit und Umwelt: nationaler Untertanengeist humility, soziale Umklammerung clasp, politischer Pseudo-Antinomien und religiöser Dogmatismus, in summa die Philosophie des Als Ob. Wir leben, als ob sich die deutsche Mentalität gewandelt hätte; als ob soziale Gerechtigkeit justice realisierbar wäre; als ob wir außerhalb

The passage of time & the advance of scholarship have dented the essay here & there

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der Interessentengruppen irgendwelchen Einfluß auf den Staat ausüben könnten; als ob wir, metaphysisch ein Recht hätten, so zu leben und überhaupt zu leben. Kurzum: wir leben in Heuchelei und Selbstbetrug... der Schriftsteller von heute kann keine moralische Verpflichtung haben!...[49] Der Unterschied zwischen Dadaisten und Ultimisten liegt darin, daß jene die bewußten Vertreter einer Nachkriegsgeneration waren, diese aber sich als Zwangsvisionäre einer unmittelbar bevorstehenden Katastrophe fühlen". Diese keineswegs neuen Impulse zu einer *letzten* Kunst ohne Zukunft faßten Knorr, Volkmann und Rorisch 1957 unter dem Begriff "Ultimismus" zusammen.

[51] Hermann Kant's *Die Aula* great hall (1966) was the first novel written by a writer living in the GDR to receive unstinted praise on both sides of the Iron Curtain. Again & again we observe him coming up against the limitations of a Communist totalitarian regime & having to rein in his critical faculties.[56] The East Germans are lucky to include amongst their literary heroes Heine, Brecht & Tucholsky. Moreover they have been busy for the last 2 decades at least in disinterring their "classical" prose-writers like Karl Gutzkow. The sober & stark style of the "Neue Sachlichkeit" cultivated by Leonhard Frank, Lion Feuchtwanger & Hans Fallada forms part of the mainstream tradition in the GDR since 1945. Kant shows also the influence of avantgarde technique.

[59] Erwin Leibfried, *Kritische Wissenschaft vom Text. Manipulation, Reflexion, transparente Poetologie* (1970) shows the way to an ontology of literature under the guidance of Husserl's *Logische Untersuchungen*. Surprisingly, he makes little acknowledgement to E. D. Hirsch's *Validity in Interpretation*. To explain the present state of pluralism or "hermeneutische Differenz" in literary activities

He ploughs his furrow in a field almost eroded of new nourishment.
One is grateful to the *Nein-Sager* in order to hesitate before saying Yes, & then to find a Yes that is dialectically satisfying.

he resorts to Husserl's concept of "der Habitus der Auctoritas" (the preferred equivalent to Bultmann's "Vorverständnis" & Gadamer's "Vorurteil").

71 *Auf dem Weg zu Hitler. Der "völkische" Publizist Dietrich Eckhart*, by Margarete Plewnia. The political journalist Eckart has long been regarded as an important influence both on the early development of the NSDAP & on Hitler himself. Of the literary work only his popular marching songs survived him, & although—perhaps because by 1933 he had been dead for 10 yrs the Nazis made him the most prominent symbol of their culture. His virulently anti-semitic periodical *Auf gut deutsch*, & his important pamphlet *Der Bolschewismus von Moses bis Lenin*

Gerhard Neumann, *Deutsche Epigramme*, Stuttgart: Philipp Reclam Jun., 1969. DM 7.20(?) Ernst-Jürgen Dreyer, *Kleinste Prosa der deutschen Sprache*, München, Max Hueber, 1970, DM.8.20(?)

78 Heine: "Ich habe die friedlichste Gesinnung. Meine Wünsche sind: eine bescheidne Hütte, ein Strohdach, aber ein gutes Bett, gutes Essen, Milch und Butter, sehr frisch, vor dem Fenster Blumen, vor der Tür einige schöne Bäume, und wenn der liebe Gott mich ganz glücklich machen will, läßt er mich die Freude erleben, daß an diesen Bäumen etwa sechs bis sieben meiner Feinde aufgehängt werden."

Benn: "Nihilismus ist ein Glücksgefühl" (quoted in Walter Hof, *Pessimistisch-nihilistische Strömungen in der deutschen Literatur vom Sturm und Drang bis zum Jungen Deutschland*, p. 48)

Ching Ping & Dennis Bloodworth, *Heirs Apparent*, Secker & Warburg (a readable & concise account of Chinese leaders who might one day aspire to be the next Chairman).

New Statesman, 13 April, 1973

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519 a very British ability to live cocooned among comfortable symbols of stability.

520 The guerillas can melt into the population just by hiding uniforms & weapons.

521 The first male brothel in Europe, where men sell their favours to women, not to other men, should have opened its doors in Hamburg this week. 81 Simon-von-Utrecht Straße is the address. The inventor of the whole enterprise, Dieter Glocke, boss of the "Capri Bar", is 34 yrs old & has managed 18 different establishments in Hamburg's St Pauli district. He first got the idea of a male brothel from a best-selling book called *The Yellow House on the Pinnesberg*, the plot of which simply reversed the theory of the oldest profession. He thought it would be a good business venture—& a social service too. He received 1200 applications for 35 jobs. He then sent out a 3-page questionnaire containing straightforward inquiries about the average number of performances per day, & for how long a time. And there was a section about genital measurements. One of the young well-set "bodyguards" said to me: "I didn't answer that one. I put, 'this is quality selling, not done by the metre'!" There have been licensed women's brothels in Germany for years. There have also, recently, been much-publicised "call-boys". But call-boys, like call-girls, regard themselves as up-market. They work from a more or less luxurious flat, by telephone, & can afford to be choosy about their clients. There is a pretence of ignoring the cash nexus: the dinner with wine beforehand is paid for by the woman but via the man. German call-boys have portmanteau names like *Leihkavaliere* (cavaliers on loan) or *Erosbrüder* (which implies ambisexuality). 522 Glocke's "Yellow House" was quite different proposition. He was offering *Mietmänner* (men for rent). It sounds, & is, a rougher & tougher business. The City elders were shocked. Glocke hopes that the authorities would

"Was that Champagne you were giving those dames, James?" — "No, ~~Cola~~ Coca, as they call it, Cola, Zola!"

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soon change their staid mind. What about the fat white women whom nobody loves, even in gloves? But could the women be sure the boys would deliver? Why not, there have always been gigolos. [526] The interest of the Webbs was always in machinery, in institutions & administration than men. The institution of Stalin's Russia looked all right. The Webbs purred, like some dotty scientist surveying a successful experiment: "See, see, it works." Infatuated by this great bureaucratic machine, they were deaf to the screams of the dying, blind to the blood dripping from the pistons & lubricating the cogs [533] In the last decade the Great Reaper has been particularly ruthless with weekly magazines: even Henry Luce's Life never lived long enough to celebrate its diamond jubilee. In its early years, the NS itself was a bit of cannibal in the weekly jungle—eating & swallowing up at least 3 of its contemporaries. They may not all have been 60 glorious years: but taken together they have certainly been 60 miraculous ones. If they are given the facts, the readers will make up their minds for themselves, thank-you-very-much. Neither the pulpit nor the classroom dais is an appropriate stance for the NS. Ernest Bevin to Kingsley Martin: "Hallo, gloomy, I give you about 3 weeks before you stab us all in the back." A boy at school bitterly asked one of the masters why he was picking on him while leaving the other boys alone. The reply he got he never forgot: "But, can't you see, it's because you're the only one worth caring about?" [534] I had been tipped off by a friend. "Don't say you want to review new novels or books on art. That's what everybody who comes in for a book wants to do." My critical field, at that point, was bang in the prohibited area. Kingsley Martin would not pay contributors anything better than sweat-shop rates. [535] Fag dangling from the corner of my mouth, I would swagger into the local police station & say to the duty cop: "Say, bud, so what's hot?" Invariably I'd get the

540. Gremlins at work. The little people were at it again last week.
*cf Harry Hopkins, the Numbers Game on statistics used & abused by anyone who wants to prove a point, however dubious.

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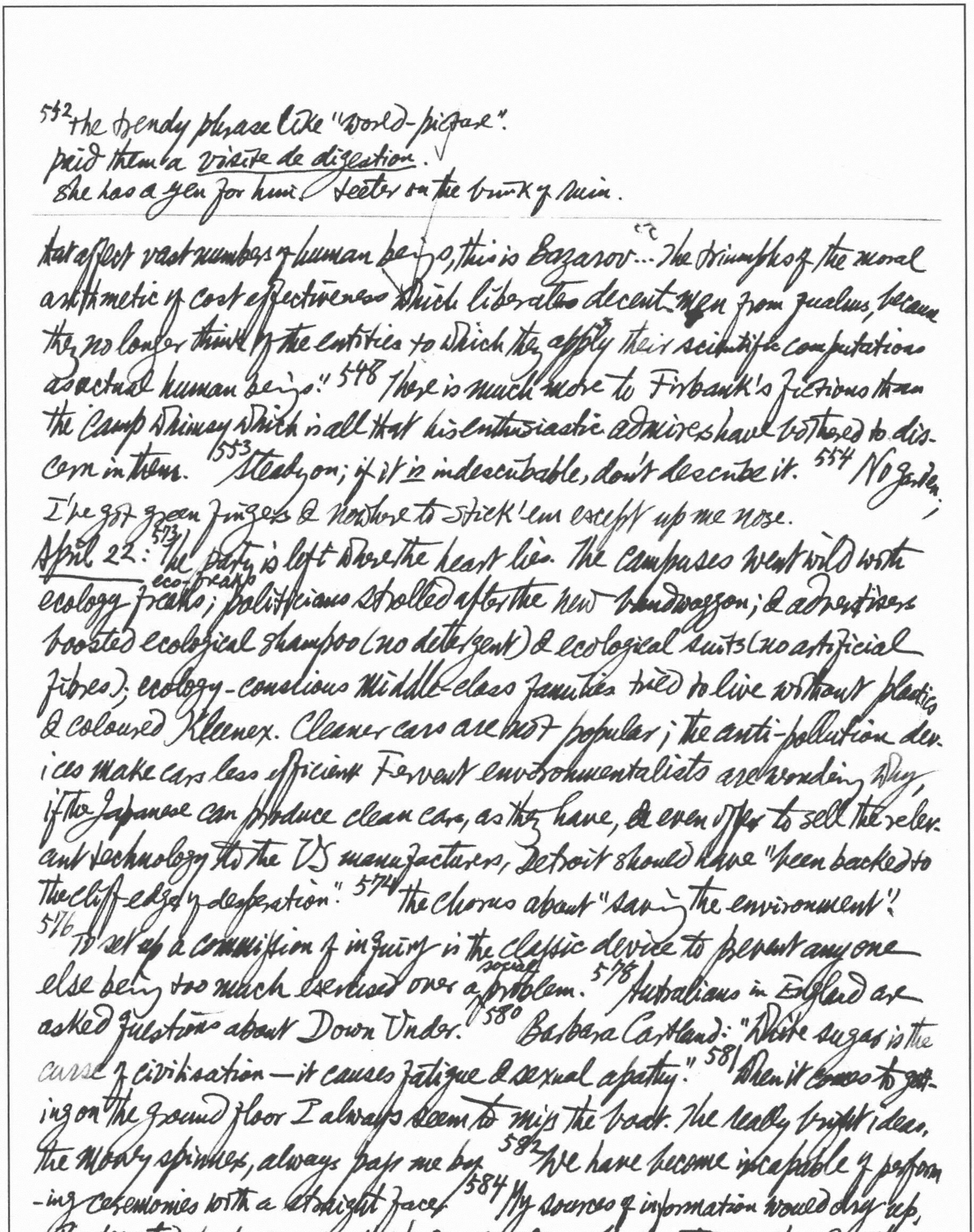
answer: "Sod off, maggot." 536 Observing the golden rule of local journalism—forget the prose but spell the names right—I personally checked out every guest at the wedding. I found my masterpiece given place of honour on the front page. Casting my eye lovingly on my story, I came to the last line which read thus: "The bride gave the groom a set of encyclopaedias & the groom gave his bride an electric cock." To this day there is a paper in Yorkshire which, as a matter of editorial policy, refers to all clocks as "timepieces." If this is a sick society, show me a healthy one. How bloody would the war have to be—leaving aside the danger of losing it—before you need say that the social game was not worth the human candles? 543 The biography tells All You Ever Wanted To Know About Him But Were Afraid to Ask. 544 Kingsley Martin had delayed his retirement far too long. He & the NS were integrally part of one another that they could not be separated without a bloody amputation. 545 To the young there is only one road to salvation. The whole putrescent mess must be flushed away. What is to take its place is irrelevant: not only irrelevant but to ask that question is a despicable diversion: & he who does so reveals himself as a crawler who wants to preserve the Establishment. To destroy is also to create. They despise the liberals with a bitterness that exceeds their hatred of the ruling class. The liberal explains why he cannot join them though he is on their side. The young do not reply. They show him their arse. Some, such as Sartre, go a long way &, twisting their principles in knots, end their days abandoned by their former friends & by the young who have moved on. 546 I. Berlin: "The victorious advance of quantitative methods*, belief in the organisation of human lives by technological organisation, reliance on nothing but calculation of utilitarian consequences in evaluating policies



542 the trendy phrase like "world-picture".
paid them a visite de digestion.
She has a yen for him. teeter on the brink of ruin.

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that affect vast numbers of human beings, this is Bazarov ... The triumph of the moral arithmetic of cost effectiveness which liberates decent men from qualms, because they no longer think of the entities to which they apply their scientific computations as actual human beings." 548 There is much more to Firbank's fictions than the camp whimsy which is all that his enthusiastic admirers have bothered to discern in them. 553 Steady on; if it *is* indescribable, don't describe it. 554 No garden; I've got green fingers & nowhere to stick 'em except up me nose.

April 22: 573 The party is left where the heart lies. The campuses went wild with
eco-freaks
ecology freaks; politicians strolled after the new bandwaggon; & advertisers boosted ecological shampoo (no detergent) & ecological suits (no artificial fibres); ecology-conscious middle-class families tried to live without plastics & coloured Kleenex. Cleaner cars are not popular; the anti-pollution devices make cars less efficient. Fervent environmentalists are wondering why, if the Japanese can produce clean cars, as they have, & even offer to sell the relevant technology to the US manufacturers, Detroit should have "been backed to the cliff-edge of desperation." 574 the chorus about "saving the environment".
576 To set up a commission of inquiry is the classic device to prevent anyone else being too much exercised over a social problem. 578 Australians in England are asked questions about Down Under. 580 Barbara Cartland: "White sugar is the curse of civilisation — it causes fatigue & sexual apathy." 581 When it comes to getting on the ground floor I always seem to miss the boat. The really bright ideas, the money spinners, always pass me by. 582 We have become incapable of performing ceremonies with a straight face. 584 My sources of information would dry up. Predigested pabulum for the half-educated vs undigested roughage for the uneducated.

*La Terre et L'Évolution humaine (1922). **Les Rois thaumaturges (1924)

585

France is the only country where history is acknowledged as the focus of les sciences humaines. The subtitle, Economies, Sociétés, Civilisations, of the leading French historical journal Annales, indicates the universal scope of its contents. The VIe Section of the Ecole Pratique des Hautes Études, the chief public institution for research in the social sciences, has ever since its foundation in 1947 been under the presidency of ~~Lucien Febvre~~ a historian. The Revue Historique held a severely Teutonic view of historical scholarship. The revolution was brought about by two men, Lucien Febvre* & Marc Bloch.** They met in 1920 at the University of Strasbourg. Febvre was already 40, Bloch six yrs his junior. Both felt a strong interest in collective psychology & an impatience with traditional history. They launched a campaign against the ascendancy of the Sorbonnistes. Febvre kept up a relentless fusillade of polemical essays, "Combats pour l'histoire." The campaign soon ended in a rout of the old order. The two victors returned in triumph to Paris, Febvre to the Collège de France, Bloch to the Sorbonne. In the second world war, Bloch was seized by the Germans for his part in the Resistance, brutally tortured & shot. Febvre lived on & became the 1st head of the VIe Section. As the one-time heretic settled into his papal throne the tone of his essays became increasingly complacent. Annales had a party line; "Sur une forme d'Histoire qui n'est pas la nôtre" was the characteristic title of his review of a manual by Louis Halphen. History was to be a total discipline, embracing all aspects of human experience. "We have no history of death," Febvre lamented. "We have no history of pity, or of cruelty. We have no history of joy." Essential to his idea of history was the concept of l'outillage mental, the mental equipment with which men ordered their experience & which necessarily imposed limits on their

*^{15}18 game, p.886

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experience. Each civilisation had its own *outillage mental*. Bloch argued that the healing ritual was the deliberate creation of two royal dynasties, the Capetians in France & the Normans in England, though it rested on deeply-rooted popular notions about the supernatural character of kingship.[586] Febvre proudly claimed Michelet as his intellectual ancestor, though his ideas were the product of a convergence of several distinct streams in French intellectual life: the linguistics of Antoine Meillet, the sociology of Durkheim, the *synthèse historique* of Henri Berr, the psychology of Henri Wallon, & the anthropology of Lucien Lévy-Bruhl. *L'outillage mental* can be recognised as the progenitor of modern structuralism. But, as Febvre's immediate successor, Fernand Braudel, demonstrated in his work, it is not easy to marry the study of structures to that of conventional *histoire événementielle*.*[587] Sir Philip Allen of the Home Office huffs & puffs & pours icy disapproval on Dr James B. Rule's *Private Lives & Public Surveillance*. Dr Rule has made the unsensational discovery that the police routinely supply criminal record information to outside organisations, but the Home Office emphatically denies this — an example of the right wing not knowing what the left wing has been doing. Dr Rule's interest in this problem was first aroused by Orwell's *1984*.[588] The notion of the man of taste was discredited by the romantics. Rather than being neatly added to one's collection, works of art burst, with a clap of thunder, onto one's astonished recognition, confounding rule & precedent, creating the taste by which they were to be appreciated. The rapturist is a new figure: the ardours of Sterne's or Henry MacKenzie's men of feeling, expiring in a riot of exclamation marks & breathless dots & dashes; the palpitations of Richardson's heroines, etc. For all his a psychopath is a "nut"!

a sort of mongrelised cross between a vulture & a turkey

If in doubt, find out.

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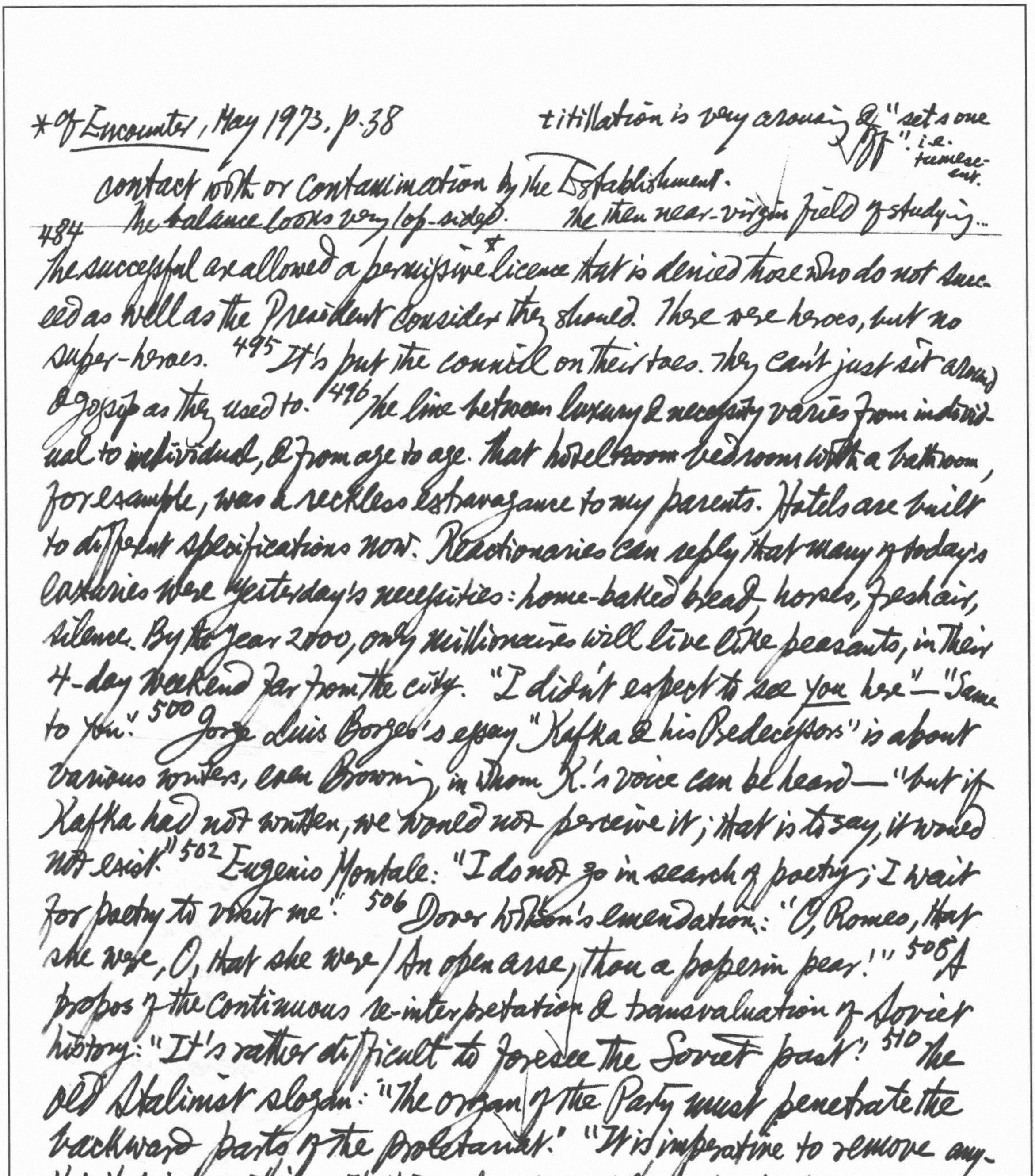
pedantry, Joseph Warton is a rapturous critic. Dr Johnson's remark to Boswell, "I should never hear it [music], if it made me such a fool", is outlined the clash between two views of art & two literary ages. Thomas Warton confounds the Augustan sense of relieved superiority to the barbarism of the past by suggesting that poetry lives on "the gloom of ignorance & superstition." 589 Marx, whose theories are gradually eroded with the passage of time, is regarded as an infallible God by the Marxists, but nobody feels obliged to defend to the bitter end every single proposition of Copernicus or Newton in order to preserve their reputations 590 François Mauriac's interest in a stai ritual child-murder under the influence of Les Nourritures Terrestres, led him to pin the rap on his old enemy Gide Satisfaction guaranteed. The well-heeled American lady gives her hair a good going-over with the Electro-Magnetic Brush ("it wards off Softening of the Brain").. puts on the Medicated Under Vest (prevents pneumonia)... & Horne's Electric Belt (piles & & impotency become things of past)... Then she relaxes on Lovell's Hammoquette Reclining Chair & loses herself in The Mystery of Love-Making ("it startles which it teaches"). Whenever possible, famous names are brought in to boost the goods, Emile Zola speaking for Vin Mariani, the Empress of Germany for Hellin's Children Food, etc. 595 I would have mustered a more reverential interest in their talk about Buddhism, if their plump, florid faces had not been an insult to the history of asceticism. April 4: 481 Life may be cheap on the Indian sub-continent; liberty is costly. The 100,000 Pakistani POWs are the latest set of human pawns in the endless Indo-Pakistan chess game. Sheikh Mujib & Mrs Gandhi are prostituting the very values they profess most to respect. Interrogations are conducted by force.



*cf Encounter, May 1973, p.38

titillation is very arousing & "sets one off": i.e. tumescent.

contact with or contamination by the Establishment.

The balance looks very lop-sided.

the then near-virgin field of studying...

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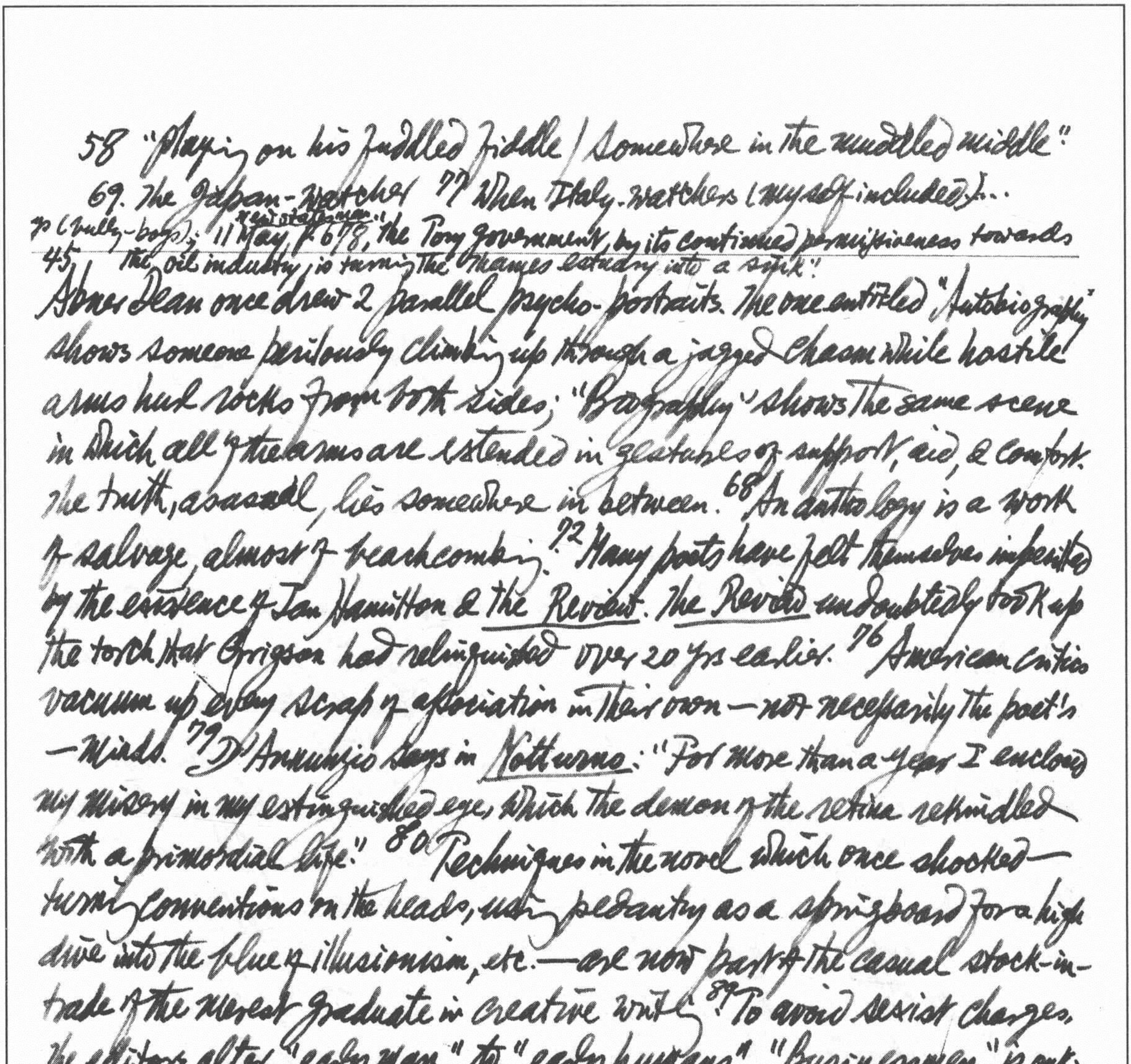
484 The successful are allowed a permissive* licence that is denied those who do not succeed as well as the President consider they should. These were heroes, but no super-heroes. 495 It's put the council on their toes. They can't just sit around & gossip as they used to. 496 The line between luxury & necessity varies from individual to individual, & from age to age. That ~~hotel room~~ bedroom with a bathroom, for example, was a reckless extravagance to my parents. Hotels are built to different specifications now. Reactionaries can reply that many of today's luxuries were yesterday's necessities: home-baked bread, horses, fresh air, silence. By the year 2000, only millionaires will live like peasants, in their 4-day weekend far from the city. "I didn't expect to see you here"—"Same to you." 500 Jorge Luis Borges's essay "Kafka & his Predecessors" is about various writers, even Browning, in whom K.'s voice can be heard—"but if Kafka had not written, we would not perceive it; that is to say, it would not exist." 502 Eugenio Montale: "I do not go in search of poetry; I wait for poetry to visit me." 506 Dover Wilson's emendation: "O, Romeo, that she were, O, that she were / An open arse, thou a poperin pear!" 508 A propos of the continuous re-interpretation & transvaluation of Soviet history: "It's rather difficult to foresee the Soviet past!" 510 The old Stalinist slogan: "The organ of the Party must penetrate the backward parts of the proletariat." "It is imperative to remove anything that impairs this unity" [undressing]; "The higher bodies must be familiar with the situation in the lower bodies" [Coitus]. "You have rendered great service, but you must always remember not to become conceited" [to the whore after the coitus]

try to duck the blame

*51. The atmosphere is permissive: champagne flows, pot is smoked, the petits marquis are wildly camp & gay boys act the ideologue of permissiveness or intellectual bully to *Le Misanthrope* is now playing at the National Theatre

Encounter, May 1973

3 He has become a pain in the arse, a soak, a sponger,—a psychopath. First their sympathy & then their patience has been eroded. 4 He still retains the most inflated idea of his own talents & market price. In his own eyes, he is still the brilliant journalist whose big features wowed the readers of the *Sunday Pic*. 7 "There is just one thing, though," Mrs Boney [the woman who lays out the corpses at their homes] said, sliding a coy look at him. "Well ... it's like this, you see. When I've laid out a poor soul I always like to drive death out—with life, you might say. It's a principle of mine. A bit of fun afterwards cleans the system ... I got a nice room." "But—I just don't feel like it, just now." "It's Nature, you see." 8 "Suppose I had gone home with you? Would that have been another two pounds?" "Oh *no*, dear." She sounded quite shocked. "No, that would have been quite free—my treat." 9 The time has come to steer the debate away from rhetorical appeals: less bark & more bite is called for. 22 The Jones effect [i.e. the keeping-up-with-the-Joneses effect] or the status value of certain consumer goods. 27 Universal plenty breeds a throw-away attitude towards things. When a child has but one doll, she will treat it with loving care. When she has a dozen, they become items in a collection. 38 "Permissiveness" was less an idea than a general attitude of mind. It was above all a revolt against convention, in whatever form it showed itself, & whatever its function or its value. Drug addiction, psychedelic trips, pornography, mugging, wife-swapping, or what not, are held to be the "characteristic" features of the permissive society. 39 President Nixon "totally disagrees with the permissive philosophy" which regards crime as a consequence of social injustice rather than a matter of individual responsibility & guilt.

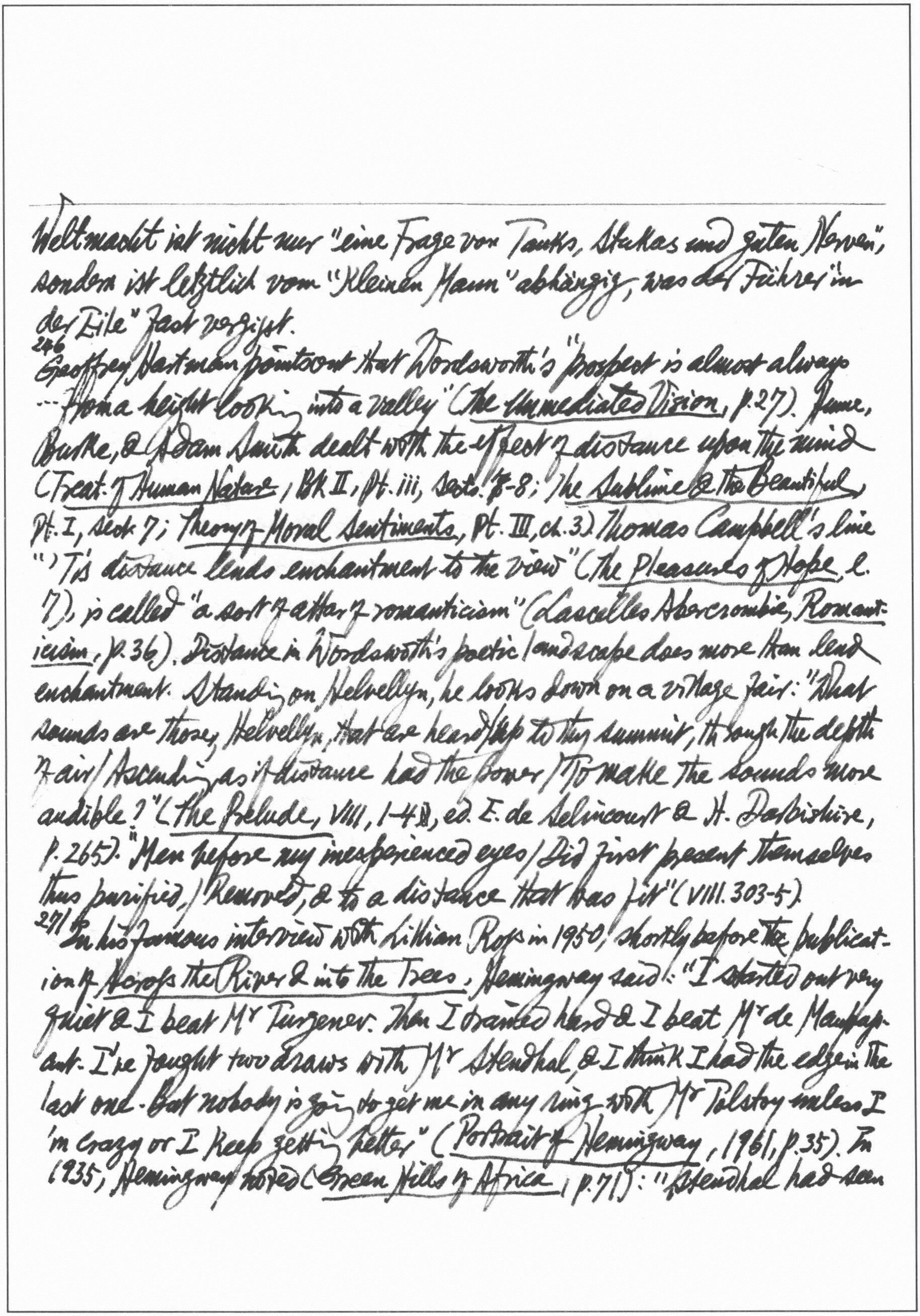


58 "playing on his fuddled fiddle / somewhere in the muddled middle"
69. The Japan-watcher 77 When Italy-watchers (myself included)...
70 (bully-boys); New Statesman, 11 May, p. 678, "the Tory government, by its continued permissiveness towards
45 the oil industry, is turning the Thames estuary into a sink".
Abner Dean once drew 2 parallel psycho-portraits. The one entitled "Autobiography"
shows someone perilously climbing up through a jagged chasm while hostile
arms hurl rocks from both sides; "Biography" shows the same scene
in which all of the arms are extended in gestures of support, aid, & comfort.
The truth, as usual, lies somewhere in between. 68 An anthology is a work
of salvage, almost of beachcombing. 92 Many poets have felt themselves inhibited
by the existence of Ian Hamilton & The Review. The Review undoubtedly took up
the torch that Grigson had relinquished over 20 yrs earlier. 76 American critics
vacuum up every scrap of association in their own — not necessarily the poet's
— minds. 79 D'Annunzio says in Notturno: "For more than a year I enclosed
my misery in my extinguished eye, which the demon of the retina rekindled
with a primordial life." 80 Techniques in the novel which once shocked —
turning conventions on their heads, using pedantry as a springboard for a high
dive into the blue of illusionism, etc. — are now part of the casual stock-in-
trade of the merest graduate in creative writing. 89 To avoid sexist charges,
the editors alter "early man" to "early humans". "Businessmen" is out:
"business people" is in. Presumably the singular is a "business person".
What do you do without "repairmen"? The use of the pronoun "he" to do
androgynous duty is out. You have to say "he or she". 94 The watchdogs of
freedom do not bark when liberal certitudes are ruthlessly protected from
the ravages of truth-telling because they are trained, like Pavlov's dogs,
to react only to a certain stimuli — i.e. the customary threats to intellectual
freedom, which are assumed to come only from Right-wing reactionaries

97 Hubner's law: "Improvement means Deterioration." The Israeli Education Ministry has decided to eliminate Shakespeare from the syllabus of its high schools & ~~to~~ replace him with Shaw, Samuel Beckett & Arthur Miller.

PMLA, March 1973

219 Brecht's play *Schweyk im zweiten Weltkrieg* (1943) is inspired by Jaroslav Hašek's famous novel *Die Abenteuer des braven Soldaten Schwejk während des Weltkrieges* (1920-3; Germ. tr. 1926-7). 220 Wie im mittelalterlichen Schauspiel Gott sich nach dem Standpunkt Jedermanns erkundigt inquire after, so erkundigt sich in Brechts Stück Hitler nach dem Standpunkt des kleinen Mannes. "*Hitler*: 'Wie, mein lieber Chef der Polizei und SS / Steht eigentlich der *kleine Mann* zu mir? ... / Hat er die Opferfreude, Treue und *Hingabe* / Besonders auch seiner Habe / ... / ... wo steht in Europa der *kleine Mann*?' *Himmler*: 'Mein Führer, zum Teil betet pray er Sie an / Wie einen Gott, und zum Teil / Liebt er Sie wie eine Geliebte.'" "*Hitler*: 'Wie ist es in Europa mit dem *kleinen Mann*? / Wird er für meinen Krieg arbeiten?' *Göring*: 'Mein Führer, das ist selbstverständlich in solchen Zeiten. / Der kleine Mann arbeitet für Sie in Europa genau so gut / Wie der kleine Mann in Deutschland das tut." Schweyk [~~on God~~ to Hitler]: "Und ich sags dir ganz offen, daß ich nur noch nicht weiß / Ob ich auf dich jetzt scheiß oder fort auf dich *scheiß* (1993). 221 Schweyks dialektisches Diktum "Alles hat zwei Seiten" (1936)—das heißt: nichts ist absolut. So hat die vermeintlich absolute Abhängigkeit der Kleinen von den Großen eine zweite Seite: Hitlers



Weltmacht ist nicht nur "eine Frage von Tanks, Stukas und guten Nerven", sondern ist letztlich vom "Kleinen Mann" abhängig, was der Führer "in der Eile" fast vergisst.

[246] Geoffrey Hartman points out that Wordsworth's "prospect is almost always ... from a height looking into a valley" (*The Unmediated Vision*, p. 27). Hume, Burke, & Adam Smith dealt with the effect of distance upon the mind (*Treat. of Human Nature*, Bk II, Pt. iii, sects. 7-8; *The Sublime & the Beautiful*, Pt. I, sect 7; *Theory of Moral Sentiments*, Pt. III, ch. 3). Thomas Campbell's line "'Tis distance lends enchantment to the view" (*The Pleasures of Hope*, l. 7), is called "a sort of attar of romanticism" (Lascelles Abercrombie, *Romanticism*, p. 36). Distance in Wordsworth's poetic landscape does more than lend enchantment. Standing on Helvellyn, he looks down on a village fair: "What sounds are those, Helvellyn, that are heard / Up to thy summit, through the depth of air / Ascending, as if distance had the power / To make the sounds more audible?" (*The Prelude*, VIII, 1-4), ed. E. de Selincourt & H. Darbishire, p. 265). "Men before my inexperienced eyes / Did first present themselves thus purified, / Removed, & to a distance that was fit" (VIII. 303-5).

[247] In his famous interview with Lillian Ross in 1950, shortly before the publication of *Across the River & into the Trees*, Hemingway said: "I started out very quiet & I beat Mr Turgenev. Then I trained hard & I beat Mr de Maupassant. I've fought two draws with Mr Stendhal, & I think I had the edge in the last one. But nobody is going to get me in any ring with Mr Tolstoy unless I'm crazy or I keep getting better" (*Portrait of Hemingway*, 1961, p. 35). In 1935, Hemingway noted (*Green Hills of Africa*, p. 71): "Stendhal had seen

a war & Napoleon taught him to write. He was teaching everybody then; but no one else learned" In the Introduction to *Men at War* (1942) p. XX, he said: "The best account of actual human beings behaving during a world shaking event is Stendhal's picture of young Fabrizio at the battle of Waterloo. That account is more like war & less like the nonsense written about it than any other writing could possibly be... It is the classic account of a routed army & beside it all of Zola's piled on detail in his 'Debacle' is as dead & unconvincing as a steel engraving." 287 A. Thibaudet, the first critic to use the concept of "mobilisme" to explore Montaigne's style, writes in the notes edited by Floyd Gray under the title *Montaigne*, p. 164: "sa pensée n'est pas ces images, c'est la succession de ces images et chacune de ces images retient autant qu'elle peut quelque chose de cette succession, de cette procession, de ce mouvement*" 290 In his *Confessions*, Rousseau says: "La plus étroite union des corps ne pouvoit ... suffire, il m'auroit fallu deux âmes dans le même corps; sans cela je sentois toujours le vide" (*Oeuvr. Comp.*, Pléiade, I, 414). The characters in *La Nouvelle Héloïse* expressed too this longing. "Donne-moi ton coeur, ma Julie," said St Preux, "pour t'aimer comme tu le mérites!" (II, 150).** 291 The friendship between Claire & Julie was based on what Jean Starobinski termed "transparency" (*J.-J. Rousseau: La transparence et l'obstacle*, 1958). Claire wrote to Julie: "tu n'as pas un secret mouvement qui m'échappe. Je te devine, je te pénètre; je perce jusqu'au plus profond de ton âme" (II, 407). Julie & Wolmar planned the up-bringing of their children: "ils laissent voir sans contrainte tout ce qu'ils ont au fond de l'âme" (II, 584). Rousseau wants to combine the enjoyment of forbidden pleasures & a sense of innocence—

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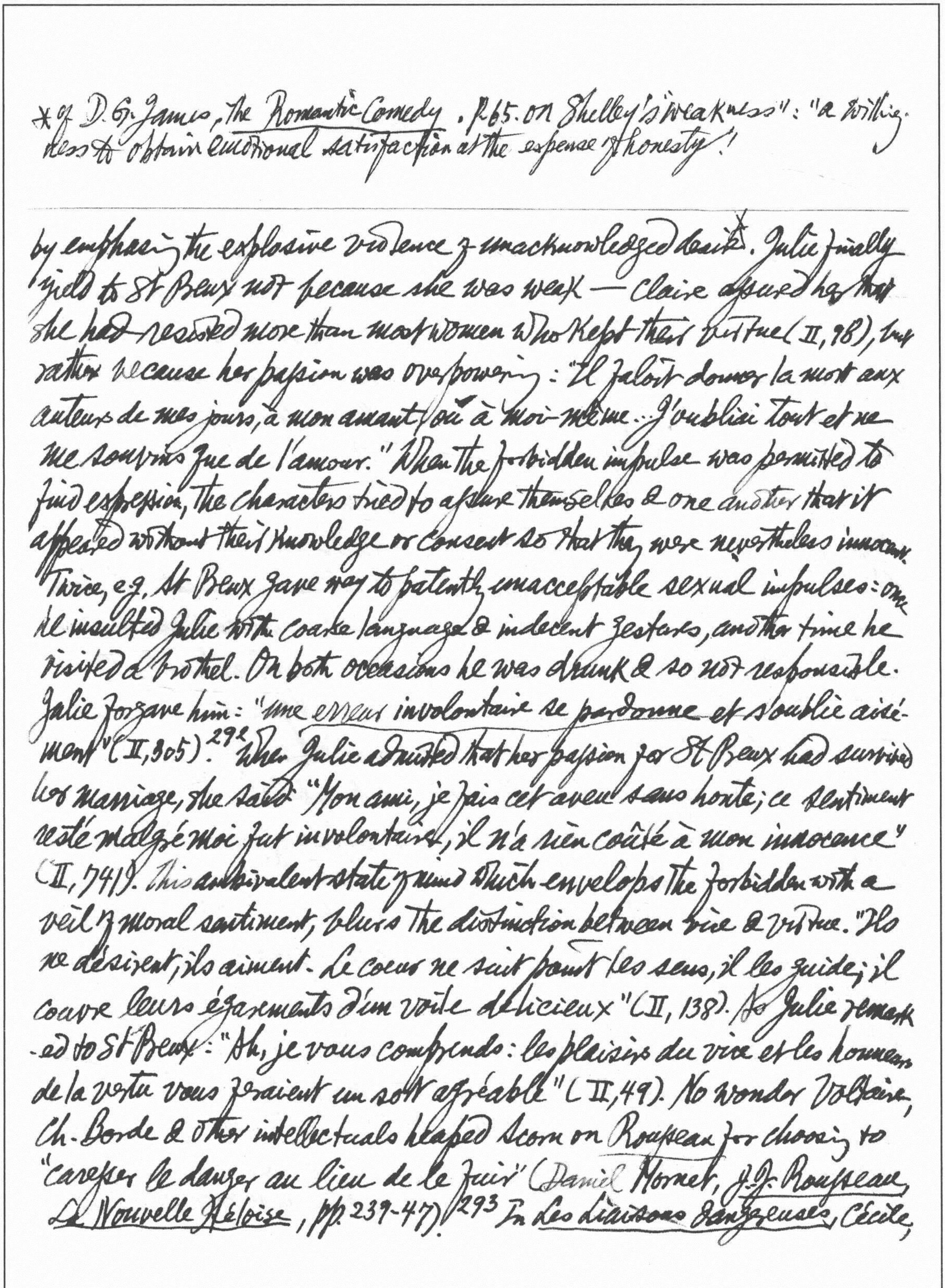
* cf Thibaudet on "l'image tangentielle" (quoted in H. Morier, *Dict. de Poétique et de Rhétorique*, p. 201

** 換你心為我心!



by emphasizing the explosive violence of unacknowledged desire*. Julie finally yield to St Preux not because she was weak — Claire assured her that she had resisted more than most women who kept their virtue (II, 98), but rather because her passion was overpowering: "Il falloit donner la mort aux auteurs de mes jours, à mon amant ou à moi-même... J'oubliai tout et ne me souvins que de l'amour." When the forbidden impulse was permitted to find expression, the characters tried to assure themselves & one another that it appeared without their knowledge or consent so that they were nevertheless innocent. Twice, e.g. St Preux gave way to patently unacceptable sexual impulses: once he insulted Julie with coarse language & indecent gestures, another time he visited a brothel. On both occasions he was drunk & so not responsible. Julie forgave him: "une *erreur* involontaire se *pardonne* et s'oublie aisément" (II, 305).[292] When Julie admitted that her passion for St Preux had survived her marriage, she said "Mon ami, je fais cet aveu sans honte; ce sentiment resté malgré moi fut involontaire, il n'a rien coûté à mon innocence" (II, 741). This ambivalent state of mind which envelops the forbidden with a veil of moral sentiment, blurs the distinction between vice & virtue. "Ils ne désirent, ils aiment. Le coeur ne suit point les sens, il les guide; il couvre leurs égarements d'un voile délicieux" (II, 138). As Julie remarked to St Preux: "Ah, je vous comprends: les plaisirs du vice et les honneurs de la vertu vous feraient un sort agréable" (II, 49). No wonder Voltaire, Ch. Borde & other intellectuals heaped scorn on *Rousseau* for choosing to "caresser le danger au lieu de le fuir" (*Daniel* Mornet, *J.-J. Rousseau, La Nouvelle Héloïse*, pp. 239-47).[293] In *Les Liaisons dangereuses*, Cécile,

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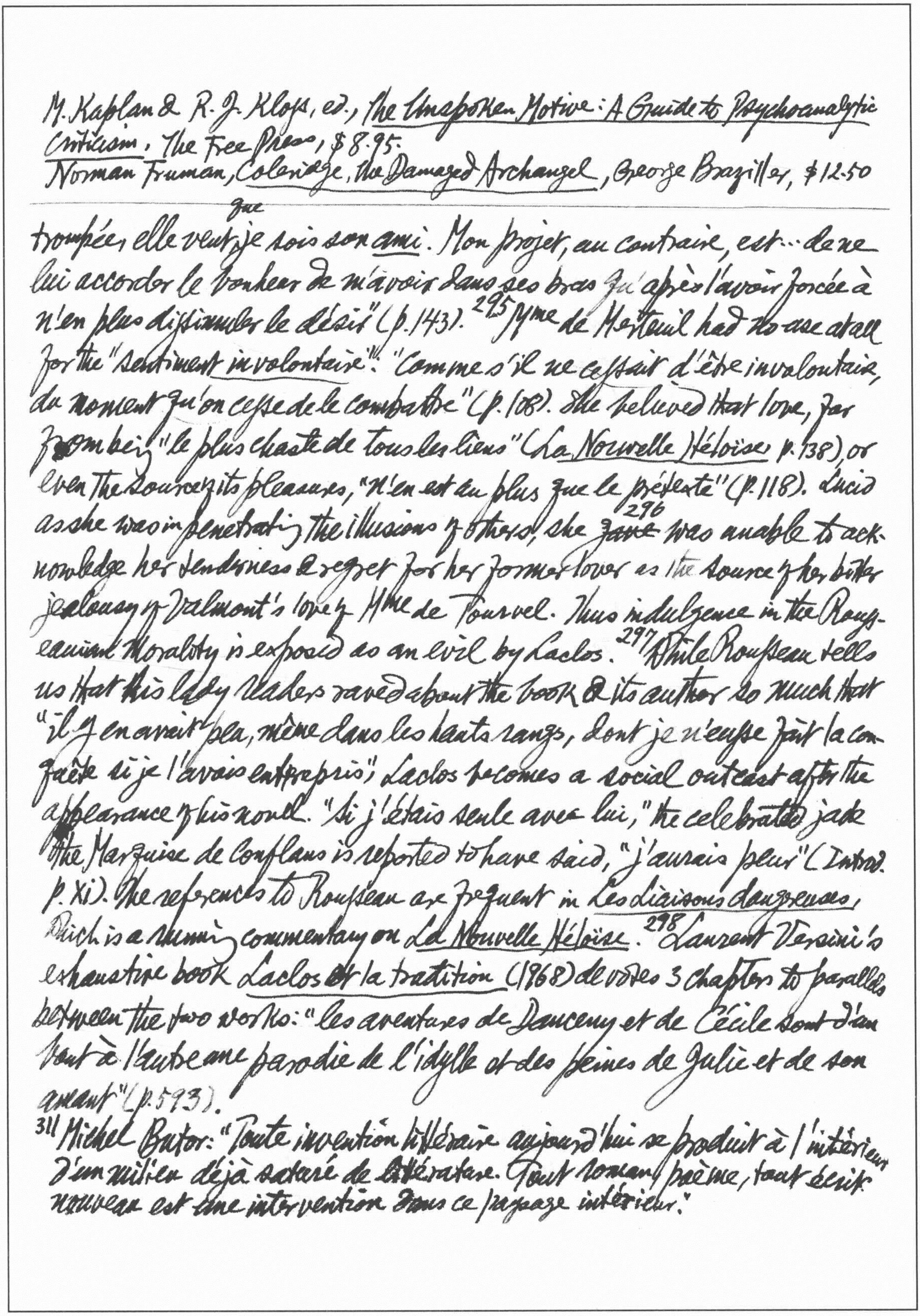
* cf D. G. James, the *Romantic Comedy*, p. 65. on Shelley's "weakness": "a willingness to obtain emotional satisfaction at the expense of honesty"!

Martin Seymour-Smith, *Guide to Modern World Literature*, Wolfe, £10.00

Danceny & Mme de Tourvel were imbued with Rousseauian morality, while the Vicomte de Valmont & the Marquise de Merteuil used their fondness for such morality to manipulate & exploit them. Cécile could admit being in love with her tutor Danceny, for since Julie, this had become a sentimental tradition. But she had other feelings to which she was less able to give a name; she confided to her friend Sophie that she loved Mme de Merteuil in the same way that she loved her tutor & "quelquefois je voudrais qu'elle fût lui" (*Oeuvr. Compl.*, Pléiade, p. 116). The libertine Marquise had been amusing herself by deliberately arousing Cécile's sensuality: "Elle est naturellement très caressante et je m'en amuse quelquefois: sa petite tête monte avec une facilité incroyable" (p. 81). Cécile told Sophie how she had enjoyed embracing Mme de Merteuil, & "au moins celle-là, je peux bien aimer tant que je voudrai, sans qu'il y ait du mal" (p. 85). Danceny could permit himself to seduce Cécile, provided that the seduction were adequately sentimentalized. Mme Merteuil took Danceny to her bed, only making sure to display appropriate contrition
294 afterward, which Danceny attempted to assuage with a Rousseauian argument, & spoke of the "doux sentiments", the "charme impérieux": "Mais cela même nous justifie au lieu de nous condamner" (p. 351) Mme de Tourvel became Valmont's victim largely through her desire to enjoy the forbidden without admitting she was doing so. Valmont, expertly, made declarations ~~of~~ *à la* St Preux: "Qu'ai-je donc fait? que céder à un sentiment involontaire, inspiré par la beauté et justifié par la vertu" (p. 56). He told Mme Merteuil, mocking Julie's words to St Preux: "Elle n'aura pas les plaisirs du vice et les honneurs de la vertu" (p. 262). "Toute sa lettre annonce le désir d'être



M. Kaplan & R. J. Kloss, ed., *The Unspoken Motive: A Guide to Psychoanalytic Criticism*, The Free Press, $8.95.
Norman Fruman, *Coleridge, the Damaged Archangel*, George Braziller, $12.50

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trompée, elle veut que je sois son *ami*. Mon projet, au contraire, est... de ne lui accorder le bonheur de m'avoir dans ses bras qu'après l'avoir forcée à n'en plus dissimuler le désir" (p. 143).[295] Mme de Merteuil had no use at all for the "sentiment *involontaire*": "Comme s'il ne cessait d'être involontaire, du moment qu'on cesse de le combattre" (p. 108). She believed that love, far from being "le plus chaste de tous les liens" (*La Nouvelle Héloïse* p. 138), or even the source of its pleasures, "n'en est au plus que le prétexte" (p. 118). Lucid as she was in penetrating the illusions of others, she ~~gave~~[296] was unable to acknowledge her tenderness & regret for her former lover as the source of her bitter jealousy of Valmont's love of Mme de Tourvel. Thus indulgence in the Rousseauian morality is exposed as an evil by Laclos.[297] While Rousseau tells us that his lady readers raved about the book & its author so much that "il y en avait peu, même dans les hauts rangs, dont je n'eusse fait la conquête si je l'avais entrepris", Laclos becomes a social outcast after the appearance of his novel. "Si j'étais seule avec lui," the celebrated jade the Marquise de Conflans is reported to have said, "j'aurais peur" (Introd. p. XI). The references to Rousseau are frequent in *Les Liaisons dangereuses*, which is a running commentary on *La Nouvelle Héloïse*.[298] Laurent Versini's exhaustive book *Laclos et la tradition* (1968) devotes 3 chapters to parallels between the two works: "les aventures de Danceny et de Cécile sont d'un bout à l'autre une parodie de l'idylle et des peines de Julie et de son amant" (p. 593).

311 Michel Butor: "Toute invention littéraire aujourd'hui se produit à l'intérieur d'un milieu déjà saturé de littérature. Tout roman, poème, tout écrit nouveau est une intervention dans ce paysage intérieur."

*612 Clark Mollenhoff rounded on the press secretary & shouted: "Do you feel free to stand up there & lie & put out this mis-information & then come round later & say it is all 'inoperative'?"

New Statesman, April 1973.

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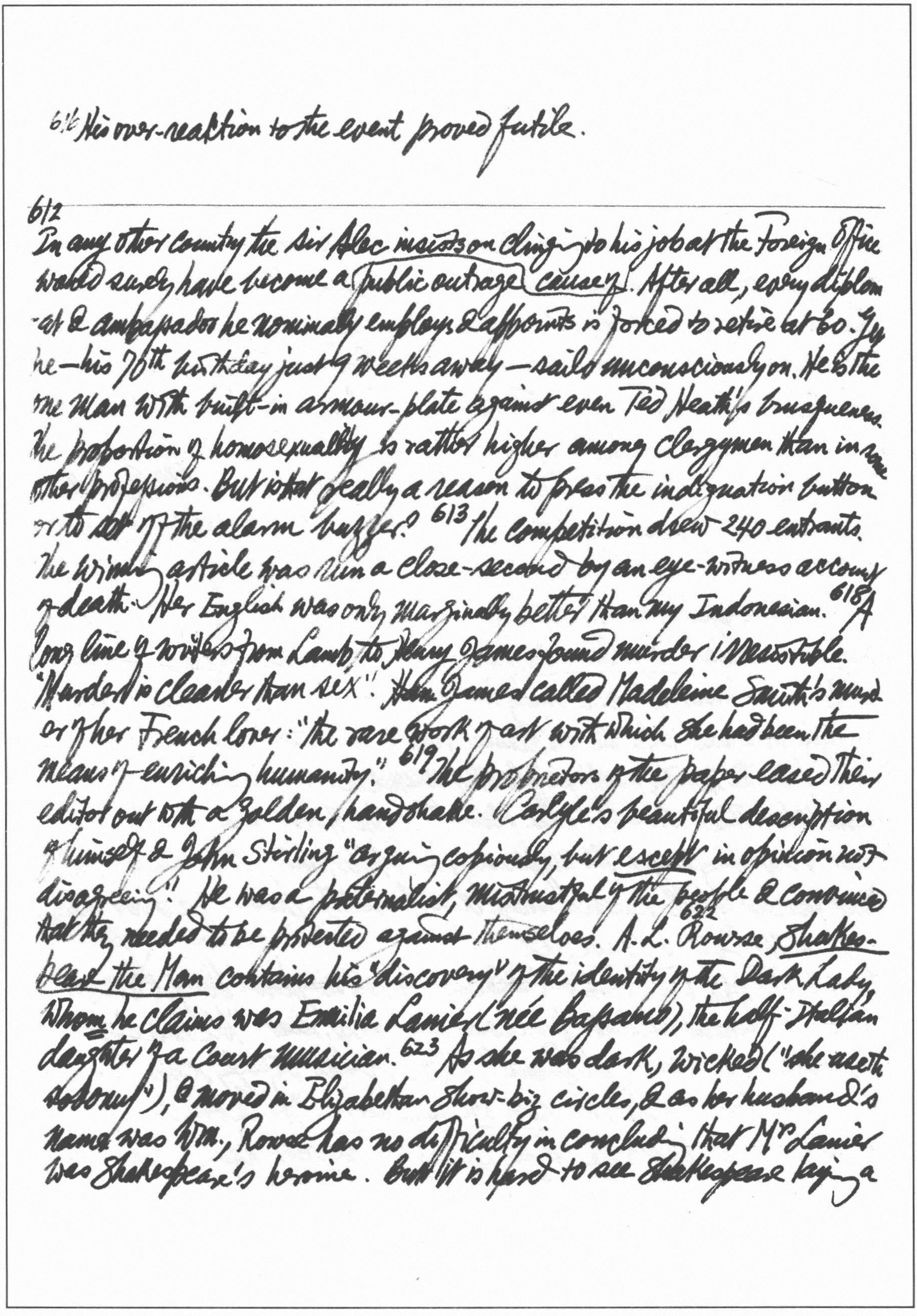
601 A one-day stoppage on May Day. Heath falls over himself to copy Nixon's wage & price measures. 602 A piece of paper known as "the new social contract" cobbled up with the trade unions. Plenty of chiefs, not enough Indians. 603 Nixon has been trying desperately to scramble out of the Watergate slime by scraping the mud from himself & flinging it all at those others to whom he seemed, till this month, very close. Ron Ziegler declared that all previous denials & "explanations" are now "inoperative"(!)*. Perhaps Nixon is able, to coin a phrase, to make these things perfectly clear. 604 Unfortunately it was those who called themselves Republicans who were caught. But it might just as easily have been the Democrats — that's just the luck of the draw. 605 The current popular song in France: "J'aime ma femme in the salon,
Je l'aime mieux dans la cuisine!
J'aime ma femme in the bedroom, but I love her best in the kitchen, *les mains dans la farine*." Despite lavish child benefits & a veto on *le planning familiale*, the French birth-rate has not crept beyond 1·7 per cent. "While she enjoys her slavery," complained a lady from *Le Mouvement pour la Libération de la Femme*, "the Frenchwoman will never realise it *is* slavery". Within the M.L.F, groups form & *split like amoebae*. 606 It is the female labour force at large, the typist & lab technician, who suffer for being female. "Of course I have read *The Female Eunuch*,**" said a lady teacher, "all my colleagues have read it; we agree that it doesn't apply in France, we are liberated already." "I cover the Watergate, / I'm shifting the blame / To those gabby guys / Who scandalise my name. / The whole affair disgusts me, / But still the nation trusts me. / I'm drawing the line, / Other heads may fall / But last of all / Is mine."

** by Germaine Greer



611 His over-reaction to the event proved futile.

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In any other country the Sir Alec insists on clinging to his job at the Foreign Office would surely have become a public outrage cause. After all, every diplomat & ambassador he nominally employs & appoints is forced to retire at 60. Yet he—his 70th birthday just 9 weeks away—sails unconsciously on. He is the one man with built-in armour-plate against even Ted Heath's brusqueness. The proportion of homosexuality is rather higher among clergymen than in some other professions. But is that really a reason to press the indignation button or to set off the alarm buzzer? [613] The competition drew 240 entrants. The winning article was run a close-second by an eye-witness account of death. Her English was only marginally better than my Indonesian. [618] A long line of writers from Lamb to Henry James found murder irresistible. "Murder is cleaner than sex". ~~Hen~~ James called Madeleine Smith's murder of her French lover: "the rare work of art with which she had been the means of enriching humanity." [619] The proprietors of the paper eased their editor out with a golden handshake. Carlyle's beautiful description of himself & John Sterling "arguing copiously, but except in opinion not disagreeing". He was a paternalist, mistrustful of the people & convinced that they needed to be protected against themselves. [622] A.L. Rowse, Shakespeare the Man contains his "discovery" of the identity of the Dark Lady, whom he claims was Emilia Lanier (née Bassano), the half-Italian daughter of a court musician. [623] As she was dark, wicked ("she [illegible] [illegible]"), & moved in Elizabethan show-biz circles, & as her husband's name was Wm., Rowse has no difficulty in concluding that Mrs Lanier was Shakespeare's heroine. But it is hard to see Shakespeare laying a

Her swollen sense of her own righteousness

finger, or even an adventurous eye, on Lord Hunsdon's mistress. ~~She~~ He wanted to end his days as a prosperous Stratford citizen, not as a corpse in the Thames. Perhaps more about her will turn up in what Housman called "the arsenals of the divine vengeance", the Bodleian, where Rowse found her. What should have been a tentative solution to the Dark Lady Problem has evolved into a debate about the Rowse Problem. It takes a rare bird to upstage not only the Dark Lady but Shakespeare too.[624] Ring Lardner's devastating crack about the Scott Fitzgeralds: "Scott is a novelist & Zelda is a novelty." Dorothy Parker captured the essential bloodlessness of the allegedly admirable hero in James Gould Cozzens's grotesquely over-praised *By Love Possessed* in a single image: "He has a child by his first wife. I imagine he swam over her." No preliminary fanfare or shushing of the audience, just a quick appearance of the tiny hand from the mink muff, a flash of nickel & ivory & the hand is hidden again before the victim hits the floor.[626] The first year doodlings of a creative writing major. He misses a good opportunity to be silent.[627] The most famous of all Ibsen's stage directions "the noise of a door slamming" in *The Doll's House*.

May 4. [638] With his second broadcast Nixon may have bought himself time: he certainly did not purchase anyone's trust. "All law stops at the White House fence", as Daniel Ellsberg has bitingly remarked, but it is money that supplies the *cordon sanitaire*. A "lubricating" approach to politics is all part of the game. Corruption does not have to start at the top & reach down; it can take root at the bottom & seep upwards

"If you can't be good, be careful.

erosion of morale

backstage bargains of realpolitik. separated by an abyss of entrenched privilege.

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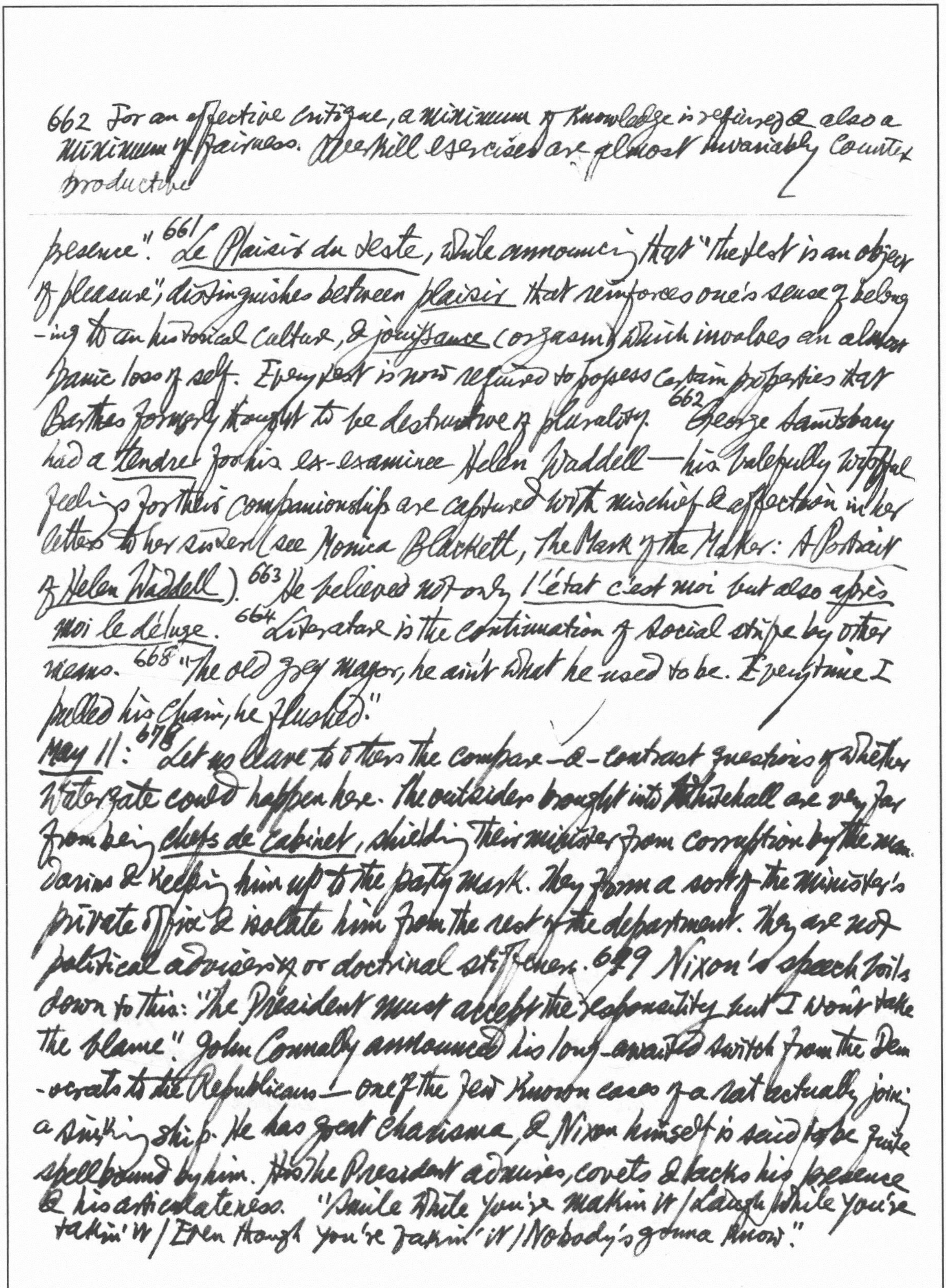
639 Adlai Stevenson was smeared as a homosexual — & an indecisive one to boot. Journalists never deal in print with the actual issues raised. They black out because, well, the American institution must be preserved. Don't give it away the game because we're all in it together, making a pretty good living out of USA Inc. To describe the way things really are is to be a shit & we know what happens to shits: they are flushed away. Unfortunately the waters of the Republic are now befouled from too much flushing & we are poisoned when we drink. ~~LBJ~~ LBJ stayed out the clink & bribed his aide or "cocksucker", as he elegantly called Bobby Baker, to take the rap. [646] embarrassing under-employment for the teachers of less fashionable subjects. [648] Zionism is a cure for anti-semitism. [648] Barman proposes, history disposes. [650] Nasser's bid for paramountcy was eroded by his debilitating intervention in the Yemen. [651] "God bless America"? "God help America" would have been more my choice of phrase. [656] The Czechs now claim to be the most neutral country in the world — "We don't even interfere in our own affairs." [659] There has been a curious vogue in parapsychology in the Soviet Union. Of the 2 female prodigies Rosa Kuleschova was allegedly able to read, blindfolded, with her fingertips, & Ninel [Lenin spelt backward] Kulagina was filmed moving about light objects such as cigarettes & matches lying on a table by telekinesis. Rosa was occasionally caught peeping from under her blindfold, while Ninel was reported to have been convicted for fraud, unconnected with her psychic activities. But that is neither here, there nor elsewhere. Even austere chemistry teachers have been known to "cook" their experiments when something went wrong. However, the two

sensational ladies, & their host of imitators, are merely the fringe-phenomena of respectable, academic ESP research in the Soviet Union. "The Magnificent Messing", the star of stage hypnotists & thought-readers, is said to have been a personal protégé of Stalin's, & his mendacious autobiography was serialised in the Soviet periodical *Science & Religion*. In 1959 the French journal *Science et Vie* published reports to the effect that the US nuclear submarine *Nautilus* had been in telepathic communication with its home base while it was submerged under the polar ice. Prof. Leonid L. Vassiliev, head of the Psychology Department at Leningrad University & bearer of the Order of Lenin, believed in this report & thought that the time was ripe for publishing his books on parapsychological research. Some influential people in Military Intelligence took interest in the subject, & parapsychology has attained academic respectability & enjoyed official support. 660 Experiments in animal telepathy have been conducted; e.g.: a litter of young rabbits was placed in a submarine, while the mother remained in the laboratory wired to an electroencephalograph which recorded its brain waves; at prearranged times the young rabbits on the submerged vessel were killed, & the EEG record was said to show a violent disturbance of the mother's brain activity at the exact moment of killing. The obnoxious terms "parapsychology" & "telepathy" are now replaced by euphemisms such as "biological communication", "psychotronics" etc. /660 The *nouvelle critique* represented by Roland Barthes is a commitment to systematic *plurality* of reading. Every reading may be different; & a licensed plurality of readings announces the end, not merely of the *ancienne critique*, but of the myth of "absolute



662 For an effective critique, a minimum of knowledge is required & also a minimum of fairness. Overkill exercises are almost invariably counter productive

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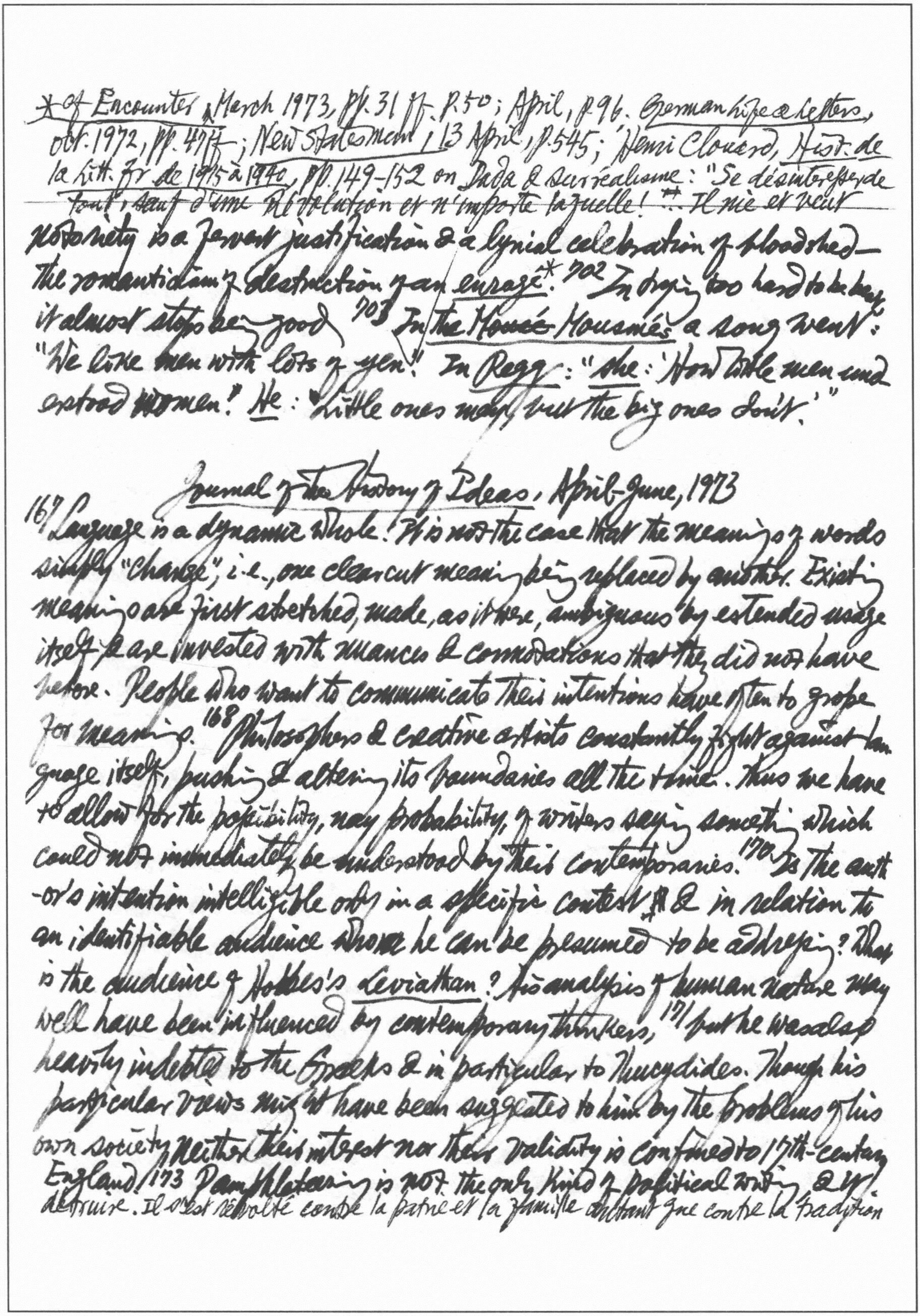
presence". 661 *Le Plaisir du texte*, while announcing that "the text is an object of pleasure", distinguishes between *plaisir* that reinforces one's sense of belonging to an historical culture, & *jouissance* (orgasm) which involves an almost panic loss of self. Every text is now required to possess certain properties that Barthes formerly thought to be destructive of plurality. 662 George Saintsbury had a *tendre* for his ex-examinee Helen Waddell — his balefully wistful feelings for their companionship are captured with mischief & affection in her letters to her sister (see Monica Blackett, *The Mark of the Maker: A Portrait of Helen Waddell*). 663 He believed not only *l'état c'est moi* but also *après moi le déluge*. 664 Literature is the continuation of social strife by other means. 668 "The old grey mayor, he ain't what he used to be. Every time I pulled his chain, he flushed."

May 11: 678 "Let us leave to others the compare-&-contrast questions of whether Watergate could happen here. The outsiders brought into Whitehall are very far from being *chefs de cabinet*, shielding their minister from corruption by the mandarins & keeping him up to the party mark. They form a sort of the minister's private office & isolate him from the rest of the department. They are not political advisers or doctrinal stiffeners. 679 Nixon's speech boils down to this: "The President must accept the responsibility but I won't take the blame." John Connally announced his long-awaited switch from the Democrats to the Republicans — one of the few known cases of a rat actually joining a sinking ship. He has great charisma, & Nixon himself is said to be quite spellbound by him. ~~He~~ The President admires, covets & lacks his presence & his articulateness. "Smile while you're makin' it / Laugh while you're takin' it / Even though you're fakin' it / Nobody's gonna know."

(Feb. 17: 24, 36)

have the aptitude & knowledge to make the desert bloom on the say-so of the doctor. The young man is a drop-out who refuses to do anything but collect garbage.

680 He said he would have to pay "lip service" to Humphrey, the leader of his own party. When Humphrey crept up the polls, Connally's "lips" began to move rather faster than his friends had expected. Money & politics he sees as the most compatible of bed-fellows. 681 A class system is beginning to rear its ugly head in Israel, with Arab workers at the bottom, oriental Jews in the middle, & European Jews sitting pretty at the top. 693 In the Stanford-Binet intelligence test a child is asked the following question: "Bill Jones's feet are so big that he has to pull his trousers on over his head. What is funny about that?" (!) 696 *Iain Macleod* used to boast, "I do not run in a race to run second." Why did he never even succeed in coming in second? He never even got his foot on that "last rung"! He retained his hopes beyond the point of realism." He had no patience with the kind of pious rubbish about entering "public life in a spirit of service & sacrifice." 698 They say the training "makes a man of you" & instils a sense of responsibility & rugged independence. But that is exactly what the army does not do. Once you put on uniform, you are back in infancy looked after by profane nannies. Alan Sillitoe says "Every medal is earned at somebody's expense," meaning that some one other than the recipient has to pay the price. 700 Sartre's preface to the Algerian Frantz Fanon's *The Wretched of the Earth* (1961) made him widely known. Sartre justified the killing of Europeans by non-European revolutionaries: "to kill a European is to hit two birds with one stone, to do away at once with the oppressor & the oppressed: what remains is one dead man & one free man." The essay "Concerning Violence" which has given Fanon



* cf Encounter, March 1973, pp. 31 ff. p. 50; April, p. 96. German Life & Letters, Oct. 1972, pp. 47 ff.; New Statesman, 13 April, p. 545; Henri Clouard, Hist. de la Litt. Fr. de 1915 à 1940, pp. 149–152 on Dada & surréalisme: "Se désintéresser de tout, sauf d'une Révolution et n'importe laquelle!" Il nie et veut

notoriety is a fervent justification & a lyrical celebration of bloodshed — the romanticism of destruction of an enragé.* 702 In trying too hard to be bad, it almost stops being good. 703 In the ~~Mousé~~ Mousmés a song went: "We like men with lots of yen." In Regg: "She: 'How little men crud[?] astroad women!' He: 'Little ones may, but the big ones don't.'"

Journal of the History of Ideas, April–June, 1973

167 Language is a dynamic whole. It is not the case that the meanings of words simply "change," i.e., one clearcut meaning being replaced by another. Existing meanings are first stretched, made, as it were, ambiguous by extended usage itself, & are invested with nuances & connotations that they did not have before. People who want to communicate their intentions have often to grope for meanings. 168 Philosophers & creative artists constantly fight against language itself, pushing & altering its boundaries all the time. Thus we have to allow for the possibility, nay probability, of writers saying something which could not immediately be understood by their contemporaries. 170 Is the author's intention intelligible only in a specific context & in relation to an identifiable audience whom he can be presumed to be addressing? What is the audience of Hobbes's Leviathan? His analysis of human nature may well have been influenced by contemporary thinkers, 171 but he was also heavily indebted to the Greeks & in particular to Thucydides. Though his particular views might have been suggested to him by the problems of his own society, neither their interest nor their validity is confined to 17th-century England. 173 Pamphleteering is not the only kind of political writing & W.

détruire. Il s'est révolté contre la patrie et la famille autant que contre la tradition et la raison"; Marinetti: "Manifesto del Futurismo" (art. 10-11) (cf. Giannessi, *Tradizione letteraria e invenzione lirica nella poesia italiana del Novecento*, p. 62); *Nietzsche, Also sprach Zarathustra, III Teil, "Von alten und neuen Tafeln"*:

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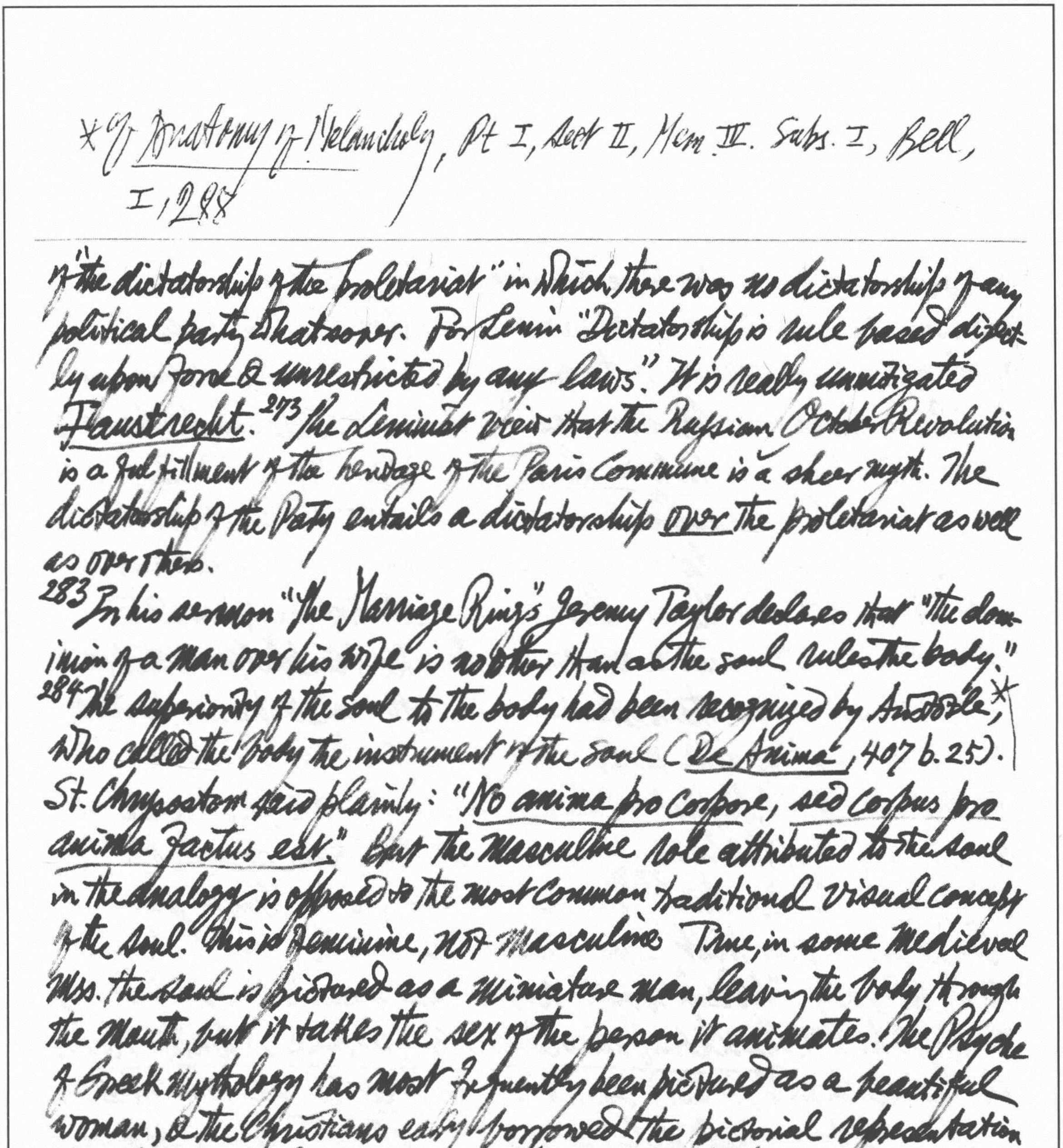
would be a grave mistake to attempt to reduce everything to this level."[174] The intelligibility of a statement or theory is less & less dependent on its context, the more abstract & general is its design. [180] To be consistent, ~~the histori~~ atomistic historicism should have to argue that every utterance is unique & context-dependent, thus rendering historical inquiry utterly impossible. [213] Despite the injunctions commanding Christians to love each other, discord & strife are forever & everywhere rampant. [220] St Augustine says in his *Quaestiones in Heptateuchum*: "The just wars, after the common definition, are those which avenge the injuries, when a people or a state neglect to punish the wrongs committed by its citizens or to return those things unjustly taken. Without any doubt that war commanded by God is also just" (Herbert A. Deane, *The Social & Political Ideas of Saint Augustine*, 1963, pp. 160, 312). [224] Christians may wage war; war, if it is not to be *latrocinium*, must be waged with *recta intentio* & no thought for self-aggrandizement.

Sidney Hook: "Myth & Fact in the Marxist Theory of Revolution & Violence":
[271] The Leninist revision has been read back & into the Marxist position. According to Marx & Engels, revolution can be violent or peaceful depending upon the presence of democratic political institutions, but whether peaceful or not the socialist revolution must be democratic. [272] There is not a line in Marx's writings which states or implies that "the dictatorship of the proletariat" must be exercised through "the dictatorship of the Communist Party". For Marx "dictatorship" is primarily a social & economic concept. Both Marx & Engels refer to the Paris Commune as an exemplification



*The *Anatomy of Melancholy*, Pt I, Sect II, Mem IV. Subs. I, Bell, I, 288

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of "the dictatorship of the proletariat" in which there was no dictatorship of any political party whatsoever. For Lenin "Dictatorship is rule based directly upon force & unrestricted by any laws." It is really unmitigated *Faustrecht*.[273] The Leninist view that the Russian October Revolution is a fulfillment of the heritage of the Paris Commune is a sheer myth. The dictatorship of the Party entails a dictatorship *over* the proletariat as well as over others.

283 In his sermon "The Marriage Ring," Jeremy Taylor declares that "the dominion of a man over his wife is no other than as the soul rules the body."

284 The superiority of the soul to the body had been recognized by Aristotle,* who called the body the instrument of the soul (*De Anima*, 407 b. 25). St. Chrysostom said plainly: "*No anima pro corpore, sed corpus pro anima Factus est.*" But the masculine role attributed to the soul in the analogy is opposed to the most common traditional visual concept of the soul. This is feminine, not masculine. True, in some medieval Mss. the soul is pictured as a miniature man, leaving the body through the mouth, but it takes the sex of the person it animates. The Psyche of Greek mythology has most frequently been pictured as a beautiful woman, & the Christians early borrowed the pictorial representation to represent the human soul (F. Cabrol et H. Leclercq, ed., *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, I, p. 1476). Language reinforces this feminine view of the soul. The gender of the Latin *anima* has survived in all romance languages; the German *die Seele* also affirms the femininity of the soul. In England, however,

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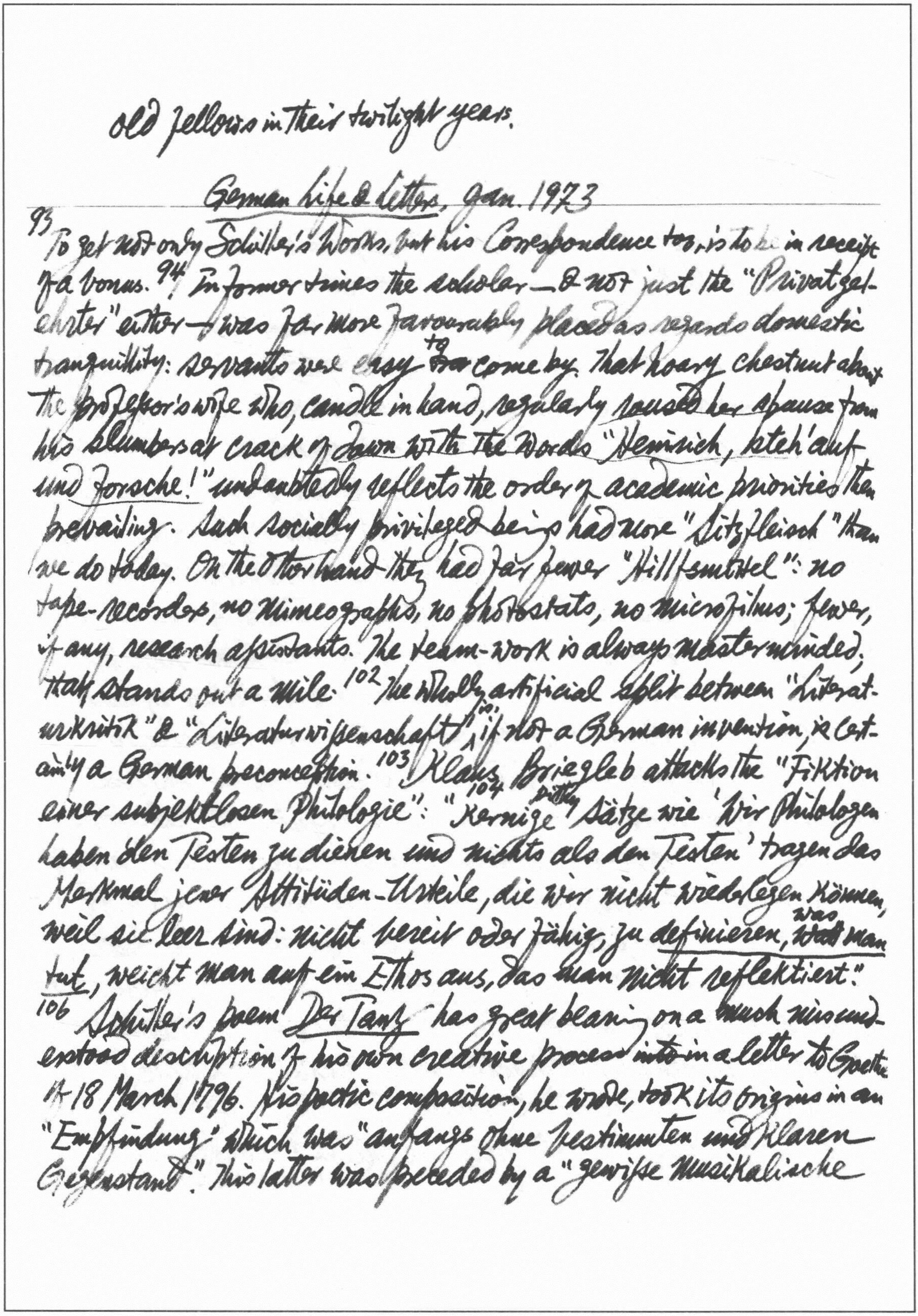
this persuasive linguistic force was lacking.[285] The soul is conceived as feminine in isolation but masculine in relation to the body. An example of this inconsistency is the medieval work "De Querimonia et Conflictu Carnis et Spiritus seu Animae", attributed to Hildebert of Lavardin (Migne, Patrologia Latina, CLXXI, 989-1004): the soul has a feminine appearance in accordance with the gender of the word in Latin, but in its relationship ~~of~~ to the body (Eve) it is seen as the man (Adam).[286] Sir Thomas Browne suggests that the Adam & Eve story may be allegorical & wonders "whether the temptation of the Man by the Woman, be not the seduction of the rational & higher parts by the inferior & feminine parts" (Works, ed Geoffrey Keynes, II, 20). On the contrary, St Augustine holds: "the corruptible flesh made not the soul to sin, but the sinning soul made the flesh corruptible" (The City of God, XIV.3). Thus,[287] in a 13th century Anglo-Norman poem "Un Samedi Par Nuit", Eve is identified with the soul & Adam with the body: "Adam would never have sinned if Eve had not beguiled him" (The Latin Poems Commonly Attributed to Walter Mapes, ed. Thomas Wright, p. 331). In Calderón's auto sacramental, "Pleito matrimonial del cuerpo y el alma", the soul is presented as the wife, the body as the husband.[289] Donne: "Caro conjux, our flesh is the wife, & the spirit is the husband, & they two will never agree" (Sermons, ed. G. R. Potter & E. M. Simpson, V, 208).



old fellows in their twilight years.

German Life & Letters, Jan. 1973

[93] To get not only Schiller's Works, but his Correspondence too, is to be in receipt of a bonus. [94] In former times the scholar — & not just the "Privatgelehrter" either — was far more favourably placed as regards domestic tranquillity: servants were easy ~~to~~ to come by. That hoary chestnut about the professor's wife who, candle in hand, regularly roused her spouse from his slumbers at crack of dawn with the words "Heinrich, steh' auf und forsche!" undoubtedly reflects the order of academic priorities then prevailing. Such socially privileged beings had more "Sitzfleisch" than we do today. On the other hand they had far fewer "Hilfsmittel": no tape-recorders, no mimeographs, no photostats, no microfilms; fewer, if any, research assistants. The team-work is always masterminded, that stands out a mile. [102] The wholly artificial split between "Literaturkritik" & "Literaturwissenschaft", [101] if not a German invention, is certainly a German preconception. [103] Klaus Briegleb attacks the "Fiktion einer subjektlosen Philologie": "Kernige [104] pithy Sätze wie 'Wir Philologen haben den Texten zu dienen und nichts als den Texten' tragen das Merkmal jener Attitüden-Urteile, die wir nicht wiederlegen können, weil sie leer sind: nicht bereit oder fähig, zu definieren, was ~~was~~ man tut, weicht man auf ein Ethos aus, das man nicht reflektiert."

[106] Schiller's poem Der Tanz has great bearing on a much misunderstood description of his own creative process ~~into~~ in a letter to Goethe of 18 March 1796. His poetic composition, he wrote, took its origins in an "Empfindung" which was "anfangs ohne bestimmten und klaren Gegenstand". This latter was preceded by a "gewisse musikalische

Schiller, *On the Aesthetic Education of Man*, ed. & tr. with an Introduction, Commentary & Glossary of Terms, by Elizabeth M. Wilkinson & L. A. Willoughby, Clarendon Press, 1967.

Gemüthsstimmung... und auf diese folgt bey mir erst [später] die poetische Idee."[107] "Gemüthsstimmung" (not "Stimmung" as it is often misused) is not adequately rendered by "mood"; it is rather to be understood as a modality, or modulation, of the whole psyche. "Idee" is not for Schiller, any more than for it was for Goethe, an abstract "Begriff"; it is rather, as it had been for the Greeks, a "material idea", an image seen with the eye & the mind's eye, an "Anschauung" to be reflected in the forms & symbols of art. The most relevant glosses to the passage would be his review of Matthisson's *Gedichte* & the footnote in *Naive und sentimentalische Dichtung* in which he defines the meaning he attaches to "musikalisch" in similar contexts. Schiller was interested in the rhythmic aspects of music as a vehicle for symbolizing "felt thought". Coleridge was moved to creative response to the poem *Der Tanz* & formulated with felicitous precision those fine obscure encounters between the forms of expression & the feeling to be expressed: "those conceits of words which are analogous to sudden fleeting affinities of mind even as in a dance touch & join & off again, & rejoin your partner that leads down with you the whole dance..." (*The Notebooks of S. T. Coleridge*, ed. Kathleen Coburn, Vol. II, entries 2363, 2396 & notes thereto). In other words Schiller's "gewisse musikalische Gemüthsstimmung" makes no sense if we think primarily of the sound of music. We have rather to think of the non-referential character of music, the self-containedness of its forms, of its intimate connection with bodily movement.

[illegible] 1 June 1973, p. 803 swoop down from her remote command post
Congress will have to bite the bullet & move toward impeachment. [illegible]
The guerilla campaign is planned from the grass-roots up

176
For the psycho-analytic critics, the absence of evidence is as significant as its presence, & statements often mean "in reality" the opposite of what they say.

New Statesman, 18 May 1973

713, The truth begins to seep out, & it seems to be by fraud, by espionage, by burglary—by every kind of strong-arm tactic that the U.S. has consistently condemned in totalitarian state. The wells of American politics look irredeemably polluted. Truman: "If you can't stand the heat you should get out of the kitchen." When you can't stand the stench you should get rid of the cook." 714 Nothing is yet settled; it's all in the melting pot. 715 Nixon staked out the line of defence on which he must stand or fall when he said that he had no advance knowledge of the political espionage & its cover-up. He finally threw overboard the picture of Nixon the demon executive & convicted himself of inexcusable administrative ignorance. As the poultry thief (said inside the ~~pen~~ coop) to the farmer: "There ain't nobody here but us chickens." 716 The people are not sure that they are getting a let-the-chips-fall-where-they-may inquiry. The Watergate crowd, far from being jolly rogues, are pharisaical types who spend a lot of time in sanctimonious complaint about the permissive society & appoint themselves keepers of the national morals. Henry Kissinger's recent plea for "compassion" provided one of the most offensive moments in the whole squalid affair. This is an Administration that has never shown compassion for anyone except for big business. ~~Let~~ Instead of starting an amnesty campaign for the 16 (or whatever the ultimate body count may be), it should live & die by its own professed creed.

726 Not a specialist reporter, but an itinerant generalist who can
be in Vietnam one week & Ulster the next.
He snatched defeat from the jaws of victory.

724
The 59th Annual Meeting of the American Association of University Professors passed
as its final order of business the following resolution: "…profoundly regrets
the Watergate scandal & is alarmed … at the excessive permissiveness of
which this incident is symptomatic… that all the persons allegedly involved
…are graduates of American institutions of higher learning education, causes
us to grieve that we failed in not helping them to overcome their character
defects… while they were in our tutelage." 727 University rhetoricians love to
manufacture phrases about communities of scholars but apartheid is the
practice. 728 Britain's oldest twin sisters celebrated their 95th birthday
yesterday by meeting for the first time for over 70 years. Mrs Cowling & Mrs
Barnes had not spoken to each other since falling out in 1901. 730 In the
latest *Stern* magazine an article called "The Whites are Coming" describes
the steady debasement of Africa by the tourist trade. A Dahomey girl bares
her breasts, at the same time extending her palm to the photographer. The
great gleaming hotels are a constant reminder to Africans of their poverty.
The Far East at its modern worst can be found in the hot, concrete hell
of Bangkok. 731 For the Palestinians, it makes no difference whether they have
been dispossessed by the most perfect social democracy on God's earth or by
a vicious racial tyranny. If somebody steals my house, I do not care
whether he turns it into a free hospital or a torture-chamber; & the law
does not care whether I was living a virtuous & upright life in it beforehand,
or rack-renting it to British Asians. "Thrice armed is he who hath his
quarrel just, / But ten times he who gets gets his blow in fust." Patriotism is more important than politics: My country Right or Left, as Orwell
put it. This unfortunate occurrence gives ammunition to the opponents of the
peace

doves, whose burning social conscience drove them to persuade themselves that they were, or ought to be hawks.

is like being trapped in a lift. The wife is generations younger.

735

The times are cruel to old "ethnic" restaurants; hence the constant caveat: ring not just for a reservation but for reassurance it's still there. 741 A fair number of side-swipes at such barn-door targets as a black radical in exile. "She has not a faithful wife but... a very loyal one." 742 James Agate once described jazz as "the syphilis of music." The discovery that the very name "jazz" was once a synonym for coition was made too late to provide ammunition for him. Peter Lemer performed A Tao In-Drink, his setting of Timothy Leary's translation of the Tao Te Ching. The words were either sung or declaimed by the composer's wife Pepi Lemer, accompanied by musicians. One admonition runs: "Shun plastic; consort with seeds." 747 To His Brash Mistress (a parody of Andrew Marvell's To His Coy Mistress): Had I but strength enough & time / Thy boldness Lady were no crime. /... / But thou, sweet hot impetuous Wench / Hast cull'd cruel lessons from the French; /... / E'en yet, wilde Tumult in thine eyes / Calls from soft Ease my Sword to rise, / Who, tristely swathed in Stygian Glooms / Anew his nuptial toil resumes. // If we had but an Insect's time, / This brashness, Lady, were no crime, / Ephemera ten times an hour, / We'd copulate, in sun & shower, /... // The Park's a fine & public place / And many here I see embrace. / Could thou & I find better way / To pass in joy our love's long day? /... / For at my back I always hear / The Law's soft footsteps drawing near. /... // Had we, dear girl, a mere quart-d'heure, / This haste of thine would not incur / My fond reproach; but we possess / Whole droves of days whose amplitudes / We may voluptuously brim / With ev'ry choice, erotic whim /... / Leash then thy—

too impassion'd soul;/ And, as the Way exceeds the Goal/ In love-craft as in other arts,/ Imbibe the bliss delay imparts/ With all the ecstasy extracted/ From fore-play endlessly protracted.//.../ But, as things are, your style of play/ Might take Don Juan's breath away./.../ How normal, deviant, Lord knows what—/ (Psychiatrists could name the lot.)/ I simply ask you to believe/ That, probably, you could achieve/ As excellent results with less/ Of what I'll call "a fine excess"!/ Cut down on eyebrows, lipstick, paint/ And exercise a wise restraint.//.../ The grave's too late, agreed, my pet,/ But really, love, the launderette/ Is not the place, nor Marx's tomb,/ Nor yet the B. M. reading room./.../ And even we, in hospital!/ Am I to get no rest at all?/...

25th May: 753 An ancient fable reminds us that 9 times out of 10 the hare will elude the fox. The reason is that while the hare is running for his life, the fox is merely running for his food. 984 "The cemeteries are full of the graves of indispensable men," Mr James Callaghan used to say. 757 Daily the Nixon administration body count mounts. For years the CIA has been busy with buggings & breaks in distant banana republics. He who argued that such activities were against the American tradition was written off as being soft on real issues & pushed aside; he soon learned to swallow his objection or would "lose his effectiveness." 758 Even Kissinger helped to bug his own bureaucratic family; he did bad things, we are told, in a good cause. He is worried now that he has stained his reputation. There is an inner government for whom the enemy is not simply the Communists but everything else, its own press, its own judiciary, its own Congress;

A fulsome waltz down Memory Lane

it tries to perpetuate itself by using the issue of anticommunism as a weapon against the other branches of the government. Many of the men around Nixon come from advertising agencies & understand how to exploit modern technology; they are masters of camera ~~cam~~ angles & how to get their man on television on his terms, with as little journalistic questioning as possible. They have thus regarded the press as an intrusion on their right to project the President exactly as they want. 759 The diplomatic gobbledegook fails to hide the fact that the Lebanese regard the Palestinians with that peculiar contempt reserved by the down-trodden for the crushed. Politically & culturally they stand with their backs to the East looking West. To them Palestinian Arabs may be kith: they are certainly not kin. 760 She was a sucker for the Oxbridge connection: it was easier for a camel to pass through the eye of a needle than for an ex-president of the Oxford Union to fail to get a job in the BBC. 762 In television people simply get old quicker, become fat cats younger, content to rock no boats. 765 Time has boosted the Oxford Professor of Poetry's stipend to £717 a year. The slogan "Let's have a poet, not a critic" appeared on walls in support of C. Day Lewis, who took on C.S. Lewis in a straight contest. The doyenne of unofficial campaign managers, Enid Starkie, worked hard for C.D., while Helen Gardiner for C.S. C.D. won the day narrowly, & a chair of medieval literature was specially created at Cambridge for the loser, who was bitterly hurt. In 1956, Auden was the "Popular Front" candidate, while Harold Nicolson was favored by the Oxford outback (Garrod & Bowra). Auden rested content with the simple manifesto: "A poet will talk nonsense, but it will probably be interesting

782 It's like being given mouse-trap cheese at the end of a cordon bleu meal

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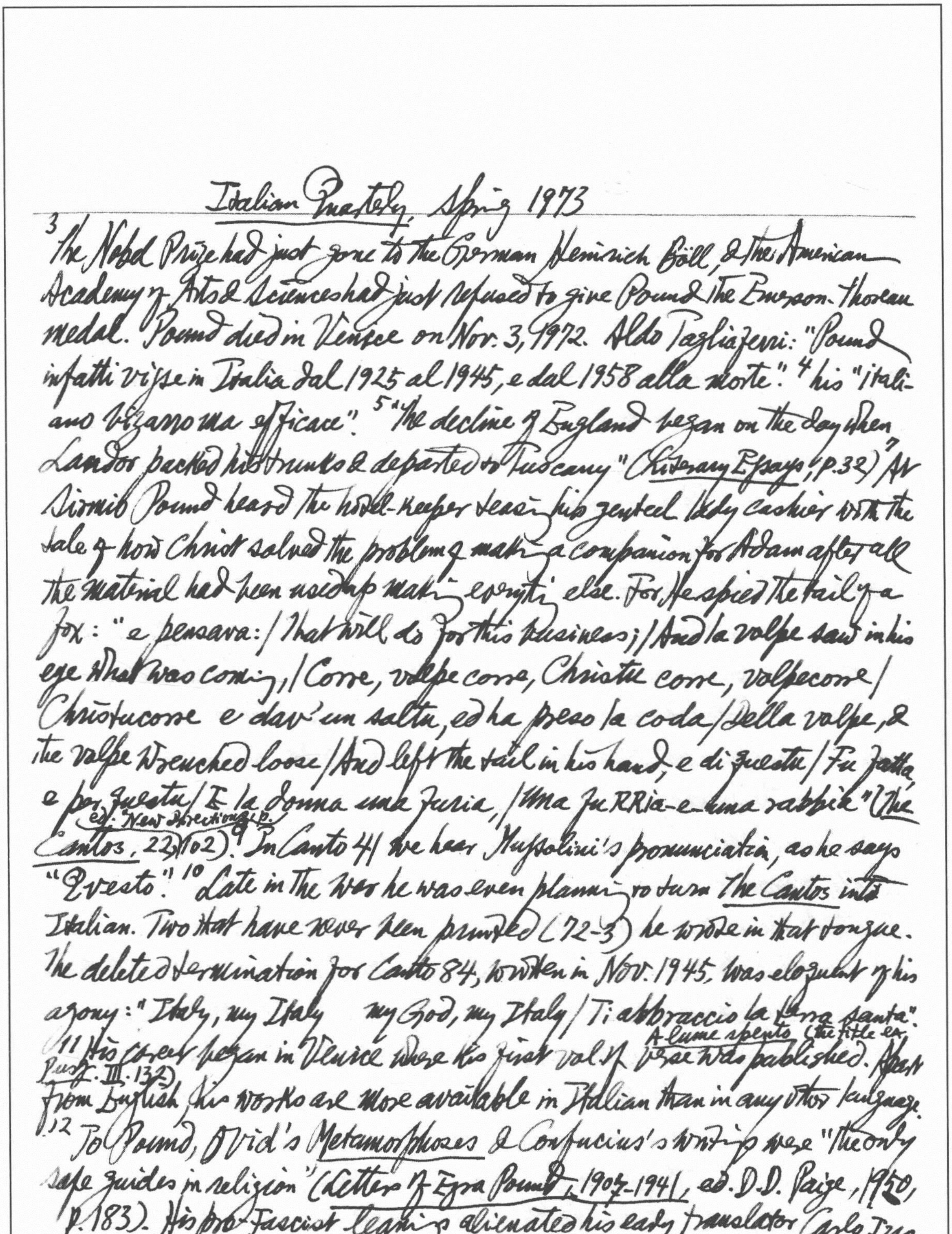
nonsense". The struggle to succeed Robert Graves in 1966 was the most savage ever fought. Bowra had nominated Robert Lowell, who was heading for a walkover when Starkie, for reasons of admitted mischief-making, put up Edmund Blunden. Blunden was subjected to personal abuse, not least because he kept wicket for Hong Kong University well into his sixties. Blackwell's filled its windows with the works of Lowell, while across the road Parker's mounted massive Blunden displays; both managements claimed the other poet was out of stock.^{766} Ill health forced Blunden to resign after only 3 yrs. Richard Cobb, a young Balliol don, got "yes, perhaps a little drunk" at a Merton wedding reception & dispatched a telegram to Christopher Hill, Master of Balliol: "Support nomination of Yevtushenko. signed André Malraux." Fair enough, the name was duly entered, & a quite separate literary row provoked. Yevtushenko's supporters demanded an honorary degree as consolation prize. Starkie was nominated with the support of Robert & Graves. An Oxford professor said to me when I wanted to be a don: "I should have done my very best to discourage you. It is a profession already grossly over-crowded with second-rate minds."^{773} On hearing of ~~the~~ the President Kennedy's assassination an American schoolboy said: "Somebody should have shot him sooner, then we wouldn't have had to have all this physical fitness."



Italian Quarterly, Spring 1973

[3] The Nobel Prize had just gone to the German Heinrich Böll, & the American Academy of Arts & Sciences had just refused to give Pound the Emerson-Thoreau medal. Pound died in Venice on Nov. 3, 1972. Aldo Tagliaferri: "Pound infatti visse in Italia dal 1925 al 1945, e dal 1958 alla morte". [4] his "italiano bizzarro ma efficace". [5] "The decline of England began on the day when Landor packed his trunks & departed to Tuscany" (*Literary Essays*, p.32).[7] At Sirmio Pound heard the hotel-keeper tease his genteel lady cashier with the tale of how Christ solved the problem of making a companion for Adam after all the material had been used up making everything else. For, He spied the tail of a fox: "e pensava: / That will do for this business; / And la volpe saw in his eye what was coming, / Corre, volpe corre, Christu corre, volpe corre / Christu corre e dav' un saltu, ed ha preso la coda / Della volpe, & the volpe wrenched loose / And left the tail in his hand, e di questu / Fu fatta, e per questu / E la donna una furia, / Una fu-RRia-e-una rabbia" (*The Cantos*, ed. "New Directions", p. 22/102).[9] In Canto 41 we hear Mussolini's pronunciation, as he says "Qvesto".[10] Late in the War he was even planning to turn *The Cantos* into Italian. Two that have never been printed (72-3) he wrote in that tongue. The deleted termination for Canto 84, written in Nov. 1945, was eloquent of his agony: "Italy, my Italy my God, my Italy / Ti abbraccio la terra santa". [11] His career began in Venice where his first vol. of verse, *A lume spento* (the title ex *Purg.* III. 132) was published. Apart from English his works are more available in Italian than in any other language. [12] To Pound, Ovid's *Metamorphoses* & Confucius's writings were "the only safe guides in religion" (*Letters of Ezra Pound, 1907-1941*, ed. D.D. Paige, 1950, p.183). His pro-Fascist leanings alienated his early translator Carlo Izzo.

* "Lo zio Ez" in Nuova Corrente, nos. 5 & 6 (Jan.-June 1956). The article is translated & published infra pp. 23-37. "Lo zio Ez" is the name under which Pound broadcast against the Allies over the Rome Radio

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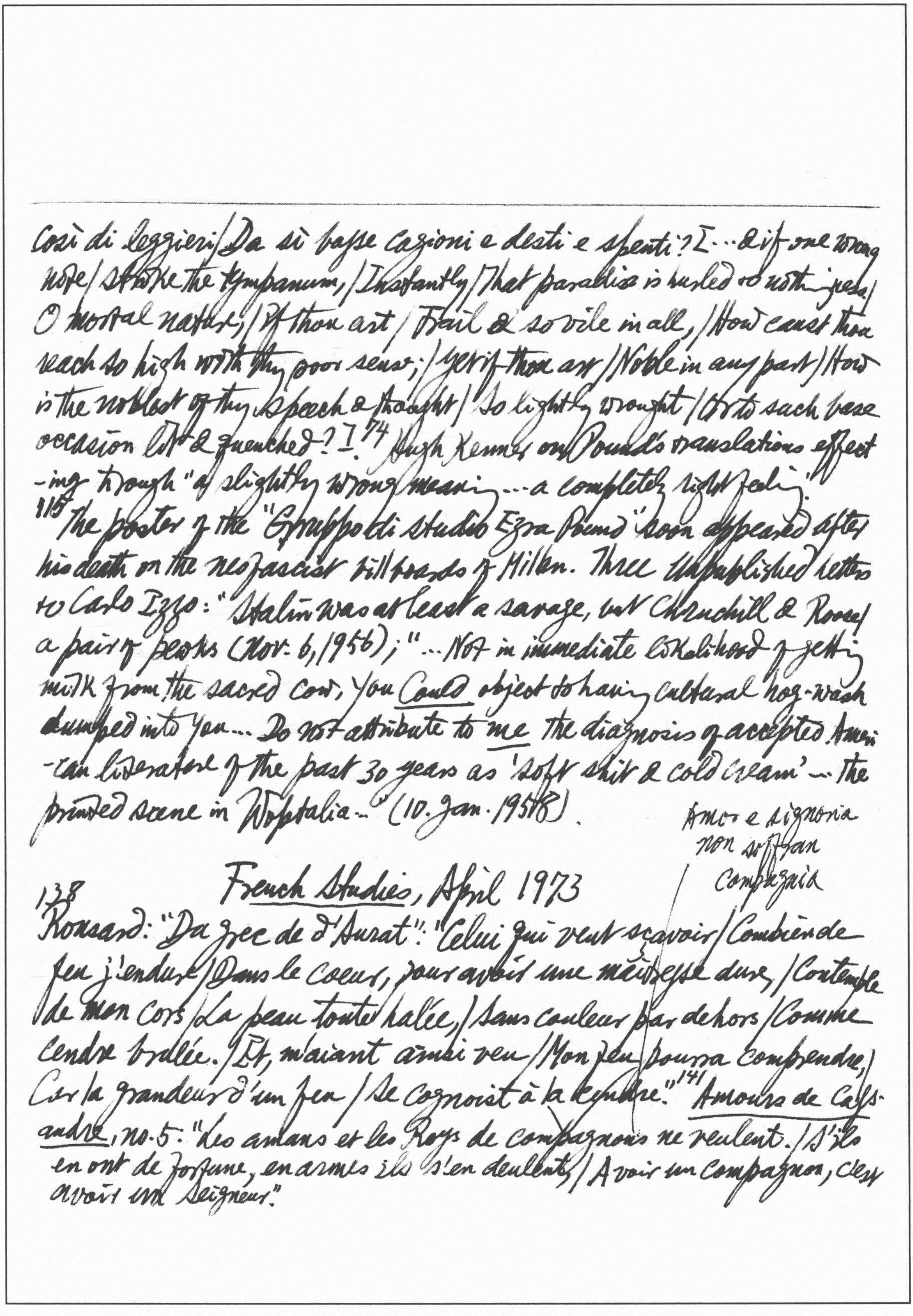
13 His success in Italy before World War II was largely due Carlo Linati, author of Scrittori anglo-americani d'oggi (1932). 17 Mario Praz, the most scathing Italian critic of Pound, finds that only 2 of his poems, "Provincia Deserta" & "The Gypsy", merit a marginal mention in a crash course in world literature, calls his translation of Cavalcanti "that incredible olla podrida" (Cronache letterarie anglosassoni, vol. I, pp. 175-83: "Due note su Ezra Pound"). To Eugenio Montale,* 18 Pound was a man not fully grown up, a man who "looked at himself too long in a mirror"; he describes the Cantos as "a mosaic broken up & then reassembled with none of the tesserae coming together again", "a series of Morceaux choisis"; a sort of "American Carducci, a mad auto-didact." 43 "Poets are the antennae of the race". 68 ff Pound's translation of Leopardi's "Sopra il Ritratto di una bella donna scolpito nel monumento sepolcrale della medesima" [Her Monument, the Image cut thereon]: "Tal fosti: or qui sotterra / Polve e scheletro sei. Su l'ossa e il fango / Immobilmente collocato invano, / Muto, mirando dell'etadi il volo, / Sta, di memoria solo / E di dolor custode, il simulacro / Della scorsa beltà." [Such wast thou, / Who art now / But buried dust & rusted skeleton. / Above the bones & mire, / Motionless, placed in vain, / Mute mirror of the flight of speeding years, / Sole guard of grief / Sole guard of memory / Standeth this image of the beauty sped.] … / … / Ma se un discorde accento / Fere l'orecchio, in nulla / Torna quel paradiso in un momento. // Natura umana, or come, se frale in tutto e vile, / Se polve ed ombra sei, tant'alto senti? / Se in parte anco gentile, / Come i più degni tuoi moti e pensieri / Son



Così di leggieri/Da sì basse cagioni e desti e spenti?]...& if one wrong note/Strike the tympanum,/Instantly/That paradise is hurled to nothingness,/O mortal nature,/If thou art/Frail & so vile in all,/How canst thou reach so high with thy poor sense;/yet if thou art/Noble in any part/How is the noblest of thy speech & thought/So lightly wrought/Or to such base occasion lit & quenched?]74 Hugh Kenner on Pound's translations effecting through "a slightly wrong meaning ... a completely right feeling."

115 The poster of the "Gruppo di studio Ezra Pound" soon appeared after his death on the neofascist billboards of Millan. Three unpublished letters to Carlo Izzo: "Stalin was at least a savage, but Churchill & Roosev a pair of pewks (Nov. 6, 1956);" ... Not in immediate likelihood of getting milk from the sacred cow, you Could object to having cultural hog-wash dumped into you... Do not attribute to me the diagnosis of accepted American literature of the past 30 years as 'soft shit & cold cream' — the printed scene in Wopitalia..." (10. Jan. 1958).

Amor e signoria
non soffran
compagnia

138 French Studies, April 1973

Ronsard: "Du grec de d'Aurat": "Celui qui veut sçavoir/Combien de feu j'endure/Dans le coeur, pour avoir une maistresse dure,/Contemple de mon Cors/La peau toute halée,/Sans couleur par dehors/Comme cendre brûlée./Et, m'aiant ainsi veu/Mon feu pourra comprendre,/Car la grandeur d'un feu/Se cognoist à la cendre."141 Amours de Cassandre, no. 5: "Les amans et les Roys de compagnons ne veulent./S'ils en ont de fortune, en armes ils s'en deulent,/Avoir un compagnon, c'est avoir un Seigneur."

Voltaire: "Je n'aime point à citer; c'est d'ordinaire une besogne épineuse: on néglige ce qui précède et ce qui suit l'endroit qu'on cite, et on s'expose à mille querelles."

243 a collaborator or a far-sighted *attentiste*?

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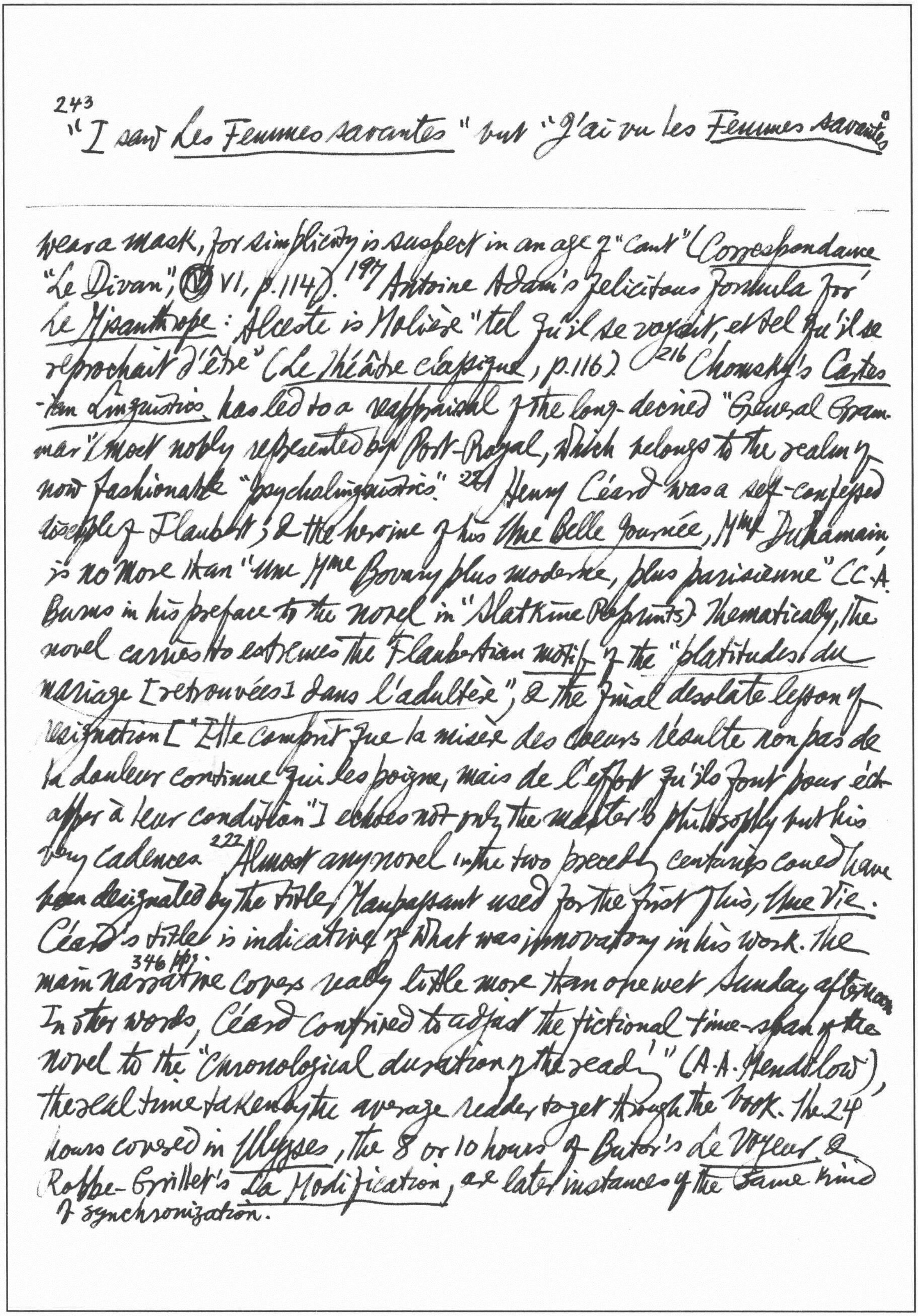
166 We have to choose between two Molières. A gulf separates the work of Michaut, Jasinski, Scherer & Couton from that of Fernandez, Garapon, Guicharnaud & Gutwirth. If the new Pléiade Molière edited by Prof Georges Couton gives a faithful image of what is now taught in French universities, then most
167 university teachers of the subject in England & America are badly off course. The nub of the difference is the concept of the Comic. For traditional French scholarship, comic means the opposite of serious; it is what causes laughter. Anything that goes deeper than laughter, that we may speak of as "no laughing matter," is not comic. 168 Harpagon is "l'humain de tous les humains le moins humain." 169 Molière on fearful living: "Je sens que la médecine se venge". 171 Stendhal, *Souvenirs d'égotisme*: "Me croira-t-on? Je porterais un masque avec plaisir, je changerais de nom avec délices. Les *Mille et Une Nuits* que j'adore occupent plus d'un quart de ma tête. Souvent je pense à l'anneau d'Angélique; mon souverain plaisir serait de me changer en un long Allemand blond, et de me promener ainsi dans Paris" *Oeuvres intimes*, Pléiade, p. 1415-6). Transmigration, ubiquity, metamorphosis: as Beyle becomes Stendhal, he finds that fiction alone offers these liberations. The mask is an essay in personality & identity, a refusal to be typed. 172 Fabrice in *La Chartreuse de Parme* is such a trial identity; the very name suggests Latin *fabrico* (to make, form, forge). 173 Stendhal's heroes are certainly outsiders, but they are not the stock outcasts of European Romanticism, such as the figure of the artist in Byron & Vigny, or the outlaw in Hugo or Balzac. Fabrice stands *out* because his rôles never seem to suit him & because his masks are constantly slipping. Now one must



[243] "I saw *Les Femmes savantes*" but "J'ai vu les *Femmes savantes*"

wears a mask, for simplicity is suspect in an age of "cant" (*Correspondance* "Le Divan," Ⓥ VI, p. 114). [197] Antoine Adam's felicitous formula for *Le Misanthrope*: Alceste is Molière "tel qu'il se voyait, et tel qu'il se reprochait d'être" (*Le Théâtre classique*, p. 116). [216] Chomsky's *Cartesian Linguistics* has led to a reappraisal of the long-decried "General Grammar" (most nobly represented by Port-Royal, which belongs to the realm of now fashionable "psycholinguistics." [221] Henry Céard was a self-confessed disciple of Flaubert; & the heroine of his *Une Belle Journée*, Mme Duhamain, is no more than "une Mme Bovary plus moderne, plus parisienne" (C. A. Burns in his preface to the novel in "Slatkine Reprints"). Thematically, the novel carries to extremes the Flaubertian *motif* of the "*platitudes du mariage [retrouvées] dans l'adultère*", & the final desolate lesson of resignation ["Elle comprit que la misère des coeurs résulte non pas de la douleur continue qui les poigne, mais de l'effort qu'ils font pour échapper à leur condition"] echoes not only the master's philosophy but his very cadences. [222] Almost any novel in the two preceding centuries could have been designated by the title Maupassant used for the first of his, *Une Vie*. Céard's title is indicative of what was innovatory in his work. The 346 pp. main narrative covers really little more than one wet Sunday afternoon. In other words, Céard contrived to adjust the fictional time-span of the novel to the "chronological duration of the reading" (A. A. Mendilow), the real time taken by the average reader to get through the book. The 24 hours covered in *Ulysses*, the 8 or 10 hours of Butor's *Le Voyeur* & Robbe-Grillet's *La Modification*, are later instances of the same kind of synchronization.

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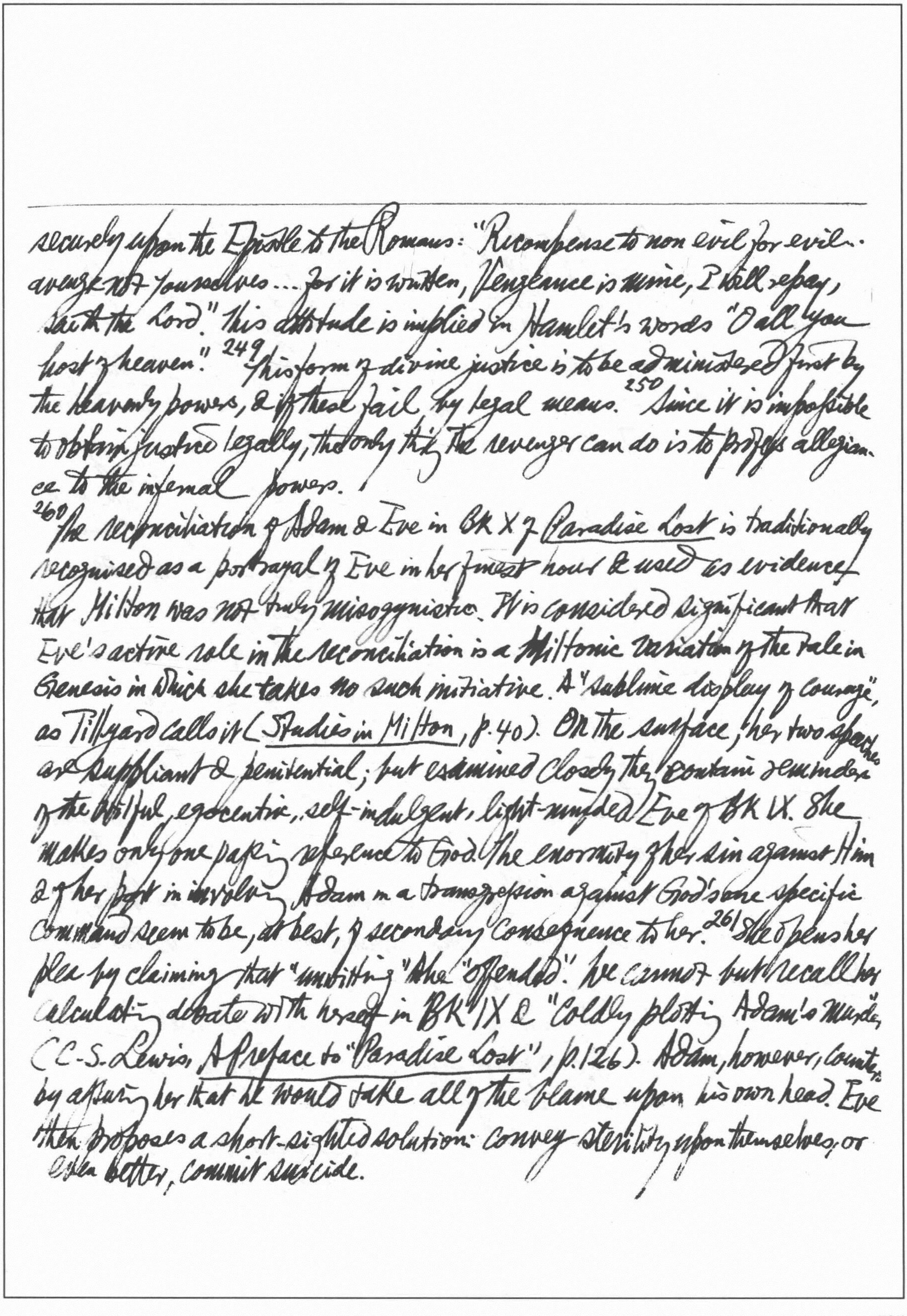
244 Michael Riffaterre's guiding principle is that linguistic elements do not have stylistic value in themselves, only stylistic potential; their stylistic effect depends on their relation to a context. A stylistic feature is the result of a contrast between the context, which creates certain expectations, & a feature which, by defeating these expectations, becomes striking. Hugo in Les Orientales creates impressions of exoticism by simple manipulation of conventional elements within set forms: "les vierges au sein d'ébène" instead of "cheveux d'ébène" & "sein d'albâtre".

The Modern Language Review, April 1973

241 The soliloquies in Hamlet have all received considerable critical attention & none more so than the famous 4th, "To be or not to be." But it is in the second soliloquy that Hamlet dedicates himself to the role of revenger: I.v.92 ff "O all you host of heaven, O earth, what else / And shall I couple hell, ~~etc~~ O fie" etc.[242] J. K. Walton suggests that the exclamation "And shall I couple hell" shows that "for a moment Hamlet considers the possibility that the ghost is a devil, but he rejects the thought as unworthy ('O, fie!')" (in J. R. Brown & B. Harris ed., Hamlet, p. 54). There is no doubt that Walton says more explicitly what John Dover Wilson has adumbrated in the chapter "Ghost or Devil" in his influential What Happens in Hamlet (esp. pp. 72-3)

243 In point of fact, there is only one soliloquy in which Hamlet's doubts concerning the Ghost's identity are expressed, & that is the third: "The spirit that I have seene / May be a devil" II.ii.627 ff etc.[244] The normal Elizabethan attitude toward revenge, as Lily B. Campbell has shown,[245] was based



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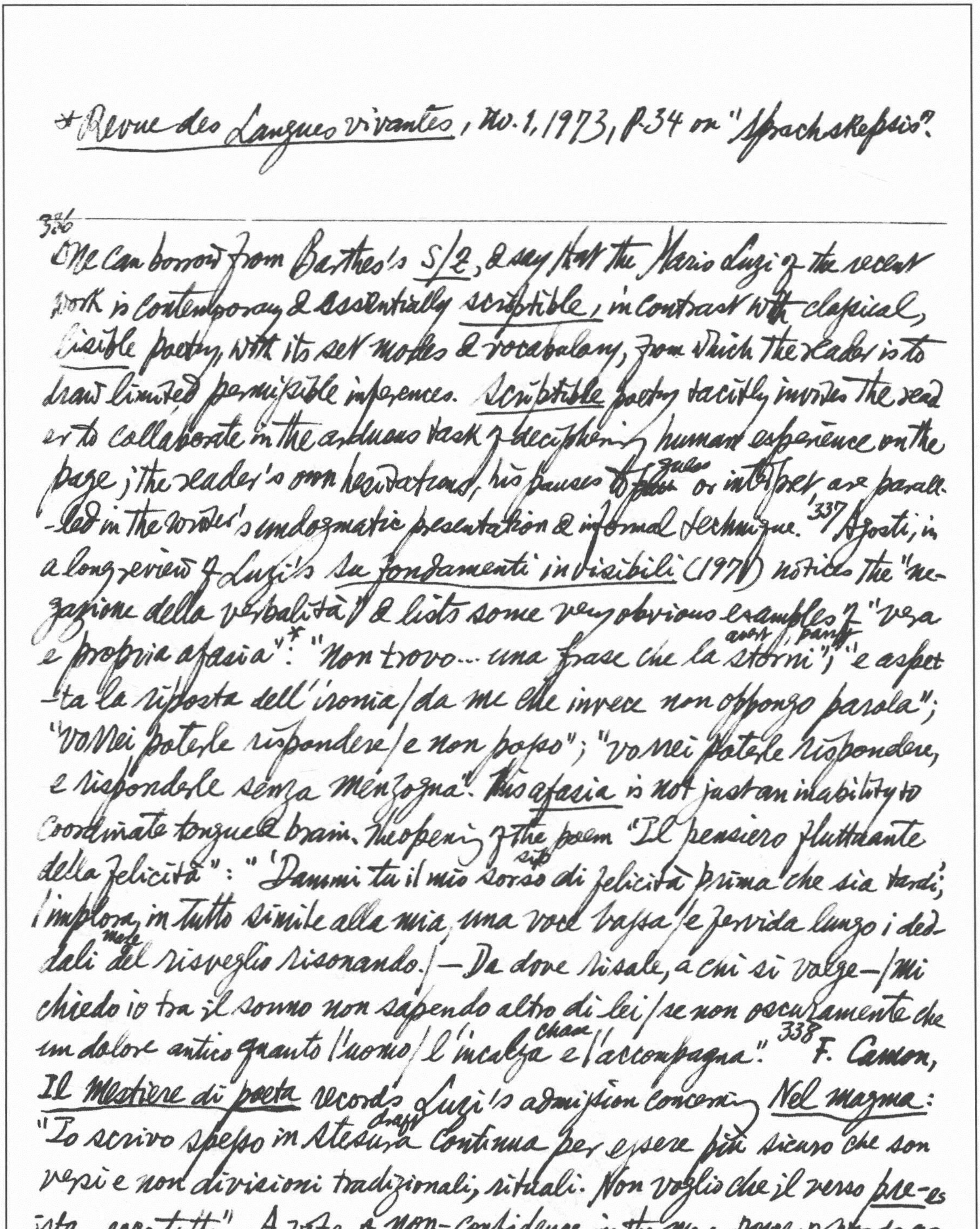
securely upon the Epistle to the Romans: "Recompense to no man evil for evil... avenge not yourselves ... for it is written, Vengeance is mine, I will repay, saith the Lord." This attitude is implied in Hamlet's words "O all you host of heaven."[249] This form of divine justice is to be administered first by the heavenly powers, & if these fail, by legal means.[250] Since it is impossible to obtain justice legally, the only thing the revenger can do is to profess allegiance to the infernal powers.

[260] The reconciliation of Adam & Eve in Bk X of *Paradise Lost* is traditionally recognised as a portrayal of Eve in her finest hour & used as evidence that Milton was not truly misogynistic. It is considered significant that Eve's active role in the reconciliation is a Miltonic variation of the tale in Genesis in which she takes no such initiative. A "sublime display of courage", as Tillyard calls it (*Studies in Milton*, p. 40). On the surface, her two speeches are suppliant & penitential; but examined closely they contain reminders of the wilful, egocentric, self-indulgent, light-minded Eve of Bk IX. She makes only one passing reference to God. The enormity of her sin against Him & of her part in involving Adam in a transgression against God's one specific command seem to be, at best, of secondary consequence to her.[261] She opens her plea by claiming that "unwitting" she "offended". We cannot but recall her calculating debate with herself in Bk IX & "coldly plotting Adam's murder" (C. S. Lewis, *A Preface to "Paradise Lost"*, p. 126). Adam, however, counters by assuring her that he would take all of the blame upon his own head. Eve then proposes a short-sighted solution: convey sterility upon themselves, or even better, commit suicide.

268 In an anonymous 18th-century story, The Hermit: or, the Unparalleled Sufferings & Surprising Adventures of Mr Philip Quarll, an Englishman (1727), the hero, shipwrecked on "an uninhabited island in the South Sea", has monkeys for companions. In Aldous Huxley's Point Counter Point, Philip Quarles, though in London, is still among the apes. Dickens refers to the Hermit thrice: in The Full Report of the First Meeting of the Mudfog Association, in "A Christmas Tree", & in Martin Chuzzlewit, ch. 5. 269 The anti-revolutionary satire in Point Counter Point works two ways: against other characters (or monkeys) & against Philip, who is "like a monkey on the superman side of humanity." 271 Nearly every character exhibits animal traits & they all argue in animal analogies. 274 In his notebook Philip ~~that~~ writes: "Since reading [Friedrich] Alverdes [Social Life in the Animal World, 1927] & [Wm Morton] Wheeler [Social Life among the Insects, 1923; Foibles of Insects & Men, 1928] I have quite decided that my novelist must be an amateur zoologist. Or, better still, a professional ~~zoo~~ zoologist who is writing a novel in his spare time. His approach will be strictly biological." 275 Huxley breaks down the abstraction "Man" into a variety of animal types. 279 Man's double nature fascinates Huxley: Man's phenomenal ego (ape) vs his eternal self (essence).

333 The classical vates speaks authoritatively & prescriptively by virtue of his furor divinus. The modern poet renounces an oracular role: "Non chiederci la parola che squadri adjust da ogni lato / l'animo nostro informe, … / Non domandarci la formula che mondi possa aprirti, / sì qualche storta (crooked) sillaba" (Eugenio Montale, Ossi di Seppia, p. 53, 54).



* Revue des Langues vivantes, no. 1, 1973, p. 34 on "Sprachskepsis".

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One can borrow from Barthes's S/Z, & say that the Mario Luzi of the recent work is contemporary & essentially scriptible, in contrast with classical, lisible poetry, with its set modes & vocabulary, from which the reader is to draw limited permissible inferences. Scriptible poetry tacitly invites the reader to collaborate in the arduous task of deciphering human experience on the page; the reader's own hesitations, his pauses to ~~[illegible]~~ guess or interpret, are paralleled in the writer's undogmatic presentation & informal technique.[337] Agosti, in a long review of Luzi's Su fondamenti invisibili (1971) notices the "negazione della verbalità" & lists some very obvious examples of "vera e propria afasia"*: "Non trovo... una frase che la storni avert, parry"; "e aspetta la risposta dell'ironia / da me che invece non oppongo parola"; "vorrei poterle rispondere / e non posso"; "vorrei poterle rispondere, e risponderle senza menzogna". This afasia is not just an inability to coordinate tongue & brain. The opening of the poem "Il pensiero fluttuante della felicità": "'Dammi tu il mio sorso sip di felicità prima che sia tardi; / implora, in tutto simile alla mia, una voce bassa / e fervida lungo i dedali maze del risveglio risonando. / — Da dove risale, a chi si volge — / mi chiedo io tra il sonno non sapendo altro di lei / se non oscuramente che un dolore antico quanto l'uomo / l'incalza chase e l'accompagna".[338] F. Camon, Il Mestiere di poeta records Luzi's admission concerning Nel magma: "Io scrivo spesso in stesura draft continua per essere più sicuro che son versi e non divisioni tradizionali, rituali. Non voglio che il verso pre-esista, ecco tutto". A vote of non-confidence in the mere power of words as a repository of meanings!

With this volume, we are within sight of journey's end.
Courageously flying in the face of certain trendy modes of thinking.

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380 In the *Literary Thesis* George Watson snipes at colleagues for whom doctorate, tenure, & the cessation of further research are virtually synonymous; he is also critical of over-eager & submissive students who open their beaks for subjects to be fed into them. 386 Obeisances are made to Morris W. Croll even when the passages quoted demonstrably do not have the supposed Crollian characteristics of "loose", "curt", or asymmetrical style. The word "paradox" is repeated like an incantation, but it will not charm every reader. 387 There are two ~~books~~ misprints on the contents page. There is an air of "play safe" about the collection. 388 The New Criticism continues to exist, dead on its feet. 391 In *Literature & the Delinquent* (1967), Alexander Parker argues that the more genial form of picaresque associated with Le Sage was a departure from harsher, more "seriously" moral Spanish originals. 399 Conrad in places imitated Kipling quite slavishly: read, for instance, the first page of *Lord Jim*! 414 In the *Mémoires pour servir à la vie de M. de Voltaire*, Voltaire wants to live quietly in his garden at Les Délices with an ever so ugly Mme Denis, resembling somewhat the disfigured Cunégonde. 458 Novalis: "Allem Ideal liegt eine Abweichung von der gemeinen Regel, oder eine *höhere Regel* zum Grunde"; as an afterthought in brackets above "höhere" he wrote "krumme". 483 *Witz-Lyrik-Sprache* (Bern: Francke, 1970, DM 28.80) by Albert Wellek, René's brother, a professional psychologist interested in the theory of literature. Emil Staiger depreciates the importance of *Begegnungen* by arguing that external influences & encounters merely elicit the potentialities which are already present in the poet: "Der fremde Einfluß

nämlich *bewirkt* den Wandel nicht, er *bestätigt* ihn nur. Denn er setzt ja schon eine Bereitschaft voraus" (*Stilwandel*, 1963, p. ~~71~~ 17)*.

468 Klaus von See, *Deutsche Germanen-Ideologie vom Humanismus bis zur Gegenwart* (1970) gives an account of the nationalist mythology based on the ideal of the Germanic-Nordic culture, which was to culminate in the so-called "nordische Renaissance" of 1933. The starting-point is the rediscovery of Tacitus by the Humanists. Of the German tribes Tacitus had written in *Germania*: "plus ibi boni mores valent quam alibi bonae leges", from which it was but a few, well-documented steps to the assertion by Montesquieu, & later by Herder, that the Germanic tribes constituted "la source de la ~~l~~ liberté de l'Europe." The Germanic ideology is also indebted to the Scandinavian myths, following the discovery of the *Edda* in 1643. The German Romantics took over the Scandinavian myths as a "Rüst Kammer" arsenal (Herder) of German identity.

New Statesman, 1 June 1973

793 give the press rather too handsome a benefit of the doubt. Snooping on one's private life. Sexual titillation & moral outrage mixed in about equal proportions. These candidates ~~to~~ for the custodianship of journalistic ethics take upon themselves the role of being both private detective & public prosecutor. Their reporters behave like hounds in a human stag hunt. 795 US Embassy officials, in a manner worthy of their master himself, gradually began to concede that some of their previous denials were not quite, well, "operative". 796 The ex-POWs thanked Nixon for enabling them to come home on their feet & not their knees.

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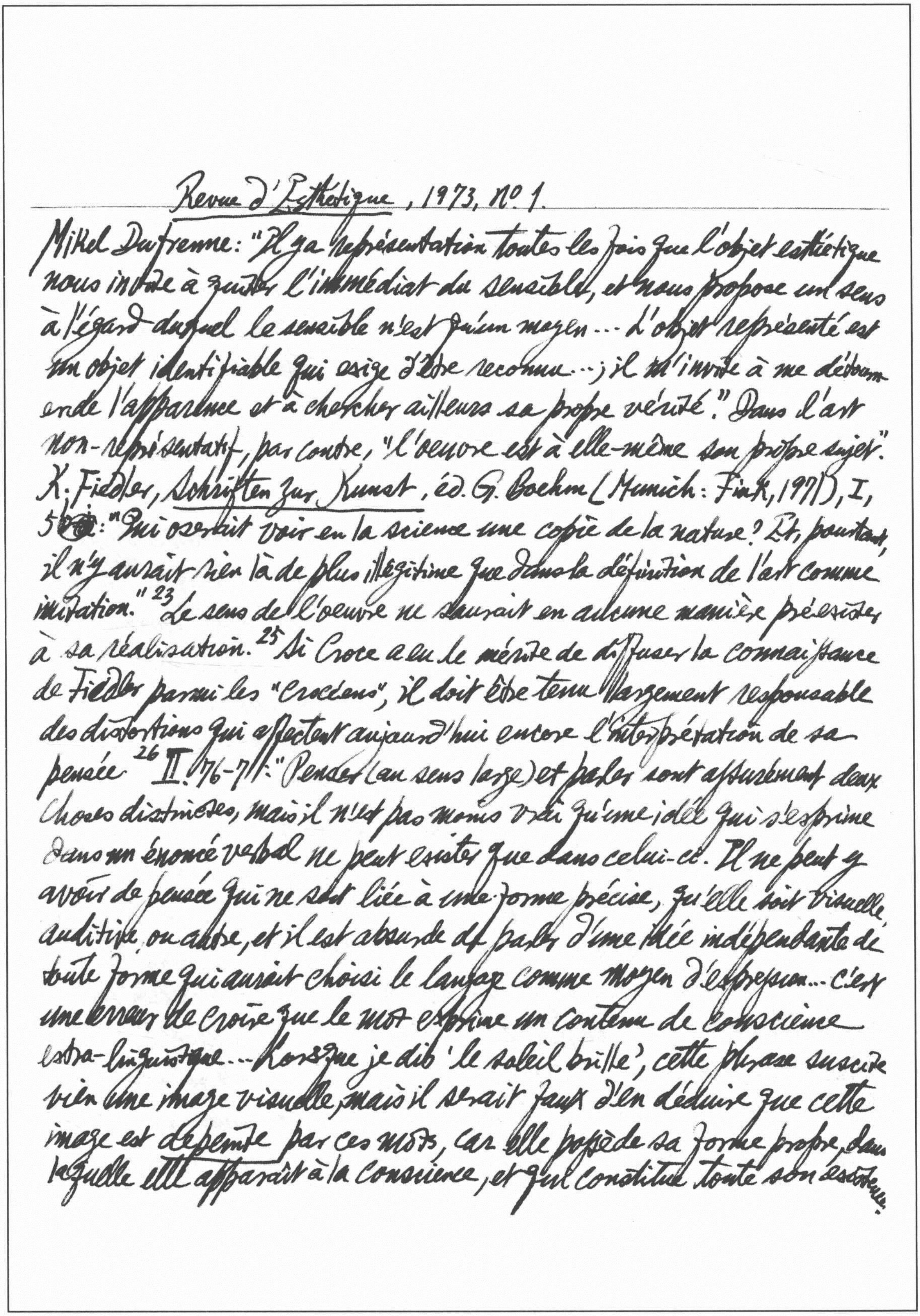
* As André Gide says in his fine essay "De l'influence en littérature": "L'influence ne crée rien : elle éveille" (*Prétextes*, p. 32).

Cf 18 May 1973, p. 714

798 The party was dubbed "neo-fascist", though some considered this a case of calling a spade a neo-spade. 803 Sex among the rich is good for sales. Everyone loves a lord, particularly a lord with his trousers down. 804 He is neatly caught on a Morton's Fork of his own construction. It is not so much that the camera lies: rather that, cosmetic art that it is, it can never resist an opportunity to disguise truth. Letter in The Times: "Our Local Head of Operational Planning has kindly written to me as follows: 'Would you try your telephone now, & if you are unable to use it, would please report the difficulty by dialling '151'. Please let me know if you do not receive this letter." 809 Fat cats like Lords Lambton & Jellicoe give a call girl 50 quid a session, i.e. for about 3 minutes work. 812 I thought he was not long for this world. How wrong I was, & how glad I am that I was! 814 Even in a permissive climate, Terry Southern's Blue Movie is published in a butchered edition. A beautiful blonde film-star gets penetrated at all points by a platoon of blacks. 813 Imprisoned for periods "this side of eternity", as Prime Minister Vorster once put it. 818 Vast Sickert holdings are still languishing unseen in French collections. 824 The French film La Grande Bouffe or The Big Blow-out is an ironic indictment of French food-fetishism: 4 middle-aged, middle-class men resolve to eat themselves to death & one expires from a gigantic fart. √



Revue d'Esthétique, 1973, N° 1.

Mikel Dufrenne: "Il y a représentation toutes les fois que l'objet esthétique nous invite à quitter l'immédiat du sensible, et nous propose un sens à l'égard duquel le sensible n'est qu'un moyen... L'objet représenté est un objet identifiable qui exige d'être reconnu...; il m'invite à me détourner de l'apparence et à chercher ailleurs sa propre vérité." Dans l'art non-représentatif, par contre, "l'oeuvre est à elle-même son propre sujet". K. Fiedler, Schriften zur Kunst, éd. G. Boehm (Munich: Fink, 1971), I, 5[illegible]: "Qui oserait voir en la science une copie de la nature? Et, pourtant, il n'y aurait rien là de plus illégitime que dans la définition de l'art comme imitation."[23] Le sens de l'oeuvre ne saurait en aucune manière préexister à sa réalisation.[25] Si Croce a eu le mérite de diffuser la connaissance de Fiedler parmi les "crociens", il doit être tenu largement responsable des distortions qui affectent aujourd'hui encore l'interprétation de sa pensée[26] II, 176-7: "Penser (au sens large) et parler sont assurément deux choses distinctes, mais il n'est pas moins vrai qu'une idée qui s'exprime dans un énoncé verbal ne peut exister que dans celui-ci. Il ne peut y avoir de pensée qui ne soit liée à une forme précise, qu'elle soit visuelle, auditive, ou autre, et il est absurde de parler d'une idée indépendante de toute forme qui aurait choisi le langage comme moyen d'expression... C'est une erreur de croire que le mot exprime un contenu de conscience extra-linguistique... Lorsque je dis 'le soleil brille', cette phrase suscite bien une image visuelle, mais il serait faux d'en déduire que cette image est dépeinte par ces mots, car elle possède sa forme propre, dans laquelle elle apparaît à la conscience, et qui constitue toute son existence.

G. Morpurgo-Tagliabue, *Linguistica e stilistica di Aristotele*, Rome: Ateneo, 1968, 5000 lire.
A. De Propris, *Introduzione all'estetica*, Bari: "Adriatica" 1971.

Ce qui s'exprime par le moyen du langage n'est transmissible par aucune autre forme d'expression ... le langage n'épuise pas le domaine de la pensée humaine." "Il n'y pas de force spirituelle qui soit indépendante de son extériorisation" (II, 274). 102 [Apropos of Baudelaire's "Le Balcon"] Le balcon est le lieu ambigu où les notions d'intérieur et d'extérieur se brouillent. 103 "Le fauvisme, c'est quand y a du rouge"

New Statesman, 8 June 1973

829 Internal squabble has bedevilled Labour's electoral prospects. Regal aloofness can be carried too far. to provoke a trial of strength. 831 A surreptitious surveillance of Lord Lambton in a prostitute's [Norma Levy's] bedroom. In supporting privacy one is not defending privilege. A newspaper 832 photographer can steal up the stairs of a hospital & burst into the ward to snatch the picture of a person in bed. Were he in a private nursing home, he would be less likely to be exposed to that kind of intrusion. To plant a microphone or a "bugging" device & an infra red camera on a homosexual politician. The Press Council is the industry's own tame poodle & does not make its teeth felt on this issue. The post-Watergate Nixon might well soon be a dead duck. The Americans riposted by raising the question of Pompidou's health. It was a situation recalling the palmy days of Jim Hagerty earnestly tracking President Eisenhower's bowel movements. The Elysée officials regarded this interrogation from American reporters, randy for a quick scoop, as an intrusion into private grief. Pompidou, once so decisive, was apparently no longer capable of taking even the smallest decision. He had put on weight, 2 stone in

out of the Office & in political wilderness.
847 the trend-setters of the permissive society.
Over self-conscious prose & unnecessary sex!

two months. He had fallen a prey to winter 'flu, "la grippe Anglaise" as it was chauvinistically called. It came as something of a relief when he began to make jokes about his physical condition. 833 Here was a man prepared to laugh on the edge of the last precipice. Westminster *spelt out* the Government's terms loud & clear, & Ulster was *not left in happy ignorance*. 841 Everything said about the character Harris might equally have been said of a person not a million miles away from myself. 844 A lot of chicks laid, a lot of dope smoked. So prostitutes are really social workers. They must have got wise to visiting sociologists by now. Everybody talks the language of concern & sympathy when a young man with a notebook comes into view. 848 For a man of such strong religious convictions, & in an age when persecution was the norm, Cromwell was surprisingly tolerant: "I had rather that Mahometanism were permitted amongst us than that one of God's children should be persecuted"; "the state, in choosing men to serve them, takes no notice of their opinions." 849 ecstasies or "peak experiences" (Abraham Maslow) Maslow: "That which you love, you are prepared to leave alone." 851 "Gee, what is it you women want?" the bewildered male chauvinist cries. The answers are provided by Ingrid Bengis in her *Combat in the Erogenous Zone*. 852 For Higgins's future work,* one can only commend to him the wise advice given by Louis B Mayer to the producer of the Andy Hardy series: "Don't try to make these films any better. Just try to keep them the way they are".

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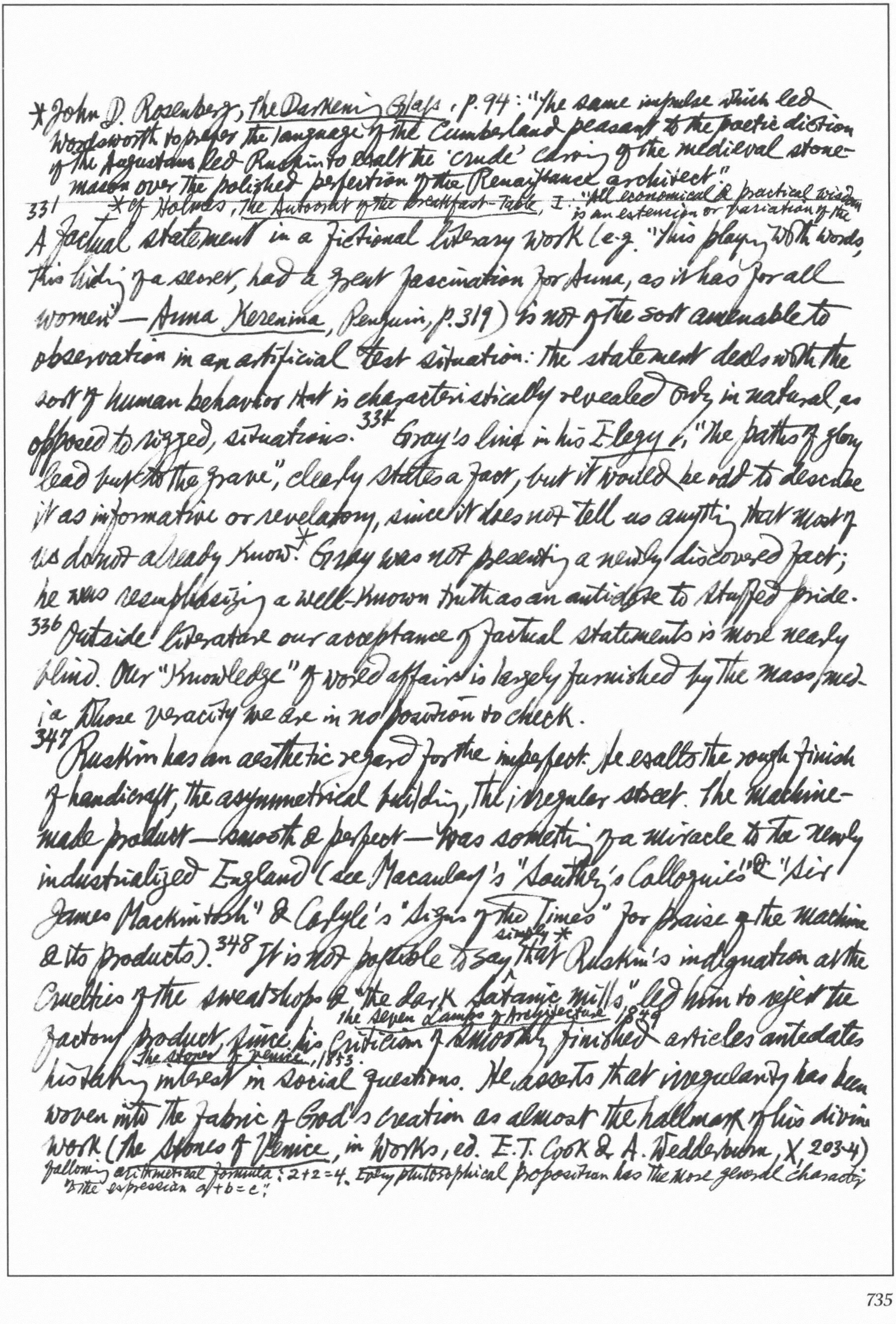
*George V. Higgins, Assistant US Attorney for the District of Massachusetts, has written 2 remarkable detective stories, *The Friends of Eddie Coyle* (1972) & *The Digger's Game*: his creative vernacular rhythms recalls the early Hemingway & puts one in mind of Ivy Compton-Burnett – as transposed & scatologically rewritten by Ring Lardner.

The Journal of Aesthetics & Art Criticism, Spring 1973.

291 In certain forms of demonstration, it is quite all right to use a vicious circle, provided you make it large enough. I shall try to make my circle a virtuous one. Classical antiquity believed that artists depict accurately not only the physical likenesses, but also the characters, of their models. When it was a matter of great heroes of the past & of the supernatural gods, the artists had 292 to invent their "true likenesses". When Mrs Siddons beheld the Apollo Belvedere at the Louvre, she exclaimed, "What a great idea it gives us of God to think that he has made a human being capable of fashioning so divine a form!" (Yvonne French, Mrs Siddons, p. 238). 293 In a conversation with Parrhasius, Socrates made the painter see that though the soul has no visible form, it becomes visible through ~~the~~ expressions & actions which the painter can represent (Xenophon, Memorabilia, III.x.3-5). 295 In medieval art, the saints are made beautiful, the pagans, unless they are ready for conversion are ugly. Jews are uglier yet, & Judas is the ugliest. Renaissance sculptors challenged these simple equations. Abraham & Isaac in Brunelleschi's relief are anything but beautiful. 296 Donatello's statue of Mary Magdalen is the most dramatic example of his use of ugliness to depict beauty of character. 299 The beautiful sinner of the Gospels is never shown to be old; in the few exceptions to the rule, the repentant old Magdalen is offered us in the form of a matron & not, as here, a toothless old hag, emaciated & ugly. 300 The intensity of her repentance leaves its marks upon her body

324 Resemblance is not a necessary condition of representation. For resemblance is a much wider notion than imitation. A may still resemble B, although A does not imitate B. Constable's landscapes, e.g., resemble one another, but none need be a copy of any of the others



*John D. Rosenberg, *The Darkening Glass*, p. 94: "The same impulse which led
Wordsworth to prefer the language of the Cumberland peasant to the poetic diction
of the Augustans led Ruskin to exalt the 'crude' carving of the medieval stone-
mason over the polished perfection of the Renaissance architect."

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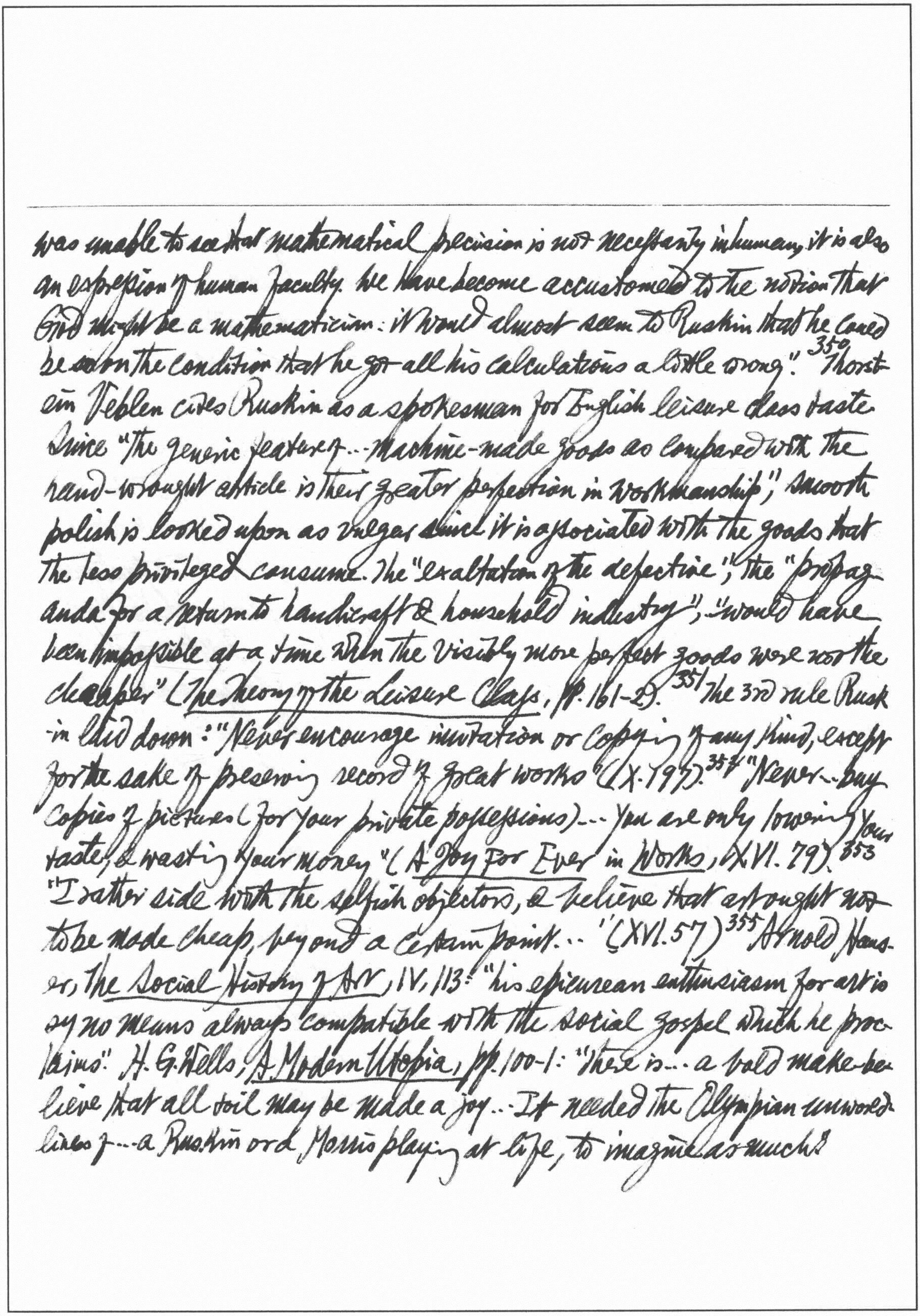
331 *cf Holmes, *The Autocrat of the Breakfast-Table*, I: "All economical & practical wisdom
is an extension or variation of the

A factual statement in a fictional literary work (e.g. "This playing with words,
this hiding of a secret, had a great fascination for Anna, as it has for all
women"—*Anna Karenina*, Penguin, p. 319) is not of the sort amenable to
observation in an artificial test situation: the statement deals with the
sort of human behavior that is characteristically revealed only in natural, as
opposed to rigged, situations. 334 Gray's line in his *Elegy*, "The paths of glory
lead but to the grave", clearly states a fact, but it would be odd to describe
it as informative or revelatory, since it does not tell us anything that most of
us do not already know.* Gray was not presenting a newly discovered fact;
he was reemphasizing a well-known truth as an antidote to stuffed pride.
336 Outside literature our acceptance of factual statements is more nearly
blind. Our "knowledge" of world affairs is largely furnished by the mass med-
ia whose veracity we are in no position to check.
347 Ruskin has an aesthetic regard for the imperfect. He exalts the rough finish
of handicraft, the asymmetrical building, the irregular street. The machine-
made product—smooth & perfect—was something of a miracle to the newly
industrialized England (see Macaulay's "Southey's Colloquies" & "Sir
James Mackintosh" & Carlyle's "Signs of the Times" for praise of the machine
& its products). 348 It is not possible to say simply that* Ruskin's indignation at the
cruelties of the sweatshops & "the dark Satanic mills" led him to reject the
The Seven Lamps of Architecture 1849
factory product, since his criticism of smoothly finished articles antedates
The Stones of Venice, 1853
his taking interest in social questions. He asserts that irregularity has been
woven into the fabric of God's creation as almost the hallmark of his divine
work (*The Stones of Venice*, in *Works*, ed. E.T. Cook & A. Wedderburn, X, 203-4)
following arithmetical formula: 2+2=4. Every philosophical proposition has the more general character
of the expression $a+b=c$."

Hence, all things made by man must be made imperfectly. He also agrees with ancient Christian teaching that imperfection in man's handiwork is a frank confession of his fallen nature. For this reason, Gothic architecture is essentially Christian. "Accept this .. for a universal law, that neither architecture nor any other noble work of man can be good unless it be imperfect" (X. 204). "No good work whatever can be perfect, & the demand for perfection is always a sign of misunderstanding of the ends of art" (X. 262). "Very accurate workmanship is to be esteemed a bad sign" (X. 268). "If one part always answers accurately to another part, it is sure to be a bad building; & the greater & more conspicuous the irregularities, the greater the chances that it is a good one" (X. ~~p.~~ 268). He thinks that the machine cruelly turns the worker into a mere operator. In his chapter "The Nature of Gothic" (Morris: "one of the very few necessary & inevitable utterances of this century"), he[349] admonishes that human beings are not meant to be slaves of machines & factories, "to be woven into the fineness of a web, or racked into the exactness of a line"... "This degradation of the operative into a machine ... It is not that men are ill fed, but that they have no pleasure in the work by which they make their bread..." (X. 193-4). The snowflake, e.g., shows that imperfection does not have to be the rule of nature, & Ruskin seems as wrong in thinking God a Romantic as the Neo-classicists were in thinking Him a Classicist. Graham Hough, *The Last Romantics*, p. 37: "Just as he was unable to see (as indeed most people were till after the advent of Cubism) that geometrical form can also express the forms of nature, perhaps in a more fundamental way than 'naturalism', so



was unable to see that mathematical precision is not necessarily inhuman; it is also an expression of human faculty. We have become accustomed to the notion that God might be a mathematician: it would almost seem to Ruskin that he could be so on the condition that he got all his calculations a little wrong".[350] Thorstein Veblen cites Ruskin as a spokesman for English leisure class taste since "the generic feature of... machine-made goods as compared with the hand-wrought article is their greater perfection in workmanship"; smooth polish is looked upon as vulgar since it is associated with the goods that the less privileged consume. The "exaltation of the defective"; the "propaganda for a return to handicraft & household industry"; "would have been impossible at a time when the visibly more perfect goods were not the cheaper" (*The Theory of the Leisure Class*, pp. 161-2).[351] The 3rd rule Ruskin laid down: "Never encourage imitation or copying of any kind, except for the sake of preserving record of great works" (X.197).[352] "Never... buy copies of pictures (for your private possessions)... You are only lowering your taste, & wasting your money" (*A Joy for Ever* in *Works*, XVI.79).[353] "I rather side with the selfish objectors, & believe that art ought not to be made cheap, beyond a certain point..." (XVI.57)[355] Arnold Hauser, *The Social History of Art*, IV, 113: "his epicurean enthusiasm for art is by no means always compatible with the social gospel which he proclaims". H. G. Wells, *A Modern Utopia*, pp. 100-1: "there is... a bold make-believe that all toil may be made a joy... It needed the Olympian unworldliness of... a Ruskin or a Morris playing at life, to imagine as much."

Encounter, June 1973

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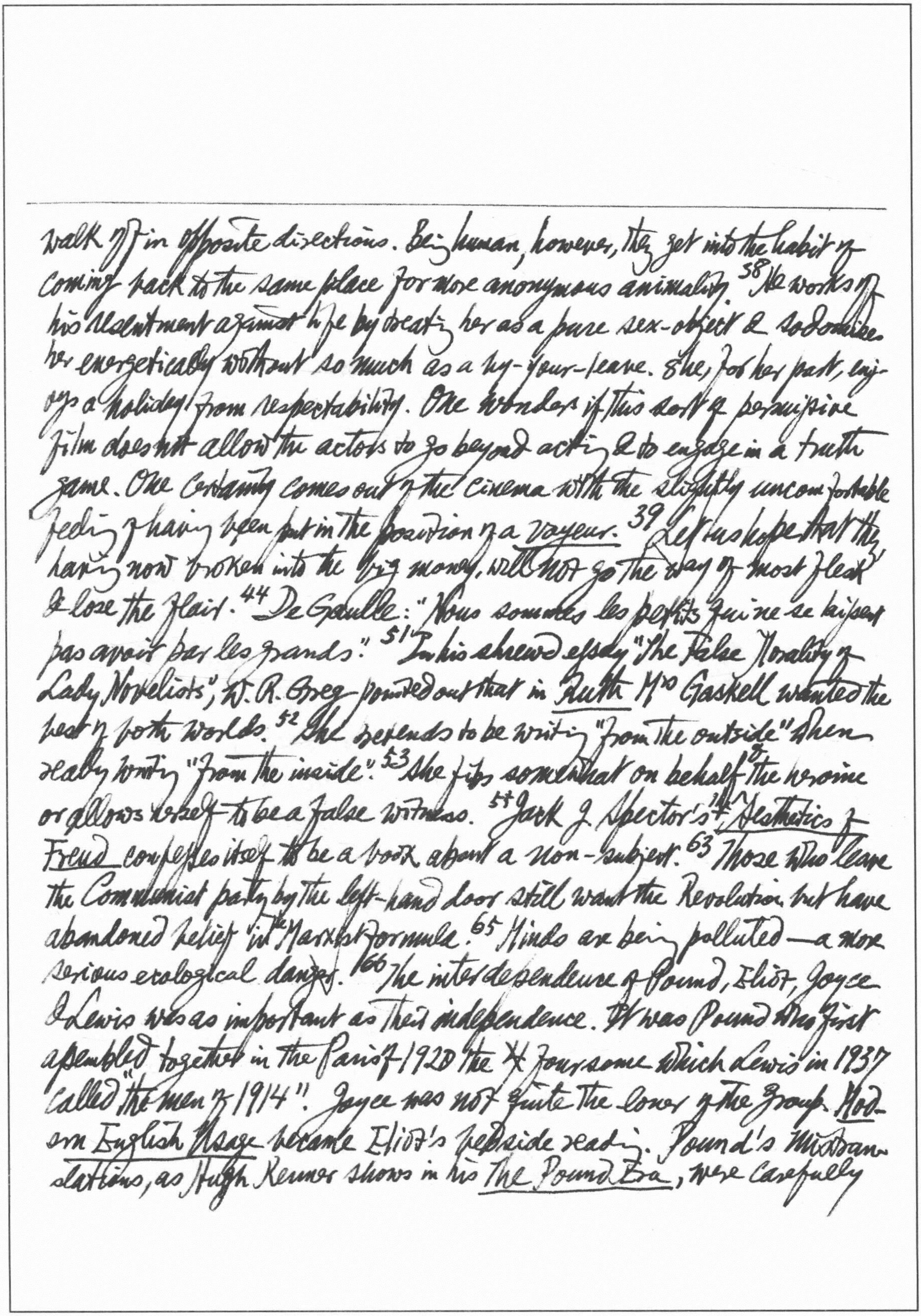
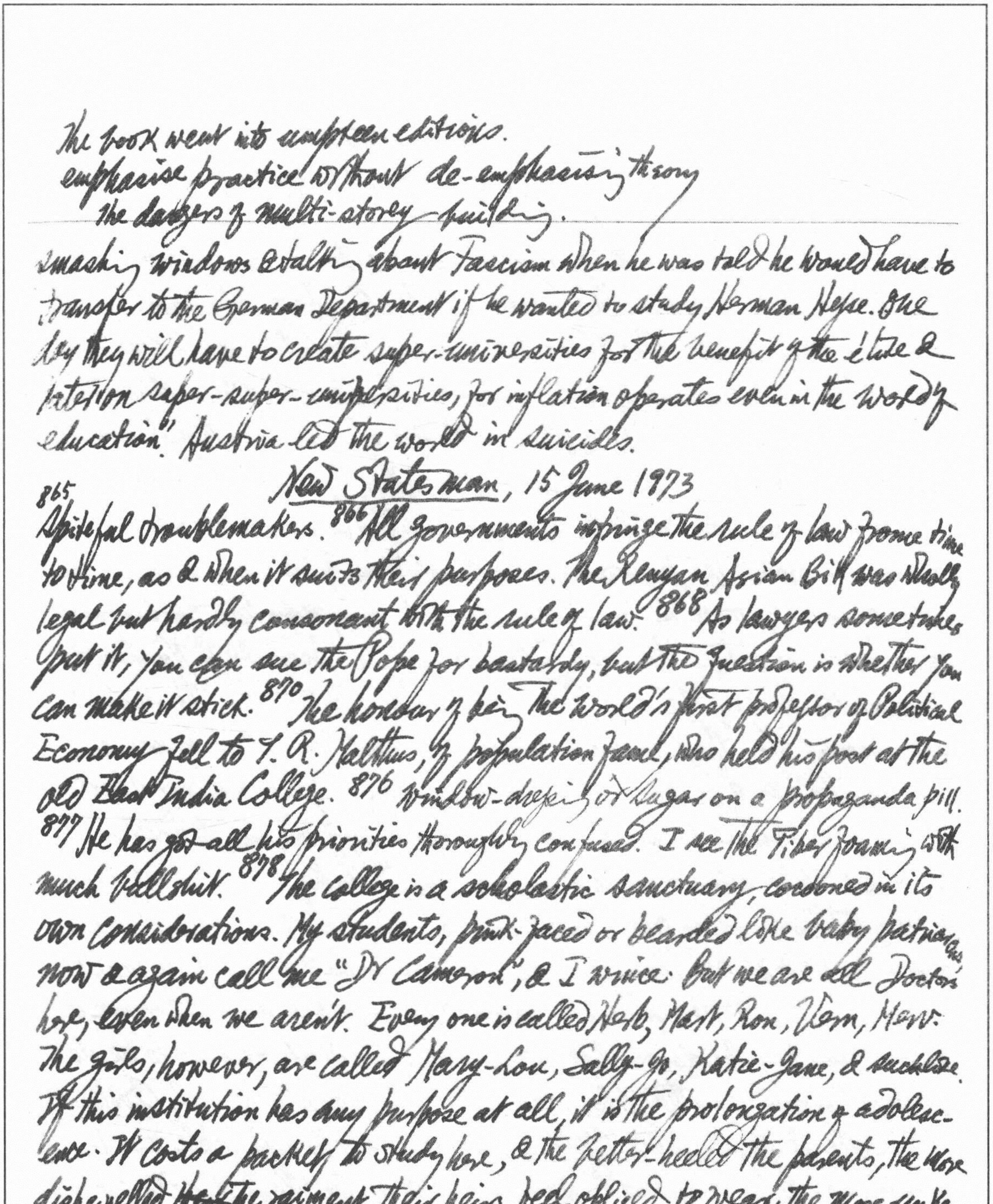
Delicately circumcised cigars, each showing a soft, damp tip of tobacco at its head.21 If we covered our share of the "well-trodden rat-run of communes, factories, cadre schools, & hospitals", our divergent interests were also generously catered for. We were serviced by highly accomplished interpreters. In China we witness a phenomenon comparable only to a massive religious conversion. Even Dr Needham speaks of the Chinese form of Marxism as a "moral theology".23 The acrobatic leaps of the Chinese from hate to love & back again are very rapid, but these reversals are the essential stuff of which international relations are made.24 After all the first qualification for a Foreign Minister is that he should be a Vicar of Bray on behalf of his country, though not of course, of himself.33 Heine: "Jetzt wohin?": "Manchmal kommt mir in den Sinn, / Nach Amerika zu segeln, / Nach dem großen Freiheitsstall (stable), / Der bewohnt von Gleichheitsflegeln (louts)". "Ich ward bedrängt von schwarzen Sorgen, / Ich mußte lügen, ich mußte borgen / Bei reichen Buben und alten Vetteln— / Ich glaube sogar, ich mußte betteln".34 On which side would Heine be today? There is a "duel of quotations" fought between bourgeois & Marxist critics.37 Not the least interesting detail about the film *Last Tango in Paris* is that the first act of copulation between the hero & the heroine occurs within minutes of their initial meeting, when they know absolutely nothing about each other & are both fully dressed. It is the first time I have seen a lady in a hat being vigorously assailed by a gentleman in an overcoat. Moreover, the *prise de possession* is carried out almost absent-mindedly. He hardly looks at her; ~~jus~~ he just moves towards her. And then the two participants



walk off in opposite directions. Being human, however, they get into the habit of coming back to the same place for more anonymous animality.[38] He works off his resentment against life by treating her as a pure sex-object & sodomises her energetically without so much as a by-your-leave. She, for her part, enjoys a holiday from respectability. One wonders if this sort of permissive film does not allow the actors to go beyond acting & to engage in a truth game. One certainly comes out of the cinema with the slightly uncomfortable feeling of having been put in the position of a *voyeur*.[39] Let us hope that they, having now broken into the big money, will not go the way of most flesh & lose the flair.[44] *De Gaulle*: "Nous sommes les petits qui ne se laissent pas avoir par les grands."[51] In his shrewd essay "The False Morality of Lady Novelists", W. R. Greg pointed out that in *Ruth* Mrs Gaskell wanted the best of both worlds.[52] She pretends to be writing "from the outside" when really writing "from the inside".[53] She fibs somewhat on behalf of the heroine or allows herself to be a false witness.[54] Jack J. Spector's *The Aesthetics of Freud* confesses itself to be a book about a non-subject.[63] Those who leave the Communist party by the left-hand door still want the Revolution but have abandoned belief in the Marxist formula.[65] Minds are being polluted — a more serious ecological danger.[66] The interdependence of Pound, Eliot, Joyce & Lewis was as important as their independence. It was Pound who first assembled together in the Paris of 1920 the foursome which Lewis in 1937 called "the men of 1914". Joyce was not quite the loner of the group. *Modern English Usage* became Eliot's bedside reading. Pound's mistranslations, as Hugh Kenner shows in his *The Pound Era*, were carefully

The Preface to *Animal Farm* which was not published at the time because it was not considered "appropriate" in the political context of the day, saw the light in *The T.L.S.*, 15 Sept. 1972.

& wilfully deliberated.[67] Even that reiterated bathtub 盤銘 make-it-new tag is a cliché of the Far East.[68] In *The Enemy* of 1927 Wyndham Lewis wrote his long, hilarious attack on Pound, *The Revolutionary Simpleton*. "Every man has a right to have his ideas examined one at a time".[69] Many years of experience has taught the police that one finds nothing by searching, but, rather, by beating. To outsmart the stupid cops. Milovan Djilas.[74] "He placed pencils between my toes & then squeezed them together.[75] Every object appeared different & became acceptable instrument of torture. A desk drawer: they could put one's hand in it & slam it shut."[82] A lady consulted a doctor about an absolutely reliable method of birth control. "Drink a glass of cold water," the doctor said. "Before or after?" "Instead."[93] Knocking tradition is often just another way of having a bash at Daddy. Parents & Policemen belong to the same despised category. F.R. Leavis's vocabulary is full of metaphors drawn from the counting-house & the dinner-table; literature is talked about as if a good poem was like a man of property.[94] We are as keen to destroy the verse of T.S. Eliot as to blow up the bank in which he worked.[96] In the new *Oxford Book of English Verse*, the spelling is modernized. E.g. in the first poem, Dame Helen Gardner does not, like "Q", disguise with medieval orthography the vernal farting of the (four-legged) buck. In pursuit of modernization, she jettisoned medieval rhyming & in place of "Lhude sing cuccu ... Sing cuccu nu" preferred to print "Loude sing cuckoo ... Sing cuckoo now." Anthony Burgess is opting out of the American academic life: "The students are terribly ignorant. They tend to abominate the past as the source of hypocrisy, humbug & evil ... One student started



The book went into umpteen editions.
emphasise practice without de-emphasising theory
the dangers of multi-storey building.

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smashing windows & talking about Fascism when he was told he would have to transfer to the German Department if he wanted to study Herman Hesse. One day they will have to create super-universities for the benefit of the élite & later on super-super-universities, for inflation operates even in the world of education." Austria led the world in suicides.

New Statesman, 15 June 1973

865 Spiteful troublemakers. 866 All governments infringe the rule of law from time to time, as & when it suits their purposes. The Kenyan Asian Bill was wholly legal but hardly consonant with the rule of law. 868 As lawyers sometimes put it, you can sue the Pope for bastardy, but the question is whether you can make it stick. 870 The honour of being the world's first professor of Political Economy fell to T. R. Malthus, of population fame, who held his post at the old East India College. 876 Window-dressing or sugar on a propaganda pill. 877 He has got all his priorities thoroughly confused. I see the Tiber foaming with much bullshit. 878 The college is a scholastic sanctuary, cordoned in its own considerations. My students, pink-faced or bearded like baby patriarchs, now & again call me "Dr Cameron", & I wince. But we are all Doctors here, even when we aren't. Every one is called Herb, Mart, Ron, Vern, Merv. The girls, however, are called Mary-Lou, Sally-Jo, Katie-Jane, & suchlike. If this institution has any purpose at all, it is the prolongation of adolescence. It costs a packet to study here, & the better-heeled the parents, the more dishevelled ~~the~~ the raiment their heirs feel obliged to wear, the more unkempt the hair. This in no way denotes non-conformity. Political activism swings in & out of fashion, & this is the age of Out. The campus-fires of 1968 have

*cf April 22, p.586

a golden-hearted whore.

**cf 梁书侯景传、床上常设胡床及筌蹄、著靴垂脚坐

↓太平御览706作[illegible]上

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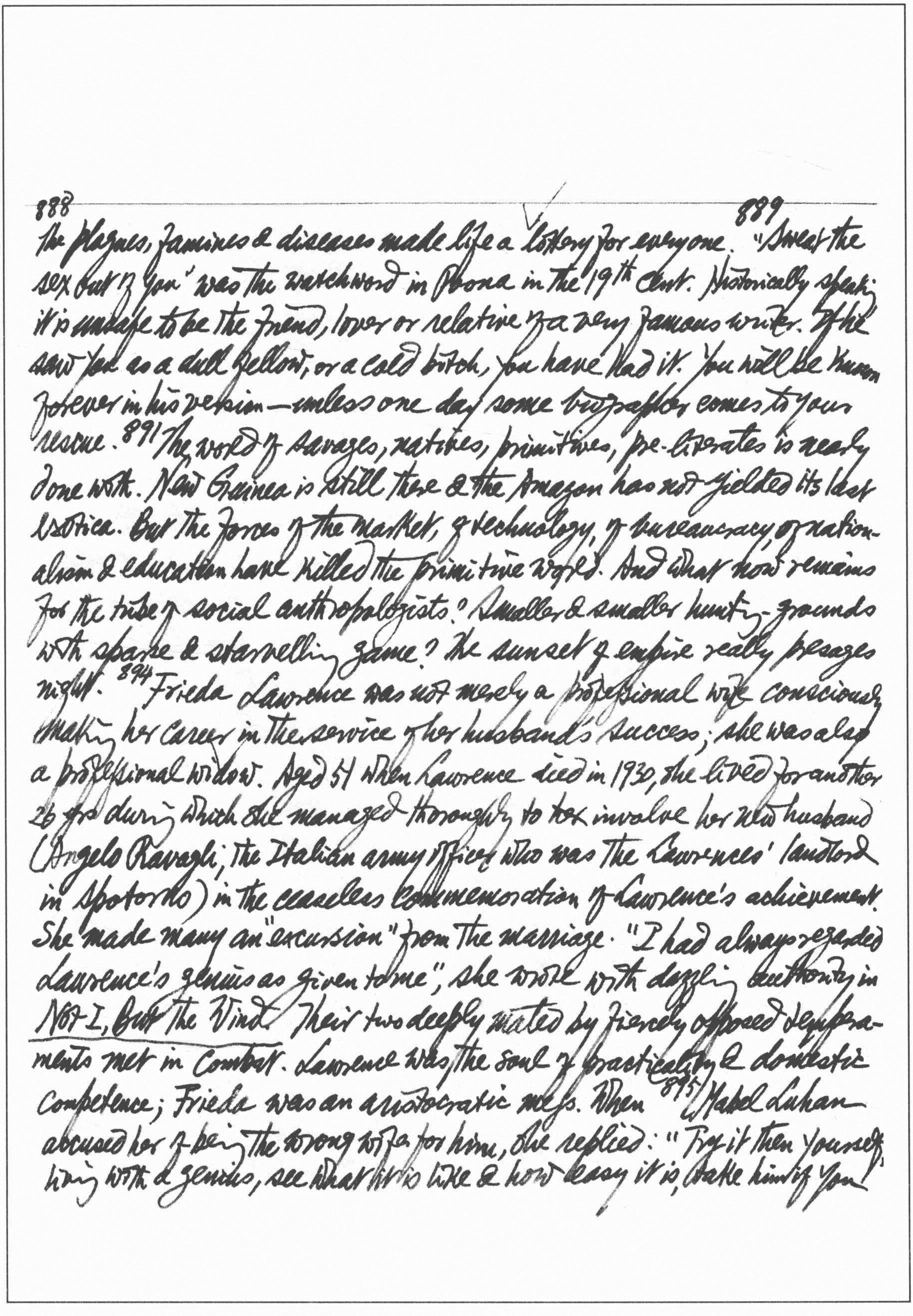
sunk into embers. Now the in-thing is alienation-without-confrontation. There is an Alternative Society downtown. Allen Ginsberg: "Go fuck yourself with your atom bomb." The Gays, now super-liberated, are at the same time shrill & arrogant & coy, far more equal than others. If this be gaiety give me glum. 879 The college seethed & effervesced as though someone had dropped an alka-seltzer in it. 880 I'm rather off sex. I find it so boring.

885 H. G. Wells has been called the man who invented tomorrow; he was really anxious to explain the past away. The conditions of the lower middle class were cramping. Once the painfully struggling young man had got his foot on the ladder he entered the rich Edwardian life. According to Norman & Jeanne Mackenzie, The Time Traveller: The Life of H. G. Wells, the surviving achievement was The Outline of History. The new journalism made him enormously rich & he certainly lived extravagantly, like a minor royalty. He had 4 expensive houses & switched restlessly from one to the other. He had in fact split himself into a person who could take his seat at every table of the Edwardian orgy. In the public scandal of the Amber Reeves affair he fled to Le Touquet — of all places — in the name of "free love". Even the tolerant were evidently shocked by his role as a libertine & his progress from the double life to a promiscuity which seemed to be determined by vanity rather than desire. 886 Fernand Braudel, Civilisation Matérielle et Capitalisme 1400-1800*: The chair & high table are European inventions; most of the world squats or sits on the floor & eats from ~~the~~ low tables, or did so until the influence of Europe asserted itself in the last 2 centuries. Chairs in China were known as "barbarian** beds"



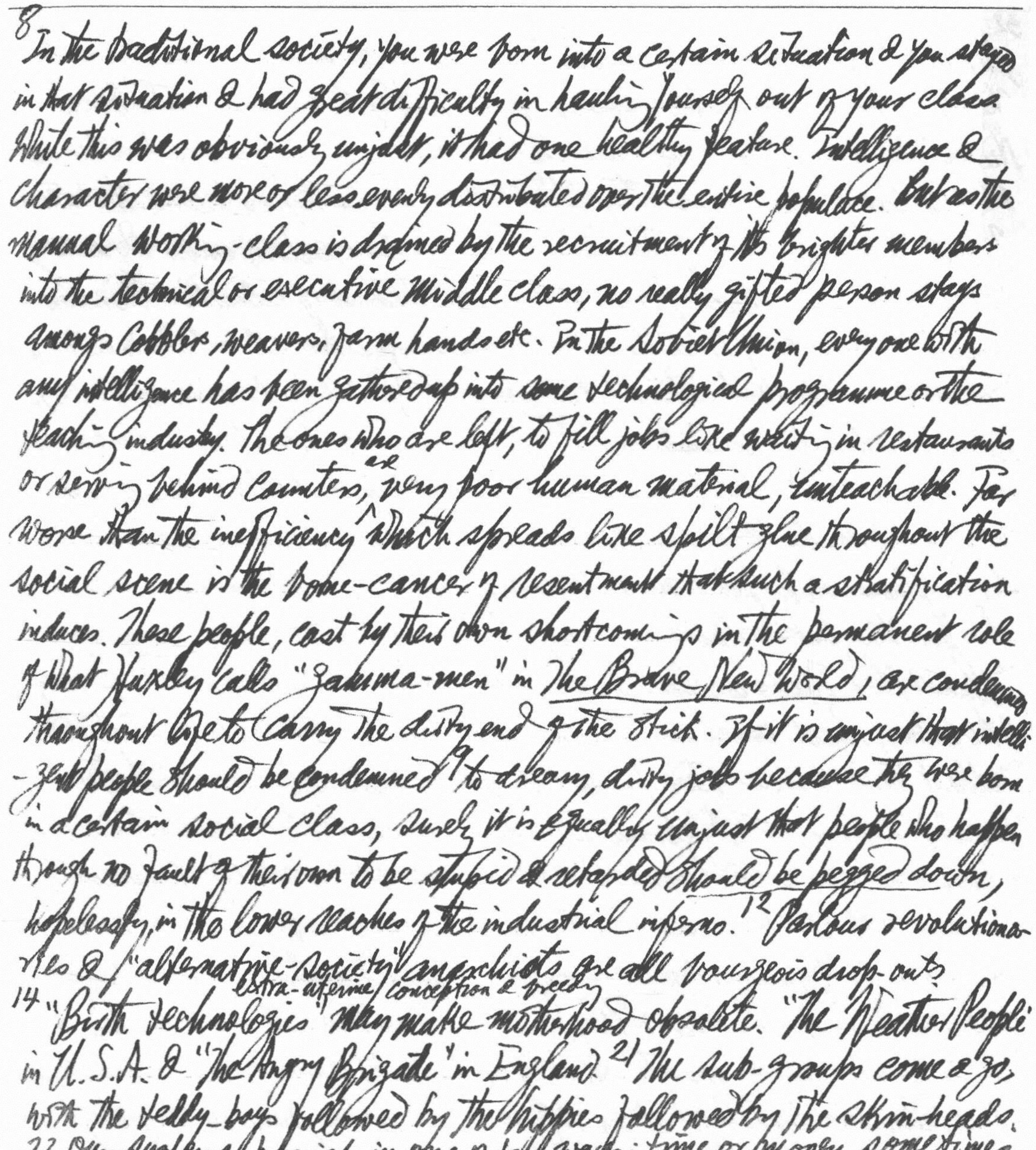
888 the plagues, famines & diseases made life a lottery for everyone. 889 "Sweat the sex out of you" was the watchword in Poona in the 19th cent. Historically speaking it is unsafe to be the friend, lover or relative of a very famous writer. If he saw you as a dull fellow, or a cold bitch, you have had it. You will be known forever in his version—unless one day some biographer comes to your rescue. 891 The world of savages, natives, primitives, pre-literates is nearly done with. New Guinea is still there & the Amazon has not yielded its last exotica. But the forces of the market, of technology, of bureaucracy, of nationalism & education have killed the primitive world. And what now remains for the tribe of social anthropologists? Smaller & smaller hunting-grounds with sparse & starvelling game? The sunset of empire really presages night. 894 Frieda Lawrence was not merely a professional wife consciously making her career in the service of her husband's success; she was also a professional widow. Aged 51 when Lawrence died in 1930, she lived for another 26 yrs during which she managed thoroughly to tox involve her new husband (Angelo Ravagli, the Italian army officer who was the Lawrences' landlord in Spotorno) in the ceaseless commemoration of Lawrence's achievement. She made many an "excursion" from the marriage. "I had always regarded Lawrence's genius as given to me", she wrote with dazzling authority in Not I, But the Wind. Their two deeply mated but fiercely opposed temperaments met in combat. Lawrence was the soul of practicality & domestic competence; Frieda was an aristocratic mess. When 895 Mabel Luhan accused her of being the wrong wife for him, she replied: "Try it then yourself, living with a genius, see what it is like & how easy it is, take him if you!

Harry Graham: "Poetical Economy": "When I've a syllable de trop, / I cut it off, without apol.: / This verbal sacrifice, I know, / May irritate the schol.; / But all must praise my dev'lish cunn., / Who realize that Time is Mon."

con." 886 Lawrence insisted upon the sacred inviolability of marriage. Frieda's erotic laxity led her into many extra-marital adventures, of which Lawrence apparently had no knowledge. She had a brief affair with Murry, the object of Lawrence's most overt if never consummated homosexual impulses. 902 After three husbands, it takes an awful lot of butter to get you back into the frying pan.

Encounter, July 1973

3 Those who were not very good knew themselves to be not very good & those who were good knew that there were others still better. 4 Here, we were no longer in provincial England but in the thinly spread, featureless international carpet of urbanization which the motor-car unrolls wherever it goes. I realised that the bright coin I had seen earlier in the ~~morning~~ evening had been flipped over & was showing its tarnished underside. Mindlessness was the keynote. Only the immaturity in the faces advertised them as young — faces that I would ~~at~~ have called Neanderthal (low foreheads, small eyes) except that Neanderthal man seems to have had a dignity & repose in his features that were wanting in those I saw. 5 They were the drop-outs or those who drift into dead-end jobs. They wolfed what was set before them with a pathetic voracity. To the restlessly ambitious, life was a series of hurdles, each slightly 6 higher than the one before. "Upward social mobility" drives (the compulsive getters-on (like a whip) over the hurdles. They have no time to enjoy their boyhood. Free medical treatment! The ill, the poor, came out of their holes & corners to consult doctors, now that at last they could do so without disgorging their last few shillings, & without being "panel patients", treated like dirt every time they took their aches & pains to the ~~hosp~~ hospital on "clinic day"!



8 In the traditional society, you were born into a certain situation & you stayed in that situation & had great difficulty in hauling yourself out of your class. While this was obviously unjust, it had one healthy feature. Intelligence & character were more or less evenly distributed over the entire populace. But as the manual working-class is drained by the recruitment of its brighter members into the technical or executive middle class, no really gifted person stays amongst cobblers, weavers, farm hands etc. In the Soviet Union, everyone with any intelligence has been gathered up into some technological programme or the teaching industry. The ones who are left, to fill jobs like waiting in restaurants or serving behind counters, are very poor human material, unteachable. Far worse than the inefficiency which spreads like spilt glue throughout the social scene is the bone-cancer of resentment that such a stratification induces. These people, cast by their own shortcomings in the permanent role of what Huxley calls "gamma-men" in *The Brave New World*, are condemned throughout life to carry the dirty end of the stick. If it is unjust that intelligent people should be condemned[9] to dreary, dirty jobs because they were born in a certain social class, surely it is equally unjust that people who happen through no fault of their own to be stupid & retarded should be pegged down, hopelessly, in the lower reaches of the industrial inferno.

12 Parlour revolutionaries & "alternative-society" anarchists are all bourgeois drop-outs.

14 "Birth technologies" extra-uterine conception & breeding may make motherhood obsolete. "The Weather People" in U.S.A. & "The Angry Brigade" in England

21 The sub-groups come & go, with the teddy-boys followed by the hippies followed by the skin-heads.

22 Our systems punish in one of two ways: time or money, sometimes permitting one to be converted into the other; it is jail or fine.

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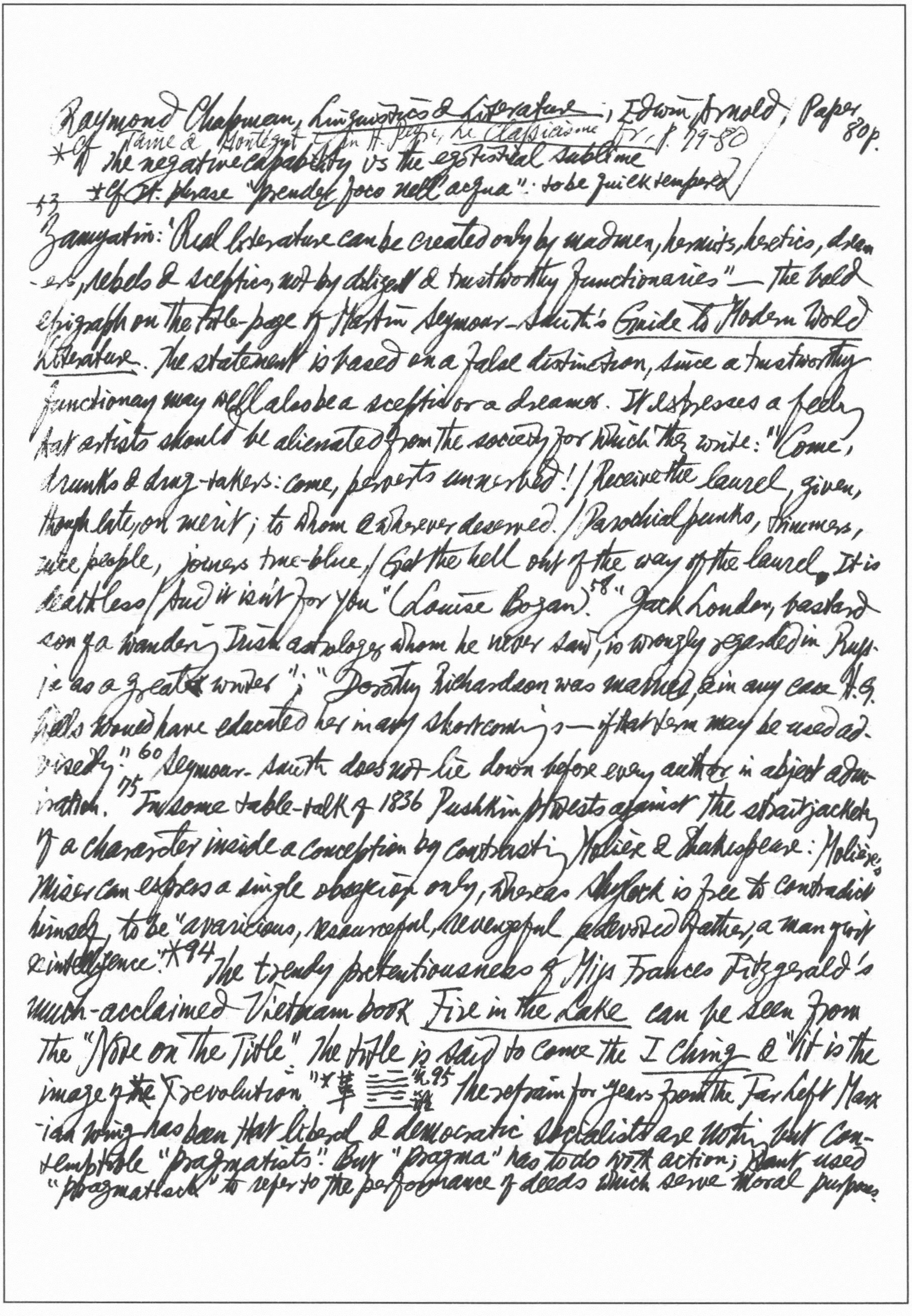
32 Nixon's hatchet men have chopped down the trees in George Washington's cherry orchard. His public face is remarkably like his private face. Nixon: "We must lower our voices. We cannot learn from one another until we stop shouting at one another." 35 Dr Hans Eysenck has become the "devil-figure" to the students of the LSE. "Your fist's freedom ends where my nose begins". 40 Paulo Freire, the Brazilian theorist of education who is now much in vogue among Marxists in the Americas, argues that education is either for "liberation" or "domestication" (Pedagogy of the Oppressed, Penguin, pp. 45-54). "Liberating education consists in acts of cognition, not transferrals of information". By contrast, traditional education treats the student's mind as a bank in which the teacher makes deposits. 51 Tennyson who exercised a deep influence on Wilfred Owen & T. S. Eliot. Eliot on "In Memoriam": "Its faith is a poor thing but its doubt is a very intense experience". In his Tennyson, 52 Christopher Ricks analyses the characteristic "end that is no end" of so many of the poems. Such poems as "The Lady of the Shalott" & "The Lotos-Eaters" make it the very genius of their function to end (as Spedding observed of "The Two Voices") "leaving everything unsettled, & nothing concluded." A poem often "sets up a tension between its abiding moment & its unmentioned outcome". Tennyson's Mariana will always 53 remain in the moated grange, even though we know that her original in Measure for Measure is happily reunited with her lover. "Rippling underneath the final line of Ulysses — 'To strive, to seek, to find, & not to yield' — striving to utter itself but battened down by will, is another line, almost identical & yet utterly different: 'To strive, to seek, to yield, & not to find'."



Raymond Chapman, Linguistics & Literature; Edwin Arnold; Paper 80p.
*Cf Taine & Montégut in H. Peyre, Le Classicisme Fr. p. 79-80
the negative capability vs the egotistical sublime
*Cf It. phrase "prender foco nell'acqua": to be quick tempered

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53 Zamyatin: "Real literature can be created only by madmen, hermits, heretics, dreamers, rebels & sceptics, not by diligent & trustworthy functionaries" — the bold epigraph on the title-page of Martin Seymour-Smith's Guide to Modern World Literature. The statement is based on a false distinction, since a trustworthy functionary may well also be a sceptic or a dreamer. It also expresses a feeling that artists should be alienated from the society for which they write: "Come, drunks & drug-takers: come, perverts unnerved! / Receive the laurel, given, though late, on merit; to whom & wherever deserved. / Parochial punks, trimmers, nice people, joiners true-blue, / Get the hell out of the way of the laurel. It is deathless / And it isn't for you" (Louise Bogan).[58] "Jack London, bastard son of a wandering Irish astrologer whom he never saw, is wrongly regarded in Russia as a great writer"; "Dorothy Richardson was matched, & in any case H. G. Wells would have educated her in any shortcomings — if that term may be used advisedly."[60] Seymour-Smith does not lie down before every author in abject admiration. [75] In some table-talk of 1836 Pushkin protests against the straitjacketing of a character inside a conception by contrasting Molière & Shakespeare: Molière's Miser can express a single obsession only, whereas Shylock is free to contradict himself, to be "avaricious, resourceful, revengeful, devoted father, a man of wit & intelligence".*[94] The trendy pretentiousness of Miss Frances FitzGerald's much-acclaimed Vietnam book Fire in the Lake can be seen from the "Note on the Title". The title is said to come from the I Ching & "it is the image of ~~the~~ revolution." *革 ䷰ [95] The refrain for years from the Far Left Marxian wing has been that liberal & democratic socialists are nothing but contemptible "pragmatists". But "pragma" has to do with action; Kant used "pragmatisch" to refer to the performance of deeds which serve moral purposes.

Ruth Michaelis-Jena, *The Brothers Grimm*, Routledge & Kegan Paul, 1970, £2.75

German Life & Letters, April 1973

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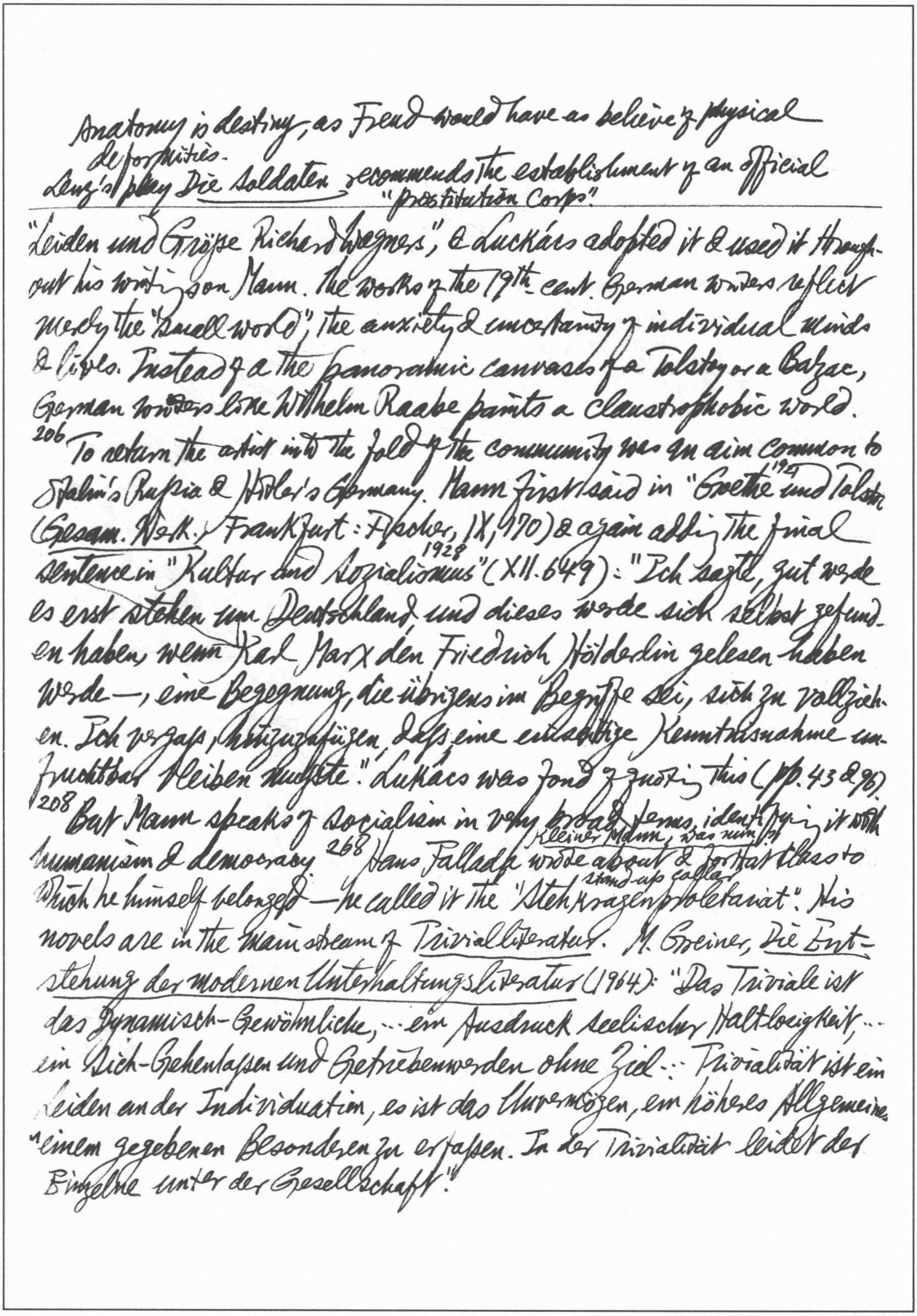
196 Hebbel, *Tagebücher*, 99: "Das Komische ist die beständige consistent Negation der Natur"; 118: "Humor ist Erkenntnis der Anomalien"; 2187: "Selbstverachtung ist nur versteckte Eitelkeit. Denn, das sich Verachtende muss notwendig zugleich das sich Achtende sein."; 3031: "Die Welt ist Gottes Sündenfall fall of man"; 5822: "Sich gewisse Bücher in gewissen Händen denken! Falstaff z. B., wie er 'Werthers Leiden' liest." 197 "Friedrich suchte die Kunst, nicht einzuschlafen, vergebens; / Andre haben die Kunst, nicht zu erwachen, entdeckt."

202 The motto of Georg Lukács' *Ästhetik* (in *Werke*, Neuwied: Luchterhand, 1963, Vols 11 & 12), "Sie wissen es nicht, aber sie tun es", is a quotation from Marx. Thus Lukács can shield the great novels by authors who adhere to reactionary views; the artist speaks the truth *malgré lui*: "Scott ranks among those great writers whose depth is manifest mainly in their work, a depth which they often do not understand themselves, because it has sprung from a truly realistic mastery of their material in conflict with their personal views & prejudices" (*The Historical Novel*, tr. Hannah & Stanley Mitchell, p.31). Lukács recognizes the conservative note in the politics of the young Thomas Mann but claims that *Buddenbrooks*, *Tonio Kröger*, or *Death in Venice* represent a more progressive, & therefore more accurate, view of the world than the non-fictional utterances of that period (see his *Essays on Thomas Mann*, tr. by S. Mitchell, & p.57: "Mann's development leads beyond democracy to an acknowledgement of the inevitability of socialism"). 203 But he becomes hesitant & ambiguous about *Doktor Faustus*. Mann used the phrase "power-protected inwardness" (*Machtgeschützte Innerlichkeit*) in his



Anatomy is destiny, as Freud would have us believe of physical deformities.

Lenz's play *Die Soldaten* recommends the establishment of an official "prostitution corps".

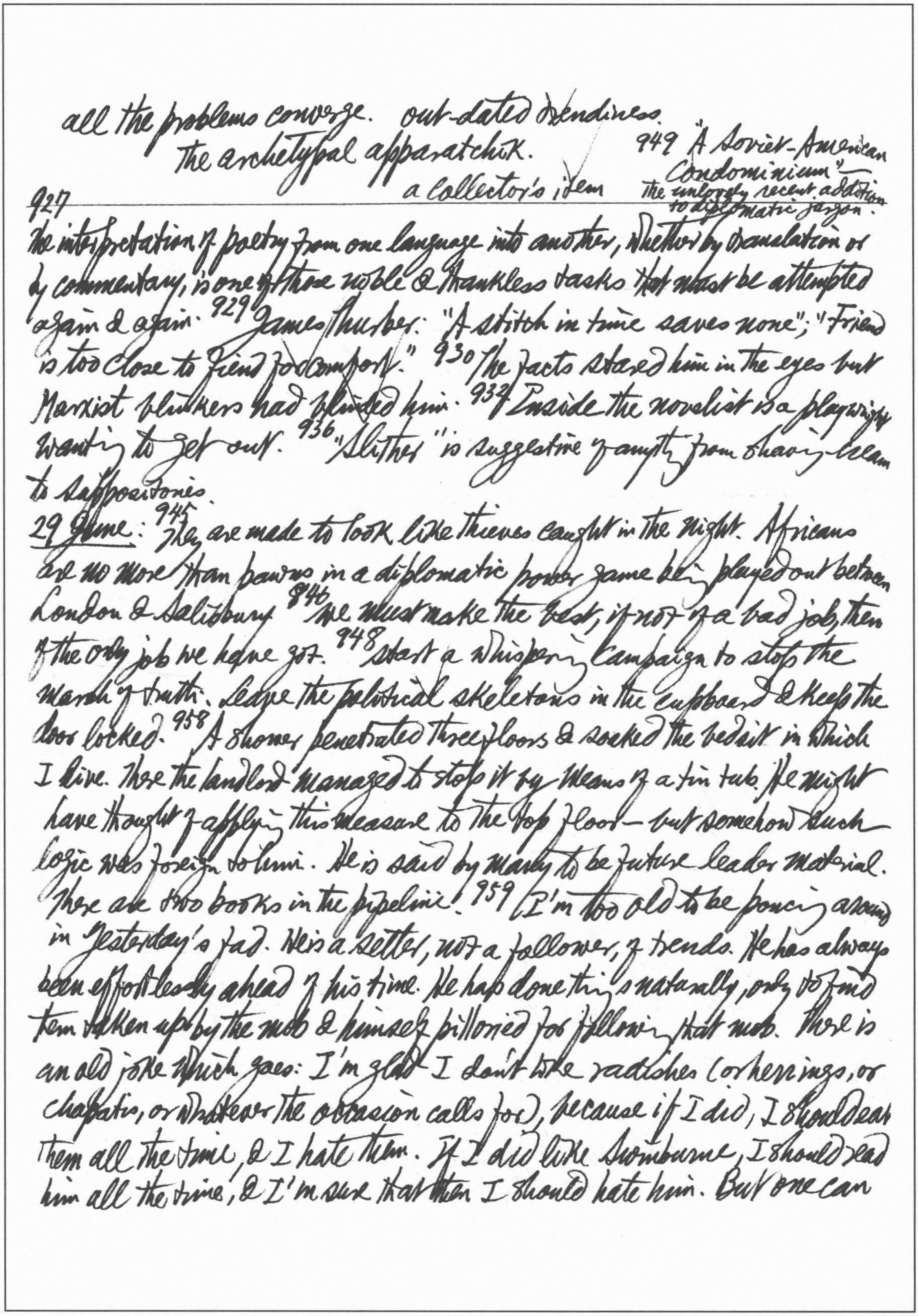
"Leiden und Größe Richard Wagners," & Luckács adopted it & used it throughout his writings on Mann. The works of the 19th-cent. German writers reflect merely the "small world", the anxiety & uncertainty of individual minds & lives. Instead of a the panoramic canvases of a Tolstoy or a Balzac, German writers like Wilhelm Raabe paints a claustrophobic world.

206 To return the artist into the fold of the community was an aim common to Stalin's Russia & Hitler's Germany. Mann first said in "Goethe und Tolstoi" 1924 (*Gesam. Werk.*, Frankfurt: Fischer, IX, 170) & again adding the final sentence in "Kultur und Sozialismus" 1928 (XII. 649): "Ich sagte, gut werde es erst stehen um Deutschland und dieses werde sich selbst gefunden haben wenn Karl Marx den Friedrich Hölderlin gelesen haben werde —, eine Begegnung, die übrigens im Begriffe sei, sich zu vollziehen. Ich vergaß, hinzuzufügen, daß eine einseitige Kenntnisnahme unfruchtbar bleiben müßte." Lukács was fond of quoting this (pp. 43 & 96).

208 But Mann speaks of socialism in very broad terms, identifying it with humanism & democracy. 268 Hans Fallada wrote about *Kleiner Mann, was nun?* & for that class to which he himself belonged — he called it the "Stehkragenproletariat" stand-up collar. His novels are in the mainstream of *Trivialliteratur*. M. Greiner, *Die Entstehung der modernen Unterhaltungsliteratur* (1964): "Das Triviale ist das Dynamisch-Gewöhnliche, ... ein Ausdruck seelischer Haltlosigkeit, ... ein Sich-Gehenlassen und Getriebenwerden ohne Ziel ... Trivialität ist ein Leiden an der Individuation, es ist das Unvermögen, ein höheres Allgemeine im einem gegebenen Besonderen zu erfassen. In der Trivialität leidet der Einzelne unter der Gesellschaft."

New Statesman, 22 June 1973

910 to update the figures of statistics. With an air compounded of virtue & triumph. 911 Nixon: "I am not guilty — but I will take the blame …. I am guilty — but I will not take the blame" to stiffen his terms in the negotiation. 912 Pompidou passed the Occupation in Paris teaching teenagers Greek. 913 Jacques Chaban-Delmas found the Chinese "very Gaullist in their approach". 914 The Open University has dished out degrees to its first batch of 900 graduates. With 40,000 students it is now the largest in Britain outside London. Harold emphasised his role as Onlye Begetter. It really has taken off & not slithered down to second-class status. Fundamentally a state-sponsored, degree-producing correspondence college, it is "Redbrick by Post". The BBC television & radio programmes are loss leaders to attract customers. 922 Most people had no inkling or clue as to what their own voices sounded like. Till the tape-recorder, the shocking discovery of what others were hearing from you remained a secret perhaps to the grave. The first time you hear a playback of yourself is like catching sight of your arse in a tailor's mirror. To be sure, one may alter one's utterance & pitch but like the eyes which change not at all in an ever ageing face, the timbre remains the same through life. One had to sit close & the boldly handsome lady crowded us all; it was like sharing an armchair with a blancmange. 923 Even the major virtues have their minor heroes. British stiff upper lips have become as soft as Mick Jagger's "giblet lips". After all, a little of what you don't fancy does do you good. 925 Joan Robinson: "Those who use Marxist as a term of abuse say that I am a Marxist, but those who use it as a term of approbation say that I am not."



all the problems converge. out-dated trendiness.
The archetypal apparatchik.
a collector's item

949 "A Soviet-American Condominium" — the unlovely recent addition to diplomatic jargon.

927 The interpretation of poetry from one language into another, whether by translation or by commentary, is one of those noble & thankless tasks that must be attempted again & again. 929 James Thurber: "A stitch in time saves none"; "Friend is too close to fiend for comfort." 930 The facts stared him in the eyes but Marxist blinkers had blinded him. 934 Inside the novelist is a playwright wanting to get out. 936 "Slither" is suggestive of anything from shaving-cream to suppositories.

29 June: 945 They are made to look like thieves caught in the night. Africans are no more than pawns in a diplomatic power game being played out between London & Salisbury. 946 We must make the best, if not of a bad job, then of the only job we have got. 948 start a whispering campaign to stop the march of truth. Leave the political skeletons in the cupboard & keep the door locked. 958 A shower penetrated three floors & soaked the bedsit in which I live. There the landlord managed to stop it by means of a tin tub. He might have thought of applying this measure to the top floor — but somehow such logic was foreign to him. He is said by many to be future leader material. There are two books in the pipeline. 959 I'm too old to be poncing around in yesterday's fad. He's a setter, not a follower, of trends. He has always been effortlessly ahead of his time. He has done things naturally, only to find them taken up by the mob & himself pilloried for following that mob. There is an old joke which goes: I'm glad I don't like radishes (or herrings, or chapatis, or whatever the occasion calls for), because if I did, I should eat them all the time, & I hate them. If I did like Swinburne, I should read him all the time, & I'm sure that then I should hate him. But one can

be swept off one's feet without losing one's head. There are pages & pages of Hardy which I like more than anything Swinburne ever wrote. But they stay on the page, whereas my mind is piled high with the old rascal's flatulent stuff of crude alliterations & predictable rhymes. 961 Housman's test of poetry is some kick to bring about an erection of the mind as well as the heart. 963 J. S. Mill on Macaulay: "an intellectual dwarf—rounded off & stunted, full grown broad & short, without a germ of principle of further growth in his whole being." Macaulay wished to see raised up by British rule in India "a class who may be interpreters between us & the millions whom we govern, Indian in blood & colour, but English in taste, in opinions, in morals, & in intellect." From private papers & a wide range of sources John Clive (T. B. Macaulay) now draws a picture strikingly reminiscent of Macaulay's sketch of Johnson—a corpulent, ugly, vulgar-looking man, untidy & ungainly in person, nervous & gauche in company, unable to hold intercourse with his fellows except as a petty dictator practising a constant intellectual pugilism upon them. 964 What Dr Johnson called "the most desperate of human calamities" is low on glamour. The lack of éclat attaching to deafness is reflected in cash terms: Charitable donations for the deaf amount to some £. 20,000 p.a., whereas the comparable figure of the blind is £. 2 M. "The loss of some relationships or 'friends' can be as useful to a man as shedding fat is to an athlete." In lip-reading the mind must work like a computer to select the correct word from the vast number of alternatives offered by almost identical lip-movements. A millstone is turned into the foundation-stone of a new career. 972 Nobody could ever have thought that "Our Father which art in Heaven" meant

D. Howard Smith, *Confucius*, Temple Smith ("Makers of New Worlds" series)

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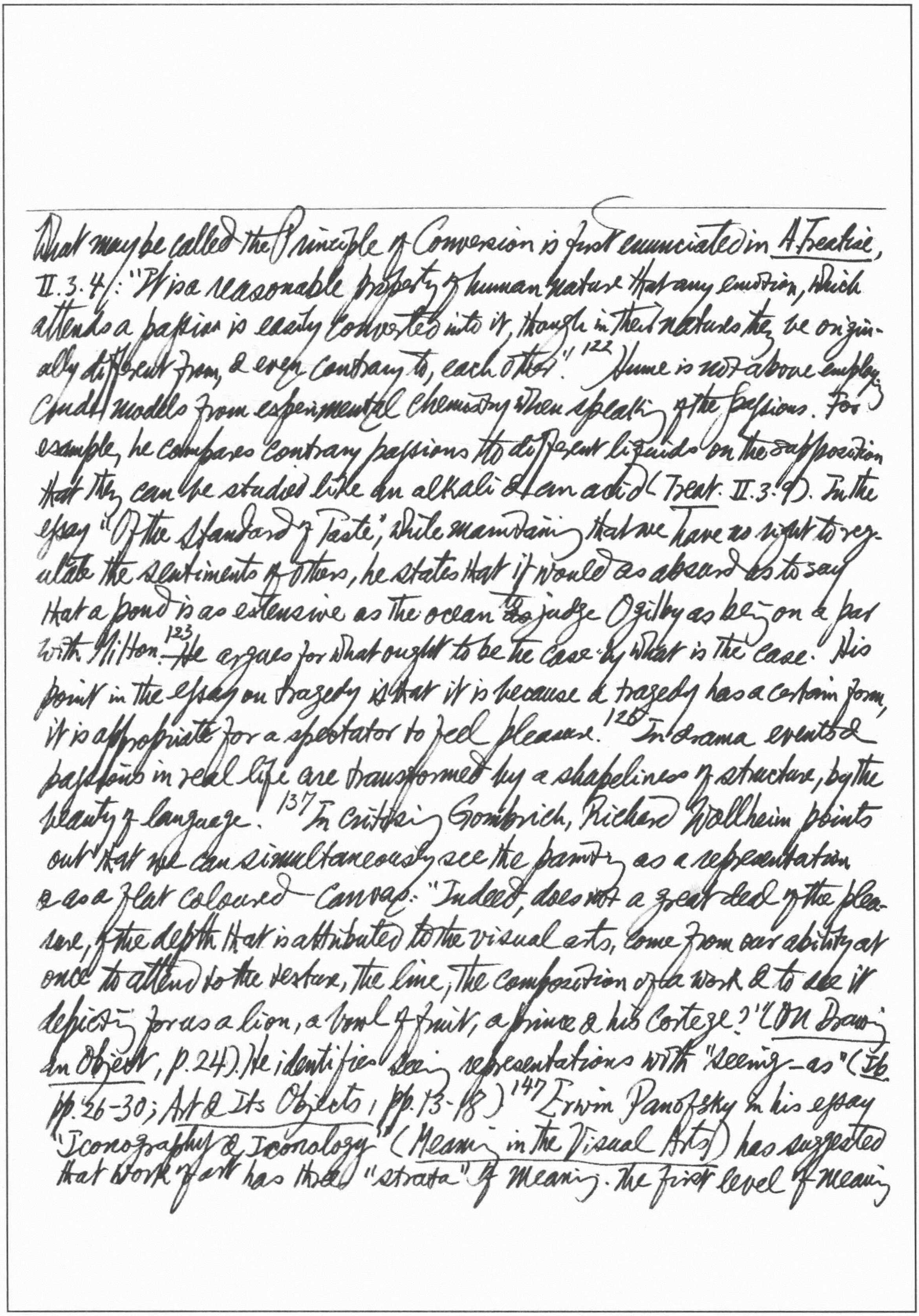
that God is neuter, but some "with-it" congregations have "modernised" *Which* into *Who*, just as they have dropped the term *Holy Ghost* on the theory that a child might imagine the Third Person of the Trinity to be some kind of spook. But could not a child equally well imagine the *Holy Spirit* to be some kind of hard liquor? 973 Founders of religions belong, so to say, to a wasp-waist. Before the Buddha or Confucius, a wide heritage; then in the founder a concentration; & then thereafter a widening & proliferation. 974 The new ethicism & pragmatism of Mao is a quantum jump from the orbit of Confucian Tao

10 August: 173 Some urgent questions need asking. 174 Though Labour has held the trappings of municipal power, the tunes have been called by the cathedral set, whose homes hug the hillside. 175 Nyerere quotes the Swahili proverb when he speaks of peace in the world: "When elephants fight the grass suffers". Lee Kuan Yew extends it: "It occurred to me that when elephants flirt the grass also suffers, & when they make love it is disastrous". 191 Brian Hill: "Dusty Answer": "If I've asked myself once / I've asked myself often: / Why, as my arteries harden, / Should my brain soften?" 192 "One receives continual small shocks of recognition from Mrs Elizabeth Taylor's novels; she is a mistress of the secret how to surprise the reader with the familiar. Lady Swayne in *Mrs Palfrey at the Claremont* prefaced all of her most bigoted or self-congratulatory statements with "I'm afraid." "I'm afraid I don't smoke." etc 200 An insult-packed compliment: "You're marvellous in bed; exactly like a really well-chosen meal: one always gets up from the table feeling one could in fact actually manage a little bit more"

* "alle Begriffe, in denen sich ein ganzer Prozeſs semiotisch zusammenfaſst, entziehn sich der Definition; definierbar ist nur das, was keine Geschichte hat" (Werke, hrsg. K. Schlechta, II. 820)

103 The British Journal of Aesthetics, Spring 1973.

Elton thinks anti-essentialism long overdue in aesthetics & says in the Introduction to the volume Aesthetics & Language (1959), which he has edited, that "the presence of a substantive is no guarantee that a single substance exists to correspond with it" (p.3). 104 To the objection that he has nowhere said what the essence of a language-game is, Wittgenstein retorts by asking what is common to all games & concludes that there is only 105 "a complicated network of similarities overlapping & criss-crossing: sometimes overall similarities, sometimes similarities of detail" (Philosophical Investigations, p.32). He characterises these similarities as "family resemblances". Dugald Stewart long ago argued on historical & etymological grounds that there was no common denominator to the things we call beautiful (Works, 1818, Vol. III, p.260). Dewey, in Art as Experience, ch.10, criticized essentialism & used the notion of "family names". M. Mandelbaum points out that Wittgenstein has not considered the possibility that games may be related to each other, not by directly exhibited characteristics, but as members of a family are, in that they stand in certain biological &/or legal relationships ("Family Resemblances & Generalization Concerning the Arts", American Philosophical Quarterly, 1965, p.221). (106) "'Art' has no one signification" is confused with "'Art' has no signification". 117 Writing III about Strafe punishment, Nietzsche observed: "All ideas, in which a whole process is ? promiscuously comprehended, elude definition; it is only that which has no history, which can be defined" Zur Genealogie der Moral, II. 13 (The Genealogy of Morals, Essay II, Sect. 13) * 118 Theories of art are forms of historical generalization 121 In his essay "Of Tragedy" Hume tries to solve the problem why tragedy pleases



What may be called the Principle of Conversion is first enunciated in *A Treatise*, II.3.4: "It is a reasonable property of human nature that any emotion, which attends a passion is easily converted into it, though in their natures they be originally different from, & even contrary to, each other."[122] Hume is not above employing crude models from experimental chemistry when speaking of the passions. For example, he compares contrary passions to different liquids on the supposition that they can be studied like an alkali & an acid (*Treat.* II.3.9). In the essay "Of the Standard of Taste," while maintaining that we have no right to regulate the sentiments of others, he states that it would as absurd as to say that a pond is as extensive as the ocean ~~as~~ to judge Ogilby as being on a par with Milton.[123] He argues for what ought to be the case by what is the case. His point in the essay on tragedy is that it is because a tragedy has a certain form, it is appropriate for a spectator to feel pleasure.[126] In drama events & passions in real life are transformed by a shapeliness of structure, by the beauty of language.[137] In criticizing Gombrich, Richard Wollheim points out that we can simultaneously see the painting as a representation & as a flat coloured canvas: "Indeed, does not a great deal of the pleasure, of the depth that is attributed to the visual arts, come from our ability at once to attend to the texture, the line, the composition of a work & to see it depicting for us a lion, a bowl of fruit, a prince & his cortege?" (*On Drawing an Object*, p.24). He identifies seeing representations with "seeing-as" (*Ib.* pp. 26-30; *Art & Its Objects*, pp. 13-18)[147] Erwin Panofsky in his essay "Iconography & Iconology" (*Meaning in the Visual Arts*) has suggested that work of art has three "strata" of meaning. The first level of meaning

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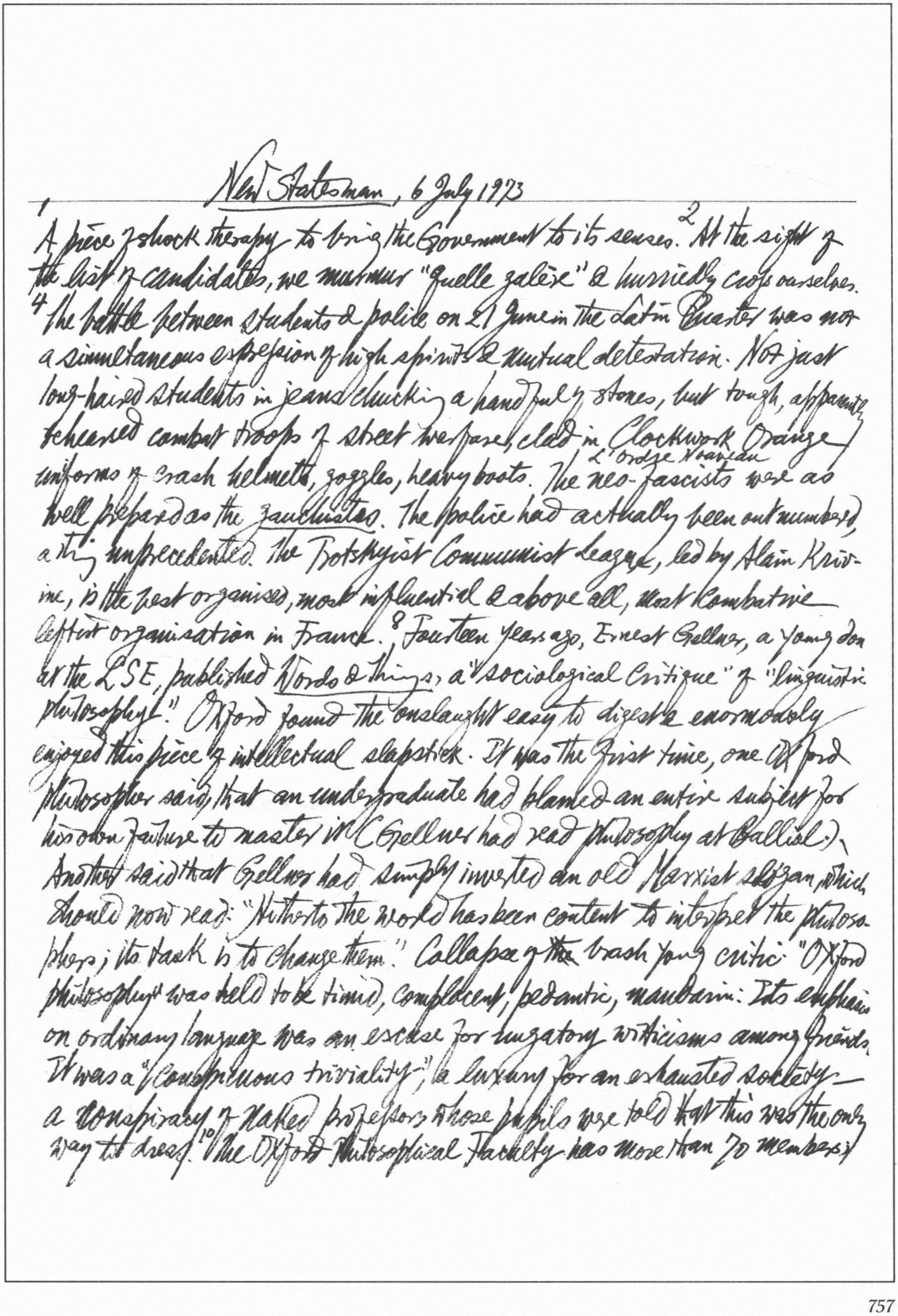
is "primary or natural subject matter": the identification of forms & shapes as representations of objects; the expressive characteristics (e.g. peaceful & happy, stern-looking & frightening) of the representations.[148] There is a story about Roger Fry that he began a lecture on The Coronation of the Virgin by pointing to God the Father & saying: "This important mass here…" Even the compiler of a gallery catalogue will write: "The clothes are in fair condition, the face & hands somewhat worn, the sky more so… Strictly speaking he ought to refer to this or that "area of paint".[151] C. L. Stevenson distinguishes between "dissective" & "synoptic" attention ("On the 'Analysis' of a Work of Art", The Philosophical Review, 1958, pp. 33 ff): we may single out some one aspect of a picture & pay particular attention to it so that other aspects are partially lost into the indefinite background of our awareness; we may direct our attention to several aspects at once, thereby retaining an integrated impression of the whole thing.[152] The second level is "Conventional Subject Matter": the recognition of the representations as certain historical figures & scenes (e.g. the portrait of Charles I from the stance & the costume).[154] The third level is "intrinsic meaning or content": "those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion — qualified by one personality & condensed into one work". Panofsky calls the first "pre-iconographical", the second "iconographical", the third "iconological".



New Statesman, 6 July 1973

[1] A piece of shock therapy to bring the Government to its senses. [2] At the sight of the list of candidates, we murmur "quelle galère" & hurriedly cross ourselves. [4] The battle between students & police on 21 June in the Latin Quarter was not a simultaneous expression of high spirits & mutual detestation. Not just long-haired students in jeans chucking a handful of stones, but tough, apparently rehearsed combat troops of street warfare, clad in Clockwork Orange uniforms of crash helmets, goggles, heavy boots. The L'Ordre Nouveau neo-fascists were as well prepared as the gauchistes. The police had actually been outnumbered, a thing unprecedented. The Trotskyist Communist League, led by Alain Krivine, is the best organised, most influential & above all, most combative leftist organisation in France. [8] Fourteen years ago, Ernest Gellner, a young don at the LSE, published Words & Things, a "sociological critique" of "linguistic philosophy." Oxford found the onslaught easy to digest & enormously enjoyed this piece of intellectual slapstick. It was the first time, one Oxford philosopher said, that an undergraduate had blamed an entire subject for his own failure to master it (Gellner had read philosophy at Balliol). Another said that Gellner had simply inverted an old Marxist slogan, which should now read: "Hitherto the world has been content to interpret the philosophers; its task is to change them." Collapse of ~~the~~ brash young critic. "Oxford philosophy" was held to be timid, complacent, pedantic, mandarin. Its emphasis on ordinary language was an excuse for nugatory witticisms among friends. It was a "conspicuous triviality", a luxury for an exhausted society — a conspiracy of naked professors whose pupils were told that this was the only way to dress. [10] The Oxford Philosophical Faculty has more than 70 members;

*cf. Kingsley Amis, *I Want It Now*, p. 135: "At this, Baldock & Simon made simultaneous & identical gestures of the hand, jerking it upwards from the wrist…"

to blame society's ills on small-time baddies rather than on politicians. There's such a narrow margin in the law, & we don't know how much we're allowed

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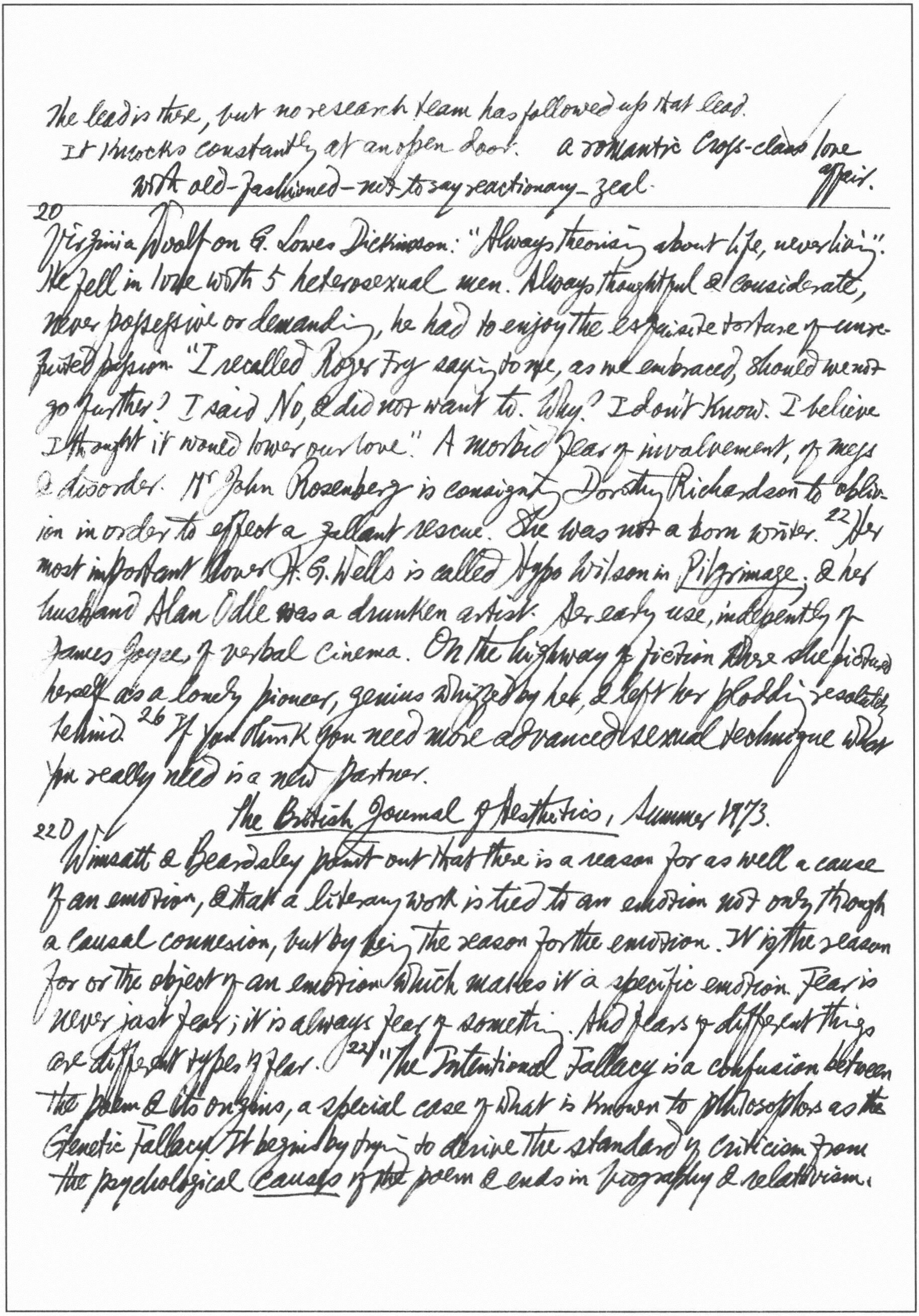
neither Cambridge nor London has half as many. At Oxford, the philosophers have always been kings, at least among the other arts faculties. True, they had abandoned the solution of grand problems to the dustbin of thought: no more metaphysics, no more ethics. But in revenge, philosophy had become qualified to pry into every other subject, exposing its structural confusions to the cool gaze of reason. With the effortless superiority went a number of mannerisms: phrases like "there is a sense in which"; gestures like the hand flapping in circles from the wrist;* a machine-gun rapidity of delivery which was often combined with frequent repetition of a few key phrases. This last technique, invented by the late Sir Maurice Bowra, has been perfected by Sir Isaiah Berlin.[11] British linguistic philosophy is confined by, as well as to, the English language. The traditional problems of philosophy are unlikely to be "dissolved" under joint attack from the *Philosophical Investigations* & the *OED*.[16] All Nixon has to do is to tickle his Russian opposite number in the ribs, pretend to share jokes which neither can understand & eventually, if state duty requires, be photographed eating breakfast in bed together. And so the status quo is preserved. They are celebrating the decision not to blow us up after all, & want us to think the better of them for it. Brezhnev's & Nixon's antics are the latest manifestation of an unspoken agreement between the world's leaders to help each other stay in office. N. is in grave trouble at home, & B., far worse, has failed to deliver the goods. The two men came together quite simply to comfort each other & boost each other's chances of survival. Power obviously corrupts, but most of the power-seekers are corrupted before they get so much as a sniff of it.



The lead is there, but no research team has followed up that lead.
It knocks constantly at an open door. A romantic cross-class love affair.
With old-fashioned—not to say reactionary—zeal.

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20 Virginia Woolf on G. Lowes Dickinson: "Always theorising about life, never living". He fell in love with 5 heterosexual men. Always thoughtful & considerate, never possessive or demanding, he had to enjoy the exquisite torture of unrequited passion. "I recalled Roger Fry saying to me, as we embraced, should we not go further? I said No, & did not want to. Why? I don't know. I believe I thought it would lower our love." A morbid fear of involvement, of mess & disorder. Mr John Rosenberg is consigning Dorothy Richardson to oblivion in order to effect a gallant rescue. She was not a born writer. 22 Her most important lover H. G. Wells is called Hypo Wilson in Pilgrimage, & her husband Alan Odle was a drunken artist. Her early use, independently of James Joyce, of verbal cinema. On the highway of fiction there she pictured herself as a lonely pioneer, genius whizzed by her, & left her plodding resolutely behind. 26 If you think you need more advanced sexual technique what you really need is a new partner.

The British Journal of Aesthetics, Summer 1973.

220 Wimsatt & Beardsley point out that there is a reason for as well a cause of an emotion, & that a literary work is tied to an emotion not only through a causal connexion, but by being the reason for the emotion. It is the reason for or the object of an emotion which makes it a specific emotion. Fear is never just fear; it is always fear of something. And fears of different things are different types of fear. 224 "The Intentional Fallacy is a confusion between the poem & its origins, a special case of what is known to philosophers as the Genetic Fallacy. It begins by trying to derive the standard of criticism from the psychological causes of the poem & ends in biography & relativism.

A pawn rather than a player

His accomplice has blown him by mentioning his name within the hearing of a counter-agent.

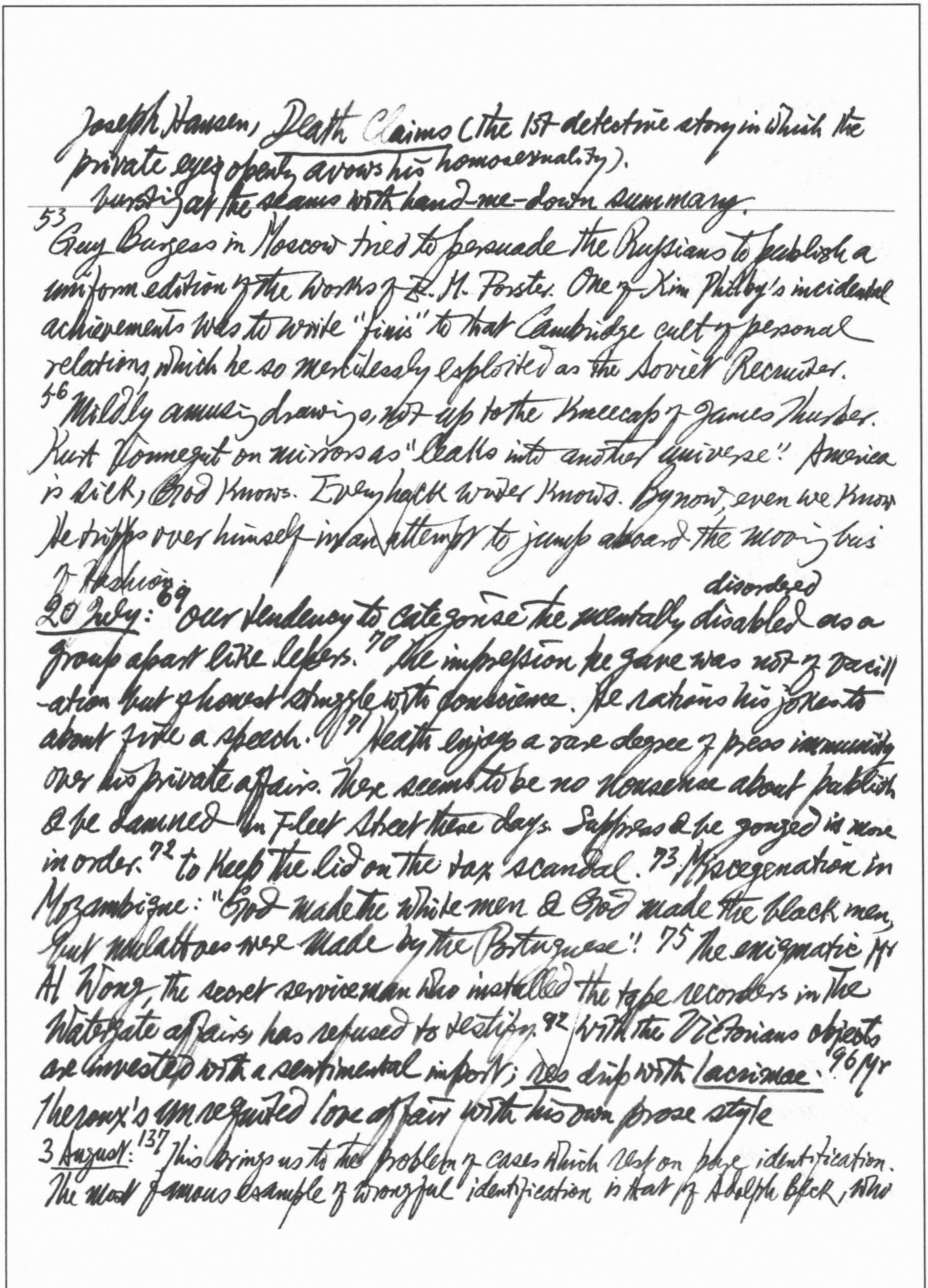
The Affective Fallacy is a confusion between the poem & its results (what it is & what it does), a special case of epistemological scepticism" (W. K. Wimsatt, The Verbal Icon, p. 21). The two fallacies are mirror images of each other. "There is a gross body of life, of sensory & mental experience, which lies behind & in some sense causes every poem, but can never be & need not be known in the verbal & hence the intellectual composition which is the poem" (p. 12).

224 Austin distinguishes between locutionary & illocutionary acts, the former being roughly the conventional meaning of an uttered sentence & the latter being this meaning plus the way in which this sentence is used to perform an act, as for instance an assertion, request, order, question etc.

302 In Coleridge, the Damaged Archangel (1972), Prof. Norman Fruman substitutes for the traditional image the portrait of a thief, cheat, liar, hypocrite, hack, & humbug, one who to bolster his image of himself as Romantic whizz-~~child~~ kid deliberately misdated poems, falsified the circumstances surrounding their conception & composition, published translations & poems of others as his own. All the evidence focuses on the single hypothesis that in his life & works everything is subservient to his obsessive craving for admiration & love.

New Statesman, 13 July 1973

37 We have no "major say" in European affairs. Our atomic know-how has been filched. 39 The Commonwealth has been written off as a paper sham. The bottom falls out of the Government. 40 The squeal of Government brakes, the violent U-turns all over Downing Street. 41 Young Conservatives suggest that the state should set up a "safe brothel" for MPs using prostitutes & premises checked by the security forces



Joseph Hansen, *Death Claims* (the 1st detective story in which the private eye openly avows his homosexuality).
bursting at the seams with hand-me-down summary.

53 Guy Burgess in Moscow tried to persuade the Russians to publish a uniform edition of the works of E. M. Forster. One of Kim Philby's incidental achievements was to write "finis" to that Cambridge cult of personal relations which he so mercilessly exploited as the Soviet Recruiter.

56 Mildly amusing drawings, not up to the kneecap of James Thurber. Kurt Vonnegut on mirrors as "leaks into another universe". America is sick, God knows. Every hack writer knows. By now, even we know. He trips over himself in an attempt to jump aboard the moving bus of fashion.

disordered
20 July: 69 "our tendency to categorise the mentally disabled as a group apart like lepers. 70 The impression he gave was not of vacill-ation but of honest struggle with conscience. He rations his jokes to about five a speech. 71 Heath enjoys a rare degree of press immunity over his private affairs. There seems to be no nonsense about publish & be damned in Fleet Street these days. Suppress & be gonged is more in order. 72 to keep the lid on the tax scandal. 73 Miscegenation in Mozambique: "God made the white men & God made the black men, but mulattoes were made by the Portuguese"! 75 The enigmatic Mr Al Wong, the secret serviceman who installed the tape recorders in the Watergate affair, has refused to testify. 92 with the Victorians objects are invested with a sentimental import; *eyes* drip with *lacrimae*. 96 Mr Theroux's unrequited love affair with his own prose style

3 *August*: 137 This brings us to the problem of cases which rest on pure identification. The most famous example of wrongful identification is that of Adolph Beck, who

mortgage my political future by accepting the job / the Minister for the Chop is Mr [illegible] Barber
the Prophets of Doom / He has reneged on all his policies
the vital statistics of some grotesque female

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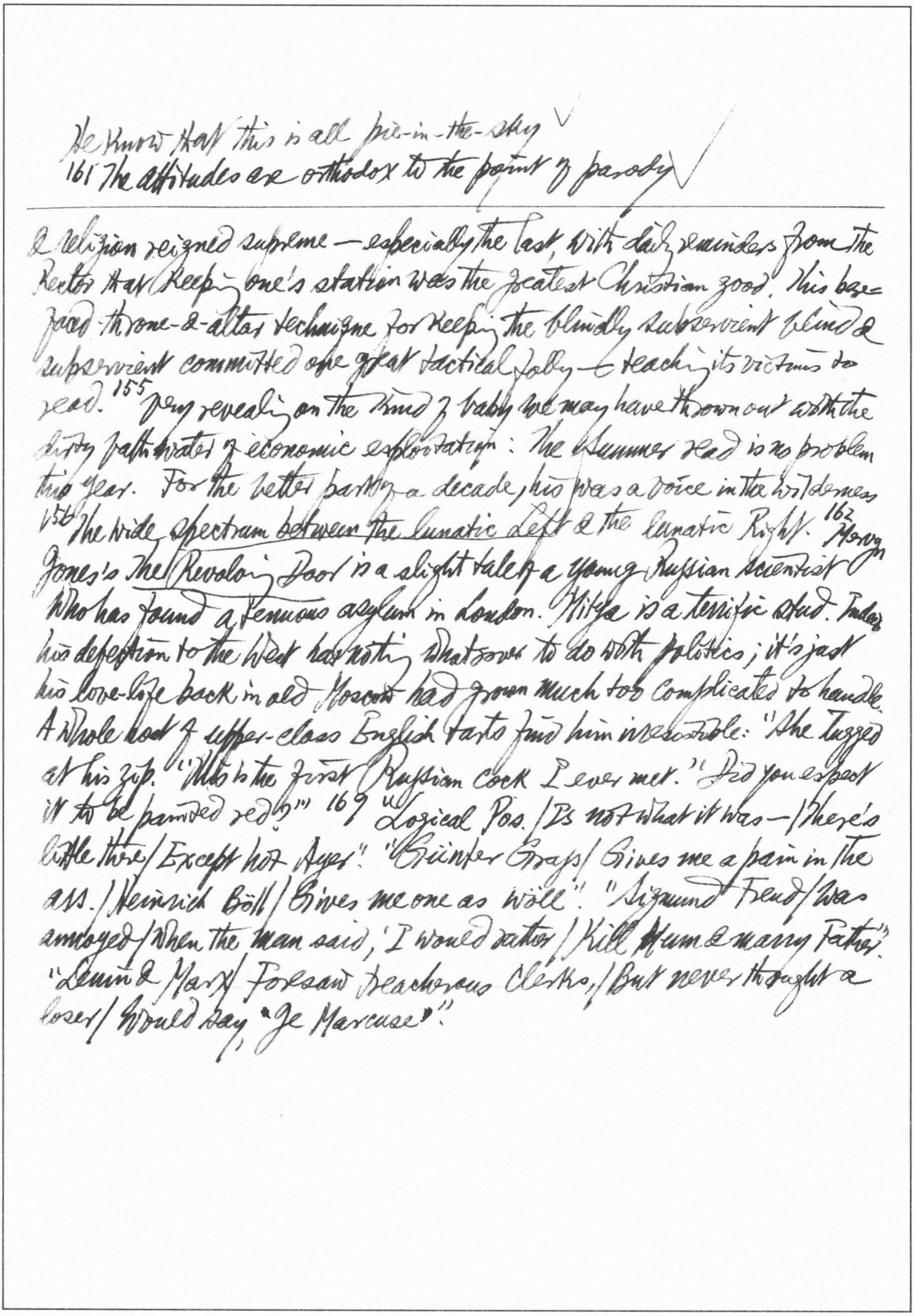
was positively found by no fewer than 14 women to be the man who had swindled them out of their life savings. He has—on a very small scale—record, & is "known to the police". That is the reason he is still sweating it out in jail. 138 Asquith saw it as his patriotic duty to house-train the rude socialists, & was abused from all directions, left, right & centre. Forty is perhaps the realistic upper limit. But Thorpe on his way up is confronted by the same problem as Asquith on his way down. We shall paddle our own canoe "I do not ask to see / The distant scene; one step enough for me" 139 Because Hoover would not allow the FBI to burgle for the White House, Nixon set up his own investigations unit—the "Plumbers." 146 The environment makes strange bedfellows. The environment bandwagon is definitely on the road. 149 The Foreign Office mandarins hope that their present squeaky voices will acquire a more formidable timbre in the EEC auditorium. The latest Anglo-French conflict, the cross-Channel hatred, cannot be judged. 150 We now get on like eggs & bacon. 151 The sight of the ~~ch~~ schoolchildren rather appealed to the old queen who lies dormant in every Englishman. 154 Flora Thompson, Lark Rise to Candleford (Penguin) its very feminine mixture of the telling detail & detailed telling. The wages & working hours were monstrously low & monstrously long. They went into domestic service at London & returned to marry & settle down. They trudged back with all kinds of fancy new ideas besides their bags & bundles. One such bride recently returned from maiding put a vase of sweet peas on the table when her husband's parents came to tea. "Hemmed if I've ever heard of eating flowers before" said the baffled father-in-law. At the National School, Reading, Writing



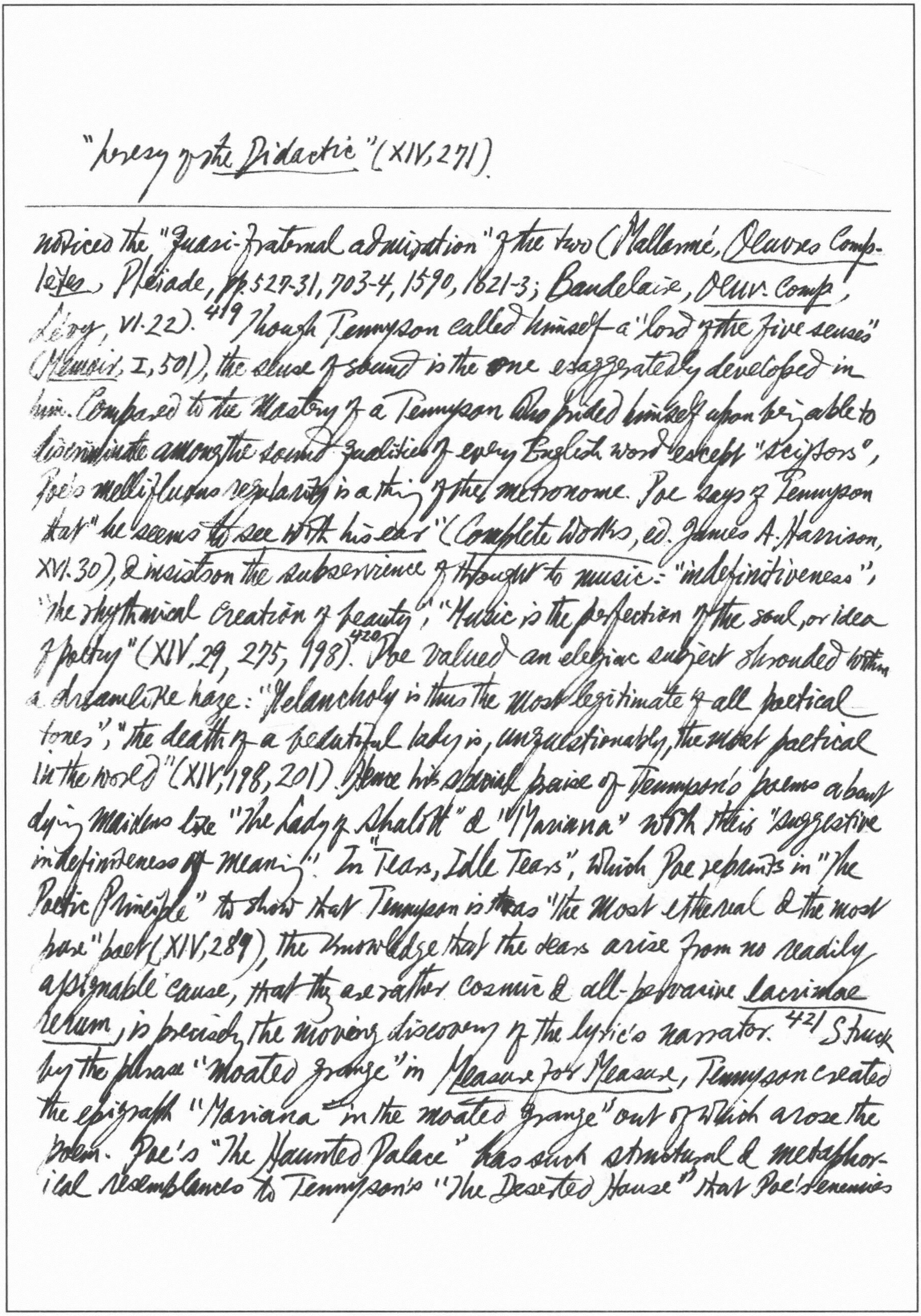
He know that this is all pie-in-the-sky ✓
161 The attitudes are orthodox to the point of parody ✓

& religion reigned supreme — especially the last, with daily reminders from the Rector that keeping one's station was the greatest Christian good. This bare-faced throne-&-altar technique for keeping the blindly subservient blind & subservient committed one great tactical folly — teaching its victims to read.[155] Very revealing on the kind of baby we may have thrown out with the dirty bath-water of economic exploitation: The Summer read is no problem this year. For the better part of a decade, his was a voice in the wilderness [158] The wide spectrum between the lunatic Left & the lunatic Right.[162] Mervyn Jones's The Revolving Door is a slight tale of a young Russian scientist who has found a tenuous asylum in London. Mitya is a terrific stud. Indeed his defection to the West has nothing whatsoever to do with politics; it's just his love-life back in old Moscow had grown much too complicated to handle. A whole host of upper-class English tarts find him irresistible: "She tugged at his zip. "This is the first Russian cock I ever met." "Did you expect it to be painted red?"" 169 "Logical Pos. / Is not what it was — / There's little there / Except hot Ayer". "Günter Grass / Gives me a pain in the ass. / Heinrich Böll / Gives me one as wöll". "Sigmund Freud / Was annoyed / When the man said, 'I would rather / Kill Mum & marry Father'". "Lenin & Marx / Foresaw treacherous clerks, / But never thought a loser / Would say "Je Marcuse"".

PMLA, May 1973.

403 "When men speak they must momentarily be one-sided: without separation or distinction (*Sonderung*) there is no communication, no instruction" (*Dichtung und Wahrheit*, XII). 407 A *Konsumentenhaltung*, a dangerous intellectual passivity

418 According to Edmund Wilson, Poe's "nightmarish vein of fantasy is very like that of Coleridge; his poetry in its earlier phase derives from Shelley & Keats; his 'dream fugues' resemble De Quincey's & his 'prose poems', Maurice de Guérin's" ("Poe at Home & Abroad", in *The Shores of Light*, p. 183). Poe's single favorite contemporary (both poets were born in 1809) was Tennyson. He called Tennyson "the *greatest* [poet] that ever lived" (John Eidson, *Tennyson in America*, p. 43 from an unsigned review in the *Broadway Journal*), while Tennyson called him "the most original American genius" (Hallam Tennyson, *Alfred Lord Tennyson: A Memoir by His Son*, II, 292-3). Tennyson held a severe distaste for America & said that the only thing he ever wanted to see there was Poe's grave (Mary E. Phillips, *E. A. Poe: the Man*, II, 1517). The most notorious charge of Poe's plagiarism from Tennyson was advanced in an anonymous London *Foreign Quarterly Review* article in 1844 & firmly rejected by Poe in letters to Lowell (Sidney P. Moss, *Poe's Literary Battles*, pp. 108, 157-9, 205). The French Symbolists early sensed the spiritual kinship of the two poets. Mallarmé interrupted his translations of Poe with a prose version of "Mariana", & rounded out his funeral elegy for Tennyson ("Tennyson vu d'ici") with a translation of Poe's ringing endorsement in "The Poetic Principle" of Tennyson as "the noblest poet that ever lived" ("L'âme poétique la plus noble, qui jamais vécut"); Baudelaire, to



"heresy of the *Didactic*" (XIV, 271).

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noticed the "quasi-fraternal admiration" of the two (Mallarmé, *Oeuvres Complètes*, Pléiade, pp. 527-31, 703-4, 1590, 1821-3; Baudelaire, *Oeuv. Comp.*, Lévy, VI.22).[419] Though Tennyson called himself a "lord of the five senses" (*Memoir*, I, 501), the sense of sound is the one exaggeratedly developed in him. Compared to the mastery of a Tennyson who prided himself upon being able to discriminate among the sound qualities of every English word except "scissors", Poe's mellifluous regularity is a thing of the metronome. Poe says of Tennyson that "he seems *to see with his ear*" (*Complete Works*, ed. James A. Harrison, XVI.30), & insists on the subservience of thought to music: "indefinitiveness", "the rhythmical creation of beauty", "Music is the perfection of the soul, or idea of poetry" (XIV, 29, 275, 198).[420] Poe valued an elegiac subject shrouded within a dreamlike haze: "Melancholy is thus the most legitimate of all poetical tones"; "the death of a beautiful lady is, unquestionably, the most poetical in the world" (XIV, 198, 201). Hence his special praise of Tennyson's poems about dying maidens like "The Lady of Shalott" & "Mariana" with their "suggestive indefiniteness of meaning". In "Tears, Idle Tears", which Poe reprints in "The Poetic Principle" to show that Tennyson is ~~thus~~ "the most ethereal & the most base" poet (XIV, 289), the knowledge that the tears arise from no readily assignable cause, that they are rather cosmic & all-pervasive *lacrimae rerum*, is precisely the moving discovery of the lyric's narrator.[421] Struck by the phrase "moated grange" in *Measure for Measure*, Tennyson created the epigraph "Mariana in the moated grange" out of which arose the poem. Poe's "The Haunted Palace" has such structural & metaphorical resemblances to Tennyson's "The Deserted House" that Poe's enemies accused him of plagiarism (Eidson, 23).[422] The schizophrenia described in "William Wilson" is the theme of Tennyson's "Two Voices."[424] The "dream-house" most reminiscent of Poe in all of Tennyson is the Palace of Art, which recalls the dwelling of the neurasthenic egoist in "The Fall of the House of Usher," "Berenice," & "Ligeia."[425] In Tennyson's "Lucretius", the Roman philosopher-poet, in his preference for an abstract "passionless bride, divine Tranquillity," moves beyond his human wife Lucilla & denies the existence of an erotic Venus. The wife & the outraged goddess combine to punish his audacity; the magic philter his wife gives Lucretius to "lead an errant passion home" releases the erotic nightmares in which the Venus he has slighted destroys his sanity. Thus Tennyson provides a classical frame for what Allen Tate sees as the characteristic disease of the Poe hero: "the exhaustion of force as a consequence of his intellectual liberation from the sensible world" (*The Forlorn Demon*, p.77). Tate's generalisation about characters in Poe who self-destructively etherealise their women* applies to Tennyson's Lancelot.

461 Pierre Fontanier, *Les Figures du discours* (1821-30, rep. Flammarion, 1968, p.125): "L'Allusion… consiste à faire sentir le rapport d'une chose qu'on dit avec une autre qu'on ne dit pas, et dont ce rapport même réveille l'idée". *Le Rouge et le noir* both horrified & fascinated 19th-cent readers.[462] À propos of Julien, Taine wrote: "Je ne veux point l'excuser; je veux seulement montrer qu'il peut être au fond très généreux, très reconnaissant, bon, disposé à la tendresse et à toutes les délicatesses du désintéressement, et cependant agir en égoïste, exploiter les hommes, et

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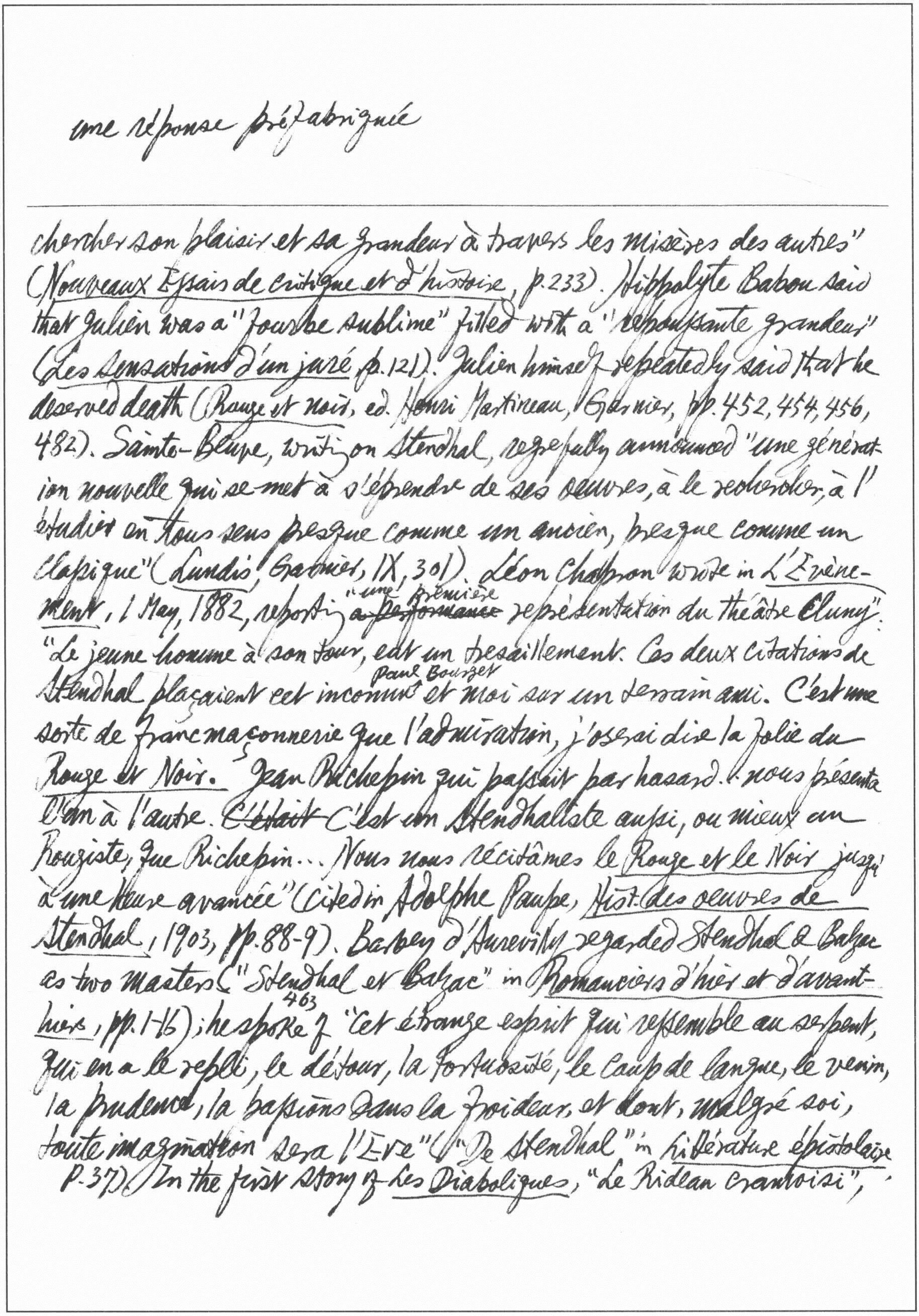
*"If a writer ambiguously exalts the 'spirit' over the "body," & the spirit must live wholly upon another spirit, some version of the vampire is likely to issue as the symbolic situation" (p.88)



une réponse préfabriquée

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chercher son plaisir et sa grandeur à travers les misères des autres" (Nouveaux Essais de critique et d'histoire, p. 233). Hippolyte Babou said that Julien was a "fourbe sublime" filled with a "repoussante grandeur" (Les Sensations d'un juré, p. 121). Julien himself repeatedly said that he deserved death (Rouge et noir, ed. Henri Martineau, Garnier, pp. 452, 454, 456, 482). Sainte-Beuve, writing on Stendhal, regretfully announced "une génération nouvelle qui se met à s'éprendre de ses oeuvres, à le rechercher, à l'étudier en tous sens presque comme un ancien, presque comme un classique" (Lundis, Garnier, IX, 301). Léon Chapron wrote in L'Événement, 1 May, 1882, reporting ~~a performance~~ "une première représentation du théâtre Cluny": "Le jeune homme à son tour, eut un tressaillement. Ces deux citations de Stendhal plaçaient cet inconnu Paul Bourget et moi sur un terrain ami. C'est une sorte de franc-maçonnerie que l'admiration, j'oserai dire la folie du Rouge et Noir. Jean Richepin qui passait par hasard nous présenta l'un à l'autre. ~~C'était~~ C'est un Stendhaliste aussi, ou mieux un Rougiste, que Richepin... Nous nous récitâmes le Rouge et le Noir jusqu'à une heure avancée" (Cited in Adolphe Paupe, Hist. des oeuvres de Stendhal, 1903, pp. 88-9). Barbey d'Aurevilly regarded Stendhal & Balzac as two masters ("Stendhal 463 et Balzac" in Romanciers d'hier et d'avant-hier, pp. 1-16); he spoke of "cet étrange esprit qui ressemble au serpent, qui en a le repli, le détour, la tortuosité, le coup de langue, le venin, la prudence, la passions dans la froideur, et dont, malgré soi, toute imagination sera l'Ève" ("De Stendhal" in Littérature épistolaire p. 37). In the first story of Les Diaboliques, "Le Rideau cramoisi",

* "ce fut bien plus elle qui me prit dans ses bras que je ne la pris dans les miens" (II, 45).
8 "diaboliquement provocante" (II.36) & "infernalement calme" (II.41).
8 臉陰而冷、羞紅（野叟曝言28回）

The narrator recalls how on a trip the coach stopped for repairs beneath a window from which shone "lumière… tamisée par un double rideau cramoisi" (Oeuvres romanesques complètes, ed. Jacques Petit, Gallimard, II, 21). At the sight of the curtain, his travelling companion the Viscount de Brassard turned deathly pale & told the following story. Some 35 yrs before, as a young officer, he had lived in that very room behind such a curtain & taken his meals with his undistinguished bourgeois hosts. Their beautiful Mlle Albertine paid him no attention at all. One evening, while maintaining her "air de Princesse en cérémonie" (II, 35), she reached beneath the table & squeezed his hand. The parents did not suspect the "drame mystérieux et terrible qui se jouait alors sous la table" (II. 34). A month passed & nothing happened; his love for "la grande Mademoiselle Impassible" (II. 41)8 slowly turned to hate.* Then one night, his door opened, & she fell into his arms half nude.* They consummated their passion while listening fearfully for the sound of her parents. This virtually wordless affair continued for more than 6 months. This reminds the narrator of Mlle de Praise who "recevait toutes les nuits dans la chambre de sa grand'mère, endormie derrière les rideaux, un amant entré par la fenêtre", & once awakened her grandmother with her noisy enjoyment but reassured her with an excuse. Finally Alberte dies during a voluptuous spasm & Brassard, thinking she had only fainted, continued his lovemaking. Suddenly he became aware of her state & tried to resuscitate her.8 All efforts failed, & he fled the room, the house & the town,464 leaving the corpse on the couch. "'Tenez!' me dit-il, 'voyez au rideau!' L'ombre svelte d'une taille de femme venait d'y passer en s'y dessinant! "L'ombre d'Alberte!" fit le capitaine. "Le hasard est par trop moqueur ce soir," ajouta-t-il avec amertume" (II.57). Mathilde initiated their love affair by squeezing Julien's arm, & on Julien's second visit up the ladder & through her window, her laughter awakened her mother (Rouge, 360). 467 Pierre Louÿs suggested as a source a story in the Mémoires du P. de la Goge where the narrator carried two drugged sisters back to their bed, located next to their mother's, after having ravished them. In Mirbeau's Journal d'une femme de chambre, pp. 166-204, the rôles are reversed: the concupiscent Célestine causes the death of Monsieur Georges in the transports of love*. One could also recall Valmont's adventure with Cécile Volanges in Les Liaisons dangereuses, or Brantôme's "fort honneste et belle dame" who leaves her sleeping husband to guard "le nid de cocu" while she communes with a visiting lover** (Les Dames galantes, Garnier, p. 71; cf pp. 101-2, 145-50), or Julien's trips to Mme de Rênal's & Mathilde's rooms.

Revue d'Esthétique, 1973 Nos. 2-3-4 (Cinéma: Théorie, Lectures)

374 Être au monde, c'est vivre un monde qui est toujours idéologisé. 375 On a identifié quelquefois l'idéologie à l'inconscient — un inconscient culturel, comme dit déjà Panofsky, plutôt qu'un inconscient libidinal. Or, si l'inconscient était toute la réalité du psychisme, nous n'en saurions rien. Si l'idéologie était toute la pensée, toute la culture, nous n'en saurions rien, et nul n'en ferait la théorie. De fait, quiconque dénonce l'idéologie s'estime immunisé et se réclame de la vérité. 370 Or le propre de l'idéologie est de faire illusion, ... à truquer le réel, à le faire paraître autre.

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*脱陽而死一村公子（女仙外史第6四）

** cf Bandello, Le Novelle, I.v, Laterza, vol. I, pp. 77-9.

The Journal Aesthetics & Art Criticism, Summer 1973

434 He remains comfortably provincial. The so-called hard sciences

441 Paradox or the creative tension of contraries defines the experience of tragedy: the tragic figure has been identified as flawless & flawed; the tragic issue has been understood as the destruction of value & the establishment of value. Walter Kaufmann argues that *hubris* actually means wanton violence & insolence, sometimes lust & lewdness, but not pride (*Tragedy & Philosophy*, Anchor Books, p. 74). Pride, for Aristotle & the tragedians, was not a sin but "an essential ingredient of heroism," & the hero who is proud or "great-souled" (*meglopsychia*) "claims much & deserves much" (*ib.* pp. 72-3; cf *Nichomachean Ethics*, 1124 a). 445 In Strindberg's *The Father*, the struggle between the Captain & Laura is not an even one, for "the rules of combat are not the same for both contestants; the Captain is governed by some principle, but Laura is motivated only by the desire to win the battle" (Carl E. W. L. Dahlstrom, *Strindberg's Dramatic Expressionism*, p. 96). Paradoxically, it is the Captain's courageous demand for truth that makes him vulnerable to Laura's schemes to drive him mad.

449 Kaufmann suggests that "ruth" is the better word than "pity" because it lacks the note of condescension (pp. 51-2).

473 The first known statement of the purgation theory of Catharsis appears in 1559 in A. S. Minturno's *De Poeta*; in his *Arte Poetica* in 1563 he explicitly connects the catharsis in tragedy with medicine (J. S. Spingarn, ~~[illegible]~~ *Literary Criticism of the Renaissance*, p. 80). Milton restated the theory in the preface to *Samson Agonistes*. In 1806 Tyrwhitt argued in his edition of the *Poetics* that tragedy is to purge the emotions of pity & fear from the audience (see the quotation in I. Bywater, *Aristotle on the Theory of Poetry*, pp. 152-3 n.). In 1847 H. Weil

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474 affirmed a relationship between tragic catharsis & medical purgation ("Ueber die Wirkung der Tragödie nach Aristoteles"). But it was Bernays's influential *Zwei Abhandlungen über die aristotelische Theorie des Drama* (1857) which made the purgation theory the almost universally accepted view. Bernays declared that the Greek term could have only 2 meanings, moral purification or medical purgation: "Concret also gefasst heisst *Katharsis* in griechischer Sprache nur zweierlei: entweder eine durch bestimmte priesterliche Ceremonien bewirkte Sühnung^{expiation} der Schuld, eine Lustration, oder eine durch ärztliche erleichternde^{relieving} Mittel bewirkte Hebung^{raising} oder Linderung^{alleviation} der Krankheit" (p.12, n.1). He is unaware of the use of *Katharsis* by Epicurus & Philodemus to signify "intellectual clarification." This connotation is first noted in the 9th edition of Liddell-Scott-Jones (1940). He argues that the key to our understanding of the term lies in the *Politics*. But the mere fact that the same word is used both in the *Politics* & the *Poetics* is not a guarantee that the word has ~~the~~ an identical meaning in ~~the same~~ both works. As Richard McKeon points out, one is "a political utterance" & the other "an aesthetic utterance" (in R.S. Crane, ed. *Critics & Criticism*, p.166). G.F. Else also objects to Bernays's application of the "therapeutic" meaning in the *Politics* to the passage in the *Poetics*: "It presupposes that come to the tragic drama (unconsciously, if you will) as patients to be cured, relieved, restored to psychic health. But there is not a word to support this in the *Poetics*" (*Aristotle's Poetics: the Argument*, p.440, n.2).[477] In the *Politics* 1342 a 18-22, the audience is divided into "two parts", one "free & educated" & the other "vulgar". In the *Poetics* 1448 b 9-17, Aristotle insists on a single type of aesthetic experience

a spine-tingling & hair-raising story

"Pleasant" not only to "philosophers" but "to other men as well."

518 Philosophical problems arise when we try to understand language apart from the requisite context, i.e., when "language goes on holiday."

New Statesman, 27 July 1973.

105 The doctor has been accused of abusing his professional position by making love to the matron of a nursing home. The sex lives of the couple have been made pabulum for a six-day journalistic orgy. The complaint has to go through two preliminary filters & the matter may be dropped without being tried in public before the disciplinary committee which sits with all the trappings of a court of law. 106 wait patiently for the fruit to plop into his lap. The industry is going through a difficult patch. 107 He was upholding the sacred principle of the law's blindness: it mustn't, it doesn't, distinguish between persons. All litigants who come before the courts have equal rights. 112 the unwonted (& often unwanted) presence of the children. 114 The government's original lie has now been nailed & becomes "inoperative". At the end of each day the White House staff simply "hang Nixon up in a closet", ready for use the next morning. He has placed himself in an electronic cocoon & moves around wired for sound, a human bug recording for history. He certainly has a taste for deception, even when the truth does him no harm. Some men are so secretive that they grudge telling their mistress the time of the day. Others blurt out intimacies to the most casual acquaintances. 119 Besides the question "revolution against what?", there is the question "revolution towards what?" E. J. Hobsbawm in *Revolutionaries* points to the lack of specific targets as one of the main weaknesses of May '68 in Paris, but it is a weakness

produce a torrent of books, good, bad & indifferent, year in, year out.

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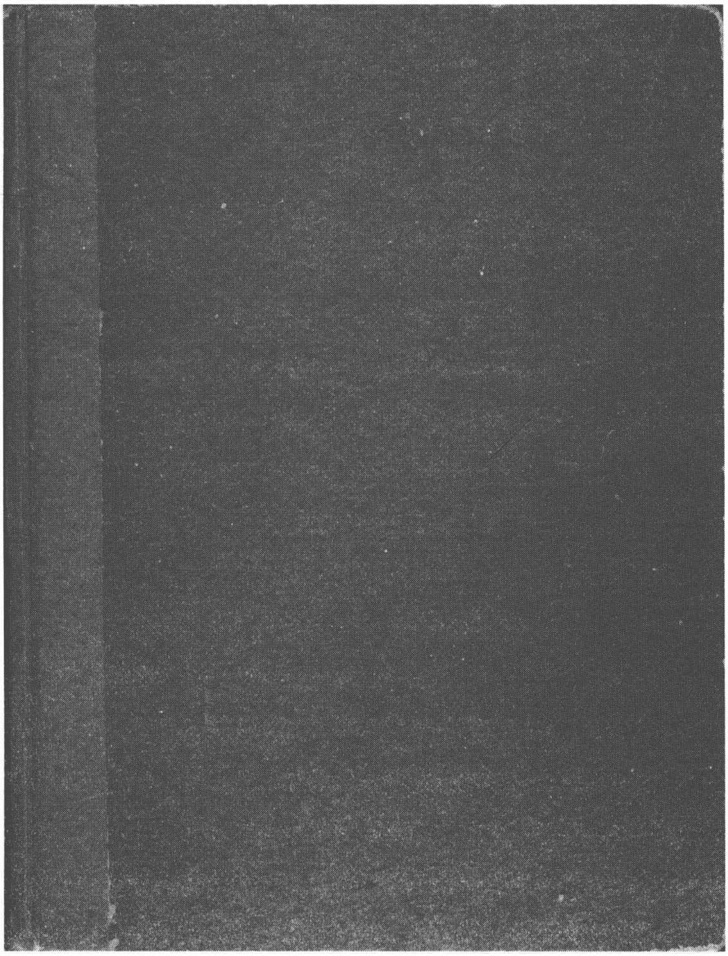
which is almost universal in the revolutionary movements of advanced countries. 120 "Modern political ~~choice~~ choice is not a constant process of selecting men & measures, but a single or infrequent choice between packages, in which we buy the disagreeable part of the contents because there is no other way to be politically effective." This observation is true but it may be dangerous since it could be used to justify virtually ~~at~~ any choice whatever. Authors survive who keep the language fittest. 123 The working class stick together, are conned by the bosses & done down by the middle classes. 124 To say that *The Unnameable* is boring is tantamount to effing & blinding during ~~the~~ Holy Communion. Pritchett accurately described it as 'all significance & no content'. Samuel Beckett, *First Love*: "I have no bone to pick with graveyards"; "I'll be forgiven more than that when I'm forgotten" "Lovers' groans are so alike, & lovers' giggles." 125 "I hate a man who calls a country his," says Norman MacCaig in one of his poems. 131 Sir Lance-a-Lot. Her limp lover Maud couldn't pardon. / He was no use at all in the garden / But drooped like the rose / When the sap in it goes. / "Ere, Enoch!" she cried, "Enoch, 'arden!" // "Dear Prince Albert of Saxe-Coburg-Gotha, / We desire to receive Our full quota / Of amorous sport, / And not be kept short / By one tittle or jot or iota."

No.199



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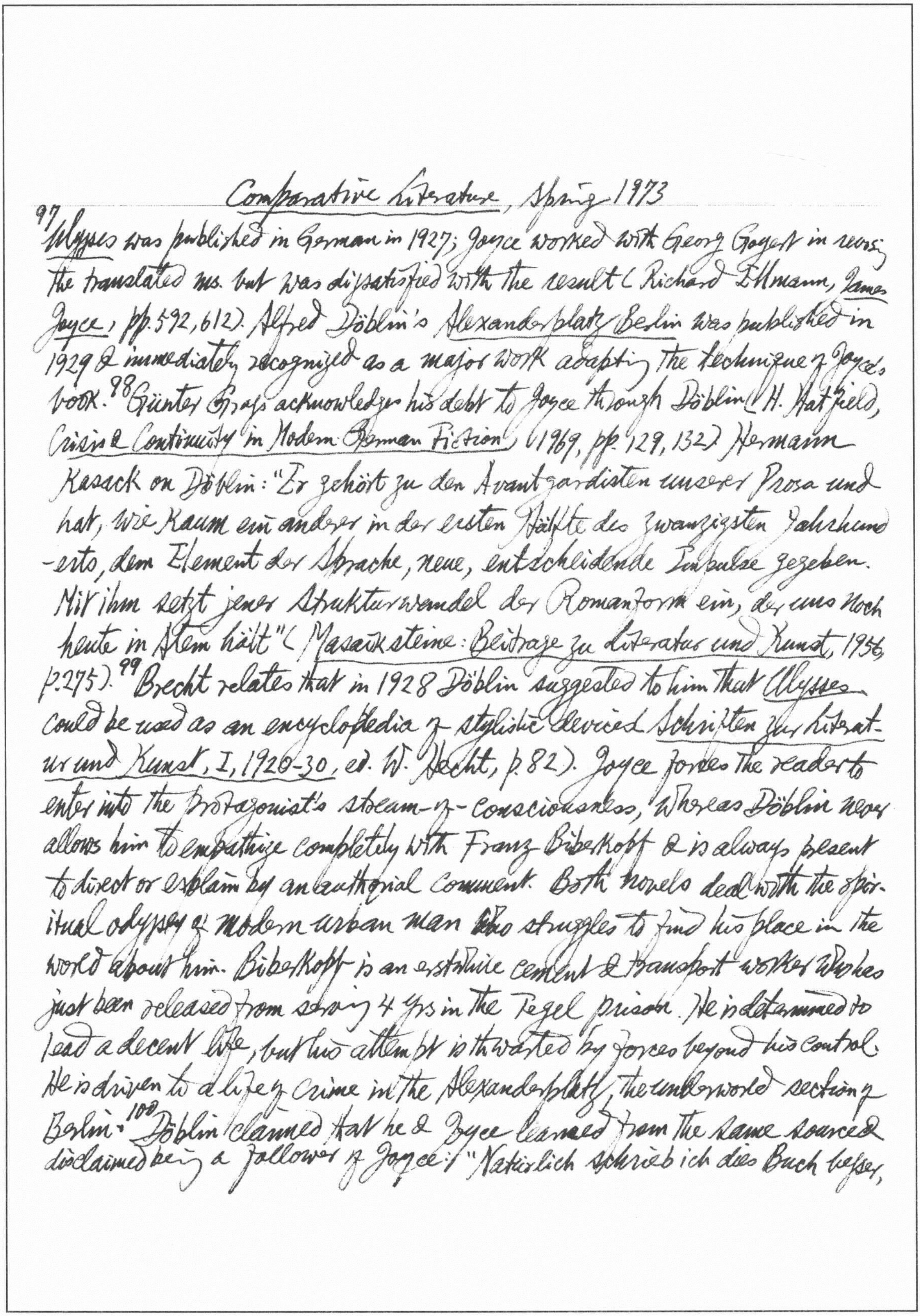
1. *Comparative Literature*, Spring 1973. 2. V. S. Naipaul, *In a Free State*.
3. *New Statesman*, 14 Sept. 1973. 4. *French Studies*, July 1973
5. *New Statesman*, 21-28 Sept. 1973 6. *Encounter*, Aug 1973.
7. *New Statesman*, Oct. 1973. 8. *Encounter*, Sept. 1973. Winter 1974
9. *MLR*, July 1973. 10. *PMLA*, Oct. 1973 11. *Comparative Literature*
12. *German Life & Letters*, July 1973. 13. *Encounter*, Feb. 1974, March 1974
14. *German Life & Letters*, Oct. 1973. Jan. 1974, April 1974
15. *Journal of Aesthetics & Art Criticism*, Summer 1974
16. *MLR*, July 1974 17 *Italian Quarterly*, Summer 1974
18. *MLN*, Dec. 1973. 19. *New Statesman*, 11 Oct. 1974
19 *Italian Quarterly*, Fall 1974.



Comparative Literature, Spring 1973

[97] *Ulysses* was published in German in 1927; Joyce worked with Georg Goyert in revising the translated ms. but was dissatisfied with the result (Richard Ellmann, *James Joyce*, pp. 592, 612). Alfred Döblin's *Alexanderplatz Berlin* was published in 1929 & immediately recognized as a major work adapting the technique of Joyce's book. [98] Günter Grass acknowledges his debt to Joyce through Döblin (H. Hatfield, *Crisis & Continuity in Modern German Fiction*, 1969, pp. 129, 132). Hermann Kasack on Döblin: "Er gehört zu den Avantgardisten unserer Prosa und hat, wie kaum ein anderer in der ersten Hälfte des zwanzigsten Jahrhunderts, dem Element der Sprache neue, entscheidende Impulse gegeben. Mit ihm setzt jener Strukturwandel der Romanform ein, der uns noch heute in Atem hält" (*Mosaiksteine: Beiträge zu Literatur und Kunst*, 1956, p. 275). [99] Brecht relates that in 1928 Döblin suggested to him that *Ulysses* could be used as an encyclopedia of stylistic devices (*Schriften zur Literatur und Kunst*, I, 1920-30, ed. W. Hecht, p. 82). Joyce forces the reader to enter into the protagonist's stream-of-consciousness, whereas Döblin never allows him to empathize completely with Franz Biberkopf & is always present to direct or explain by an authorial comment. Both novels deal with the spiritual odyssey of modern urban man who struggles to find his place in the world about him. Biberkopf is an erstwhile cement & transport worker who has just been released from serving 4 yrs in the Tegel prison. He is determined to lead a decent life, but his attempt is thwarted by forces beyond his control. He is driven to a life of crime in the Alexanderplatz, the underworld section of Berlin. [100] Döblin claimed that he & Joyce learned from the same sources & disclaimed being a follower of Joyce: "Natürlich schrieb ich dies Buch besser,

Wolfgang Preisendanz: "die Literaturwissenschaft im wesentlichen Textwissenschaft ist" (Klaus W. Jonas, ed., Deutsche Weltliteratur, Festgabe für J. Alan Pfeffer, p. 115).

Schrieb sich dies Buch nicht in freien Rhythmen, sondern in Berliner Tonfall accent. Aber blind, wie einmal Kritiker unserer Epoche sind, konnten sie bequem mit dem Buch fertig werden: 'Nachfolge von Joyce.' Wenn ich durchaus jemandem hörig sein und folgen soll (was ich garnicht nötig habe, ich finde mich stofflich und stilistisch selbst zurecht in order. Mein Vers ist: 'Ich wohn' in meinem eignen Haus, hab^{t} niemanden nie nichts nachgemacht, und lachte laugh one's fill noch jeden Meister aus, der sich nicht selber ausgelacht'), also wenn ich schon einem folgen und etwas brauchen soll, warum muß ich zu Joyce gehen, zu dem Irländer, wo ich die Art, die Methode, die er anwendet (famos, von mir bewundert) an der gleichen Stelle kennen gelernt habe, wie er selbst, bei den Expressionisten, Dadaisten und so fort" (Paul E. H. Luth, ed., Alfred Döblin zum 70. Geburtstag, "Epilog", p. 167). Döblin's Briefe, ed. Walter Muschg, pp. 165-6: "Eine stilistische Analyse meiner früheren Sachen würde manches aus der Anähnlichung an Joyce und der Unterscheidung sehr klar ergeben. Vor allem habe ich meine Technik aus psychoanalytischen Tätigkeit, aber sehe auch da ihre Begrenzung — er gibt eben auch da formbildende Zielstrebigkeit"; p. 377: "Die Assoziationstechnik spielt sogar im Alexanderplatz [k]eine grosse Rolle und ich kenne sie genauer als Joyce, nämlich vom lebenden Objekt, von der Psychoanalyse." Dos Passos's Manhattan Transfer (1925), one of the most ambitious experiments in the use of urban materials, was published in German in 1927. Franz is a victim of the organized society which refuses to reclaim him, of the underworld of criminals & prostitutes which treats him unfairly, & of himself.[104] Fritz Martini on Döblin's successful of the inner monologue: "Eine Spannungsvolle Gleich-

*116-7. It was his *amitié amoureuse* with the American actress Elizabeth Robins who portrayed successfully the Ibsen heroines that converted him.

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zeitigkeit des mechanisch-anonymen Geschehens außerhalb des psychischen Geschehens im inneren Monolog des in der Masse verlorenen Ich wird durch pausenloses Aufblitzen und Überblenden der Motive, Eindrücke, Vorgänge erreicht" (*Deutsche Literaturgeschichte von den Anfängen bis zur Gegenwart*, p. 567). As the prostitute Mieze waits for Franz, her interior monologue combines the words of a traditional song with the Berlin dialect: "Sie steht am offenen Fenster, hat einen blaukarierten checkered Schlafrock an und singt mit dem Leiermann organgrinder: Ich hab mein Herz in Heidelberg verloren (det ist eine falsche Gesellschaft, der hat recht, daß er ~~er~~ die ausräuchert smoke out) in einer lauen Sommernacht (wann kommt er denn nach Hause, ich geh ihm entgegen über die Treppe). Ich war verliebt bis über beide Ohren (ich sag ihm keen Wort ...). Und wie ein Röslein hat ihr Mund gelacht ..." (*Berlin Alexanderplatz: die Geschichte von Franz Biberkopf*, p. 379).

115 Henry James's literary opinions were conservative. Among the contemporary playwrights he particularly admired Scribe, Sardou, & Dumas *fils*, the first two for their stagecraft & the last for his art. "A moi, Scribe; a moi, Sardou, a moi Dennery!" (*The Notebooks*, ed. F. O. Matthiessen & K. B. Murdock, p. 100). 127 In an unpublished letter to Gosse (April 28, 1891) he speaks of Ibsen's plays: "They seem to be of a grey mediocrity—in the case of 'Rosmersholm' *jusqu'à en être bête*. They don't seem to me dramatic or dramas at all." * 134 James on Balzac's *La Comédie Humaine*: these novels "exist for us, with the lapse of time, as the substance itself of knowledge, they have been intellectually so swallowed, digested & assimilated that we take their general use & suggestion for granted, cease to be aware of them because they have passed out of sight. But they have passed out

frenzied attempts to crowd onto the bandwagon
A collection of essays is a kind of housecleaning before a new start
Fredrik Böök the Swedish critic as "kingmaker" for the Nobel prize.

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of sight simply by having passed into ~~ourselves~~ our lives. They have become part of our personal history, a part of ourselves, ... so far as we may have succeeded in best expressing ourselves (*Notes on Novelists*, Scribner's, pp. 109-10).

161 Harry Levin, *Grounds for Comparison*. "Milman Parry was capable of meeting fully civilized or definitely uncivilized people on their own ground, but not of reaching his level on the faculty of a small middlewestern college" (p. 141). We must infer that J. C. Ransom would have been a much better poet & critic if he had only had the *savoir faire* to spend his life at Harvard instead of Vanderbilt & Kenyon. Also, it follows, as the night the day, that the people who teach in small middlewestern colleges are, *omnes et singuli*, not fully civilized. "Boileau like a scholar, thinks that other men are unlike himself & therefore fools. Rochester, the man of the world, knows that other men are like himself & therefore knaves" (p. 209). "When he cavalierly asserted that it would be 'an offense against humanity to place Mr Dickens among the greatest novelists,' Henry James made clear why he himself—for all his charm & sensitivity—does not belong in that class" (p. 341). "Nowadays, when ... we are deluged with badly written theses on the symbolism of Lawrence Durrell or the neuroses of J. D. Salinger, I sometimes find myself preferring those dull & stodgy disquisitions fostered by Kittredge on the comparative grammar of the Scottish dialects or the weaknesses of the Middle English verb. At all events, they embodied honest labor; they did no harm by misleading anyone; & they might conceivably have been useful under certain limited circumstances. That, I fear, is more than one can say for an embarrassing amount of what currently appears in the critical quarterlies" (p. 61).

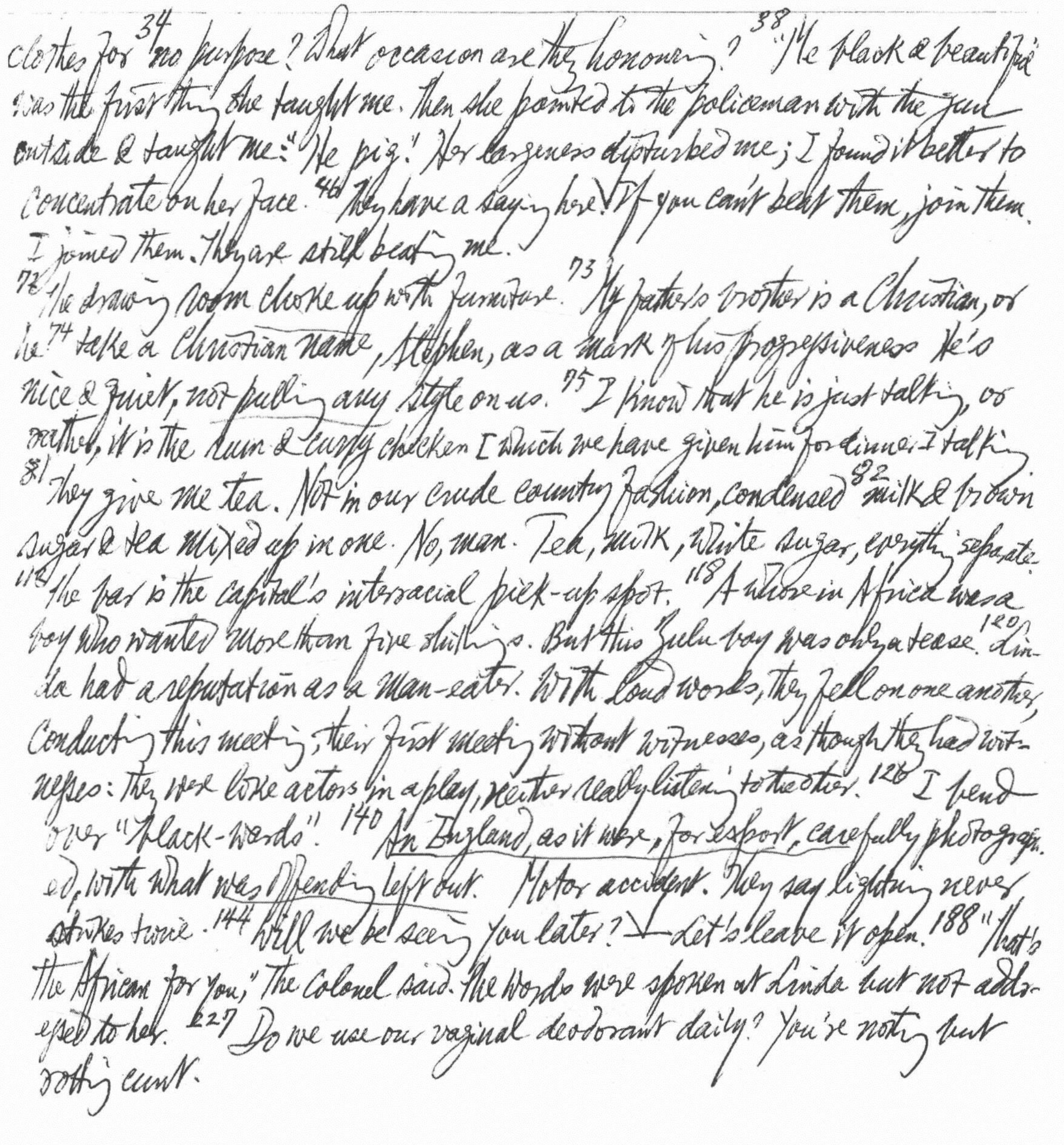
[187] Jochen Vogt, ed., *Der Kriminalroman: Zur Theorie und Geschichte einer Gattung*, 2 vols. (Munich: Wilhelm ~~&~~ Fink Verlag, 1971). An anthology of 39 essays. Richard Alewyn: "Das Lesen von Detektivromanen gehört zu den Dingen, die man zwar gerne tut, von denen man aber nicht gerne spricht. Man kann seinen Ruf reputation kaum wirksamer gefährden endanger, als indem man sich ernsthaft damit befaßt, zumindest in deutschen Landen" (II, 372). W. H. Auden, Jacques Barzun & Albert Fuchs are all unashamed devotees of detective fiction. Essays by Pierre Boileau, Umberto Eco, Thomas Narcejac, Dorothy Sayers, Viktor Sklovskij & S. S. Dine are included, & the work of Sven Elvestad, Émile Gaboriau, Frank Heller, Gaston Leroux, Friedrich Dürrenmatt, Georges Simenon *et al.* is discussed. A [188] special case is the anonymous collective that turns out the weekly installments of Jerry Cotton, Germany's most popular detective hero whose first-person narratives are read regularly by nearly three million devotees. E. T. A. Hoffmann's *Das Fräulein von Scuderi*, with its false clues & an unofficial, *somewhat eccentric detective*, is, as Alewyn has demonstrated elsewhere, a significant *forerunner of the modern detective novel*; Bertolt Brecht points out 3 causes for the popularity of the crime novel: the satisfaction for a member of a scientifically oriented society in seeing a problem solved principally through intellectual means, the psychological pleasure of determining causality & motivation in deviant human behaviour, & the escape provided by vicarious adventure & reward. H. C. Buch discusses the James Bond novels as an expression of the British ~~bourgeois~~ Middle-class fascination with high living, sex & sadism; Umberto Eco discusses the ideology of Fleming's 007 novels. Viktor Sklovskij shows that the Sherlock Holmes stories all follow essentially the same formula. Erich Thier, in an article first published in Nazi Germany,

sees in the genre an "Apologie des Kapitalismus" (II. 487). Ernst Kaemmel, an East German critic, 189 who sees private property, the inability of the state to maintain order without the aid of private detectives; with the elimination of the a general "Gangstermilieu" in socialist countries, this type of literature ceases to exist: "Sie ist ein Produkt des Kapitalismus und wird mit seinem Untergang eines Tages ebenfalls verschwinden" (II. 522). Helmut Heißenbüttel sees in the "crime novel" "eine der offensten Formen der heutigen Literatur" (II. 371)

V. S. Naipaul, In a Free State

9 overcrowded like a refugee ship. Greek civility was something we had left on shore; it belonged perhaps to idleness, unemployment & pastoral despair. Night & day the deck passengers required only sleeping room. 10 His clothes were in ruin. 11 When others, responding to his own stare, turned to look at him he swivelled his head away. 12 He wanted only the camouflage & protection of company. The tramp knew he was odd. 16 Hoarse & hungover after the evening's performance

25 My friends were hurrying in silent competition to secluded lanes & alleys & open lots to relieve themselves. I was spared this competition; in our chambers I had facilities. 26 My employer was seconded by his firm to Government service & was posted to Washington. There was nobody in Bombay he could second me to. 27 The girl who was smiling at 28 everybody else, stopped smiling when she saw me. 33 What a country where people are never allowed to dress normally but must forever wear their very best! Why must they wear out shoes & fine



clothes for 34 no purpose? What occasion are they honouring? 38 "The black & beautiful" was the first thing she taught me. Then she pointed to the policeman with the gun outside & taught me: "The pig." Her largeness disturbed me; I found it better to concentrate on her face. 46 They have a saying here: If you can't beat them, join them. I joined them. They are still beating me.

72 The drawing room choke up with furniture. 73 My father's brother is a Christian, or he 74 take a Christian name, Stephen, as a mark of his progressiveness. He's nice & quiet, not pulling any style on us. 75 I know that he is just talking, or rather, it is the rum & curry chicken [which we have given him for dinner] talking.

81 They give me tea. Not in our crude country fashion, condensed 82 milk & brown sugar & tea mixed up in one. No, man. Tea, milk, white sugar, everything separate.

118 The bar is the capital's interracial pick-up spot. 118 A whore in Africa was a boy who wanted more than five shillings. But this Zulu boy was only a tease. 120 Linda had a reputation as a man-eater. With loud words, they fell on one another, conducting this meeting, their first meeting without witnesses, as though they had witnesses: they were like actors in a play, neither really listening to the other. 126 I bend over "black-words". 140 An England, as it were, for export, carefully photographed, with what was offending left out. Motor accident. They say lightning never strikes twice. 144 Will we be seeing you later? — Let's leave it open. 188 "That's the African for you," the Colonel said. The words were spoken at Linda but not addressed to her. 227 Do we use our vaginal deodorant daily? You're nothing but nothing cunt.

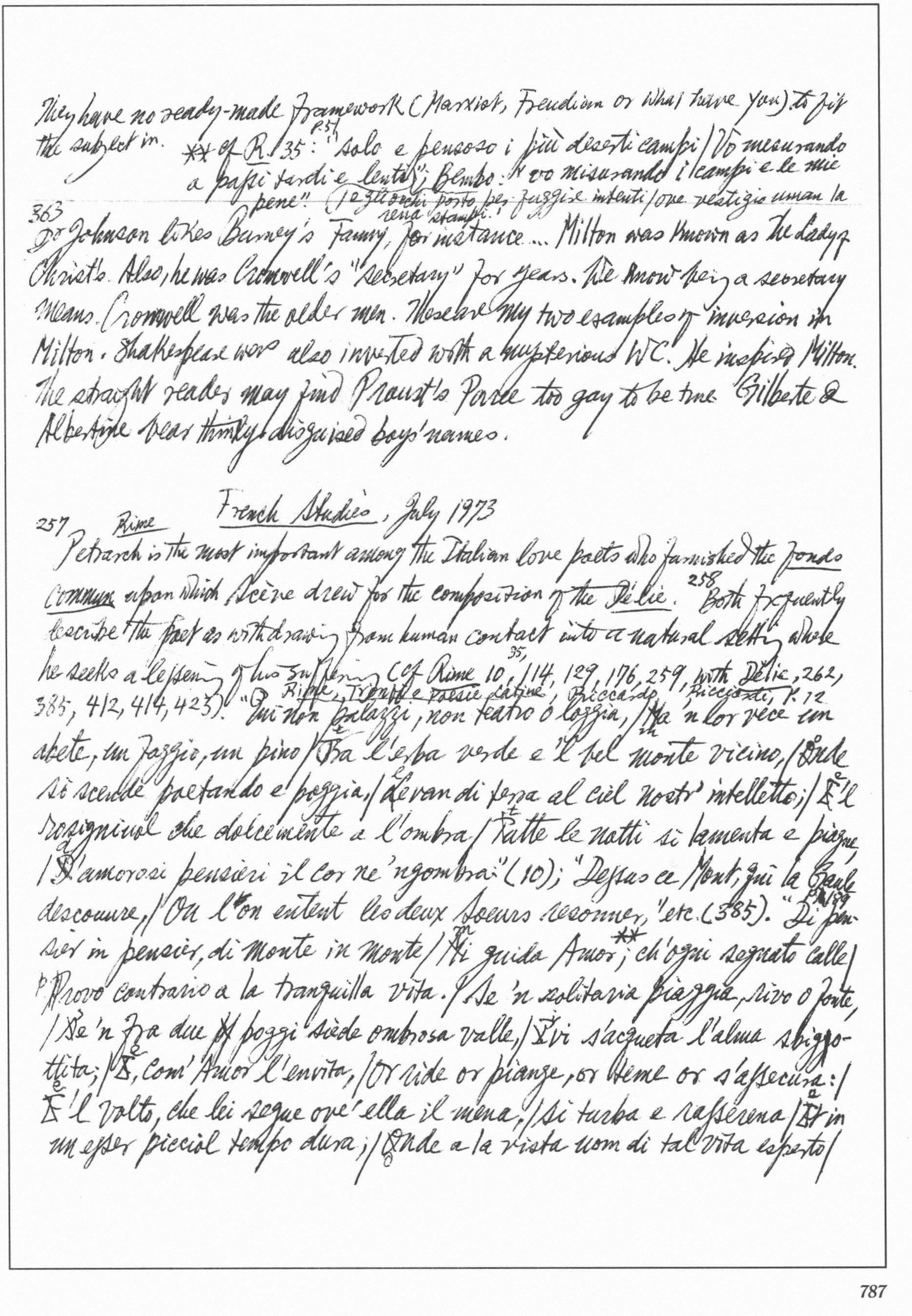
349 Things are not well with my bodily chemistry — the familiar hardening of the stomach, etc.

Wilhelm Wundt, Völkerpsychologie, Bd. VII

389 Denn nirgends mehr als in der Entwicklung der Sitte und der aus ihr erwachsenden sozialen Gebilde herrscht innerhalb der komplexen geistigen Funktionen jene Heterogonie der Zwecke, bei der die jeweils vorhandenen Motive Nebenerfolge hervorbringen, die sich im Verlauf der weiteren Entwicklung selbst in mit Bewußtsein erstrebte Zwecke und schließlich in die Hauptzwecke umwandeln können, gegenüber denen die ursprünglichen allmählich zurücktreten und zuletzt ganz verschwinden.

New Statesman, 14 Sept. 1973

333 R. H. Tawney: "You can peel an onion layer by layer, but you can't skin a live tiger claw by claw." The pity is that President Allende had to learn this the hard way. It has been painfully proved yet again that appeasement of oligarchy does not work even as a temporary accomodation. The appetite of reaction increases with the eating. The trail will lead back to the Pentagon, if a proper investigation can ever be mounted. Although he had the best of intentions & a vast reservoir of goodwill, Allende preferred the method of "socialism at a snail's pace." In the last resort, he gave his people little to fight for, & nothing to fight with. 346 Soviet dissidents are treated with the drug Haloperidal, & sexual offenders in Britain are treated with Benperidal, which abolishes sexual desire. 347 The Left is broken up into so many separate sectarian enclaves. Surgical adventurism ends in the death of the heart transplant patient. 351 Why should it always be other people's memories that are at fault? 354 The teenage ex-whore is not so "ex" as regards her behaviour. The "hobsnobberies of the colleges." 358 Three men walk in & Jam out



They have no ready-made framework (Marxist, Freudian or what have you) to fit the subject in. ** cf R. 35: P.51 "Solo e pensoso i più deserti campi / Vo mesurando a passi tardi e lenti"; Bembo: "I' vo misurando i campi e le mie pene." ("e gli occhi porto per fuggire intenti / ove vestigio uman la rena stampi.")

363 Dr Johnson likes Burney's Fanny, for instance.... Milton was known as the Lady of Christ's. Also, he was Cromwell's "secretary" for years. We know being a secretary means. Cromwell was the older man. These are my two examples of inversion in Milton. Shakespeare was also inverted with a mysterious W.C. He inspired Milton. The straight reader may find Proust's Parce too gay to be true. Gilberte & Albertine bear thinly disguised boys' names.

French Studies, July 1973

257 Rime

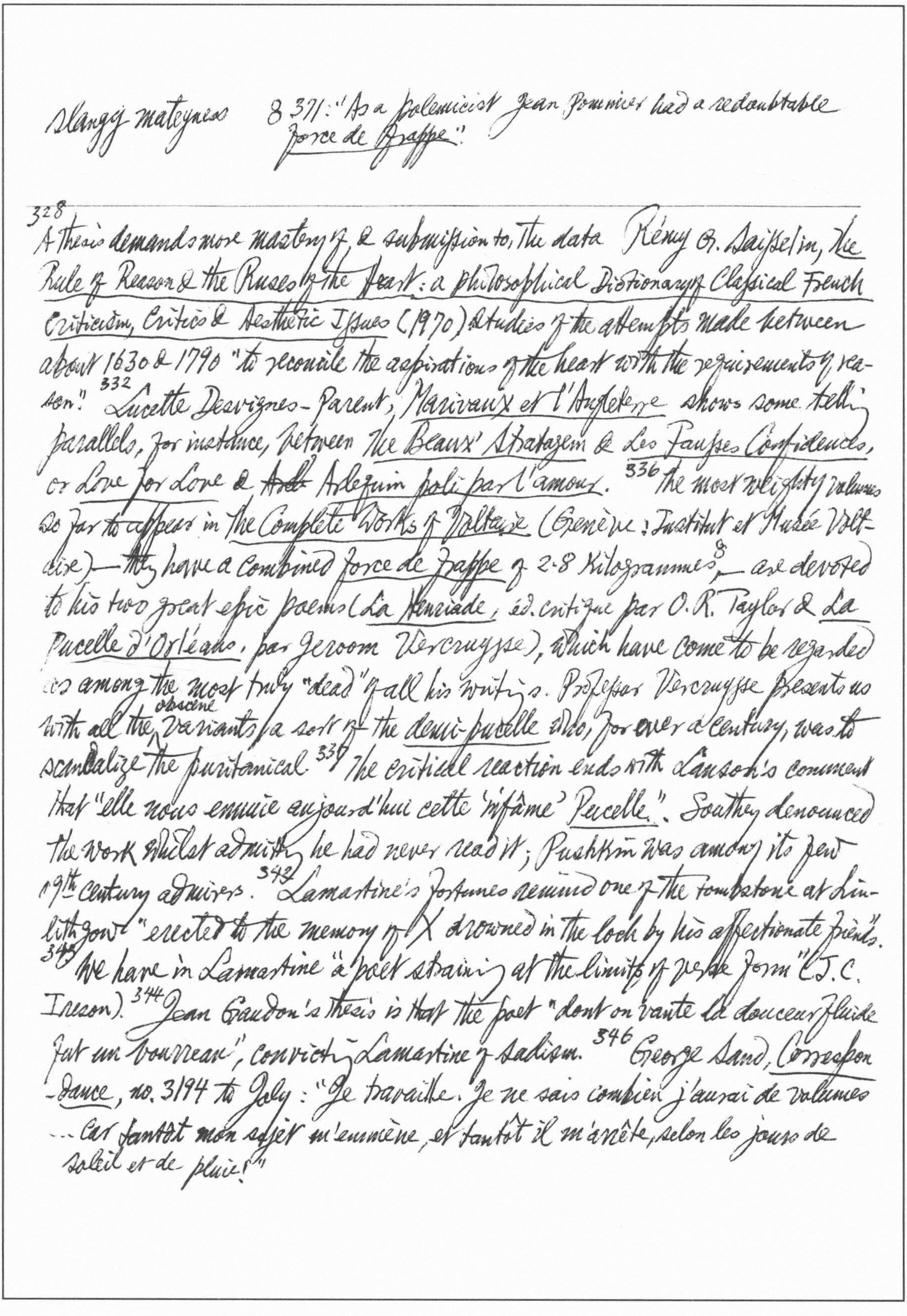
Petrarch is the most important among the Italian love poets who furnished the fonds commun upon which Scève drew for the composition of the Délie. 258 Both frequently describe the poet as withdrawing from human contact into a natural setting where he seeks a lessening of his suffering (cf Rime 10, 35, 114, 129, 176, 259, with Délie, 262, 385, 412, 414, 423). Rime, Trionfi e poesie latine, Riccardo Ricciardi, P. 12 "Qui non palazzi, non teatro o loggia, / Ma 'n lor vece un abete, un faggio, un pino / Tra l'erba verde e 'l bel monte vicino, / Onde si scende poetando e poggia, / Levan di terra al ciel nostr' intelletto; / E 'l rosignuol che dolcemente a l'ombra / Tutte le notti si lamenta e piagne, / D'amorosi pensieri il cor ne 'ngombra" (10); "Dessus ce Mont, qui la Gaule descouvre, / Ou l'on entent les deux Soeurs resonner," etc. (385). P. 189 "Di pensier in pensier, di monte in monte / Mi guida Amor;** ch'ogni segnato calle / Provo contrario a la tranquilla vita. / Se 'n solitaria piaggia, rivo o fonte, / Se 'n fra due poggi siede ombrosa valle, / Ivi s'acqueta l'alma sbiggottita; / E, com' Amor l'envita, / Or ride or piange, or teme or s'assecura: / E 'l volto, che lei segue ov' ella il mena, / Si turba e rasserena / Et in un esser picciol tempo dura; / Onde a la vista uom di tal vita esperto /

319 Far as the cry f may seem the medieval Miracles to ~~t~~ Claudel's *L'Annonce faite à Marie*

Diria: questo arde, e di suo stato è incerto.// Per alti monti e per selve aspre trovo/ Qualche riposo: ogni abitato loco/ È nemico mortal de gli occhi miei./ A ciascun paſso nasce un penser novo/ De la mia donna, che sovente in gioco/ Gira 'l tormento ch'io porto per lei./ Et a pena vorrei/ Cangiar questo mio viver dolce amaro,/ Ch'i' dico 'Forse ancor ti serva Amore/ Ad un tempo migliore;/ Forse a te steſso vile, altrui se' caro.'/ Et in questa trapaſso sospirando:/ Or potrebbe eſser vero? or come? or quando?" (*R.*, 129); cf "... /Car soit devant, ou après le repas,/ Tousjours le long de ses rives prochaines/ Lieux escartez, lentement pas à pas/ Vois mesurant, et les champs, et mes peines" (*D.*, 423).

279 Whereas nature defines the *naïf* (= natural, *nativus*), it is society that defines the *ingénu*. Thus *Candide* ~~ex~~ exemplies the human condition, which is to remain ignorant. In *L'Ingénu* the protagonist speaks less from ignorance than from a different set f values, & since this ignorance is socially defined, it is not innate nor a permanent attribute. Like the Oriental visitors Montesquieu used as his foils in the *Lettres persanes*, L'Ingénu's naïveté or innocence represents no more than a paſsing phase in his development which he, like Rica & Usbek, soon quits. Once a *naïf*, always a *naïf*; but the *ingénu* may change, indeed by definition, he is destined to do so. Thus in theatrical parlance *ingénue* denotes a young girl: with age will come the experience that signals loſs f naïveté. When released from the dungeons f Paris, "l'Ingénu ... n'était plus l'*ingénu* ... il est devenu ~~aſs~~ auſsi respectable qu'il était naïf et étranger à tout."

Gaston Bachelard, *La Psychanalyse du feu*, p. 174 on Novalis: "le paſsage du feu intime à la lumière céleste", from the flames which devours to the light which shines.



slangy mateyness   [8] 371: "As a polemicist Jean Pommier had a redoubtable *force de frappe*".

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[328] A thesis demands more mastery of, & submission to, the data. Rémy G. Saisselin, *The Rule of Reason & the Ruses of the Heart: a philosophical Dictionary of Classical French Criticism, Critics & Aesthetic Issues* (1970) studies of the attempts made between about 1630 & 1790 "to reconcile the aspirations of the heart with the requirements of reason." [332] Lucette Desvignes-Parent, *Marivaux et l'Angleterre* shows some telling parallels, for instance, between *The Beaux' Stratagem* & *Les Fausses Confidences*, or *Love for Love* & ~~Arl~~ *Arlequin poli par l'amour*. [336] The most weighty volumes so far to appear in *The Complete Works of Voltaire* (Genève: Institut et Musée Voltaire) — they have a combined *force de frappe* of 2·8 Kilogrammes[8] — are devoted to his two great epic poems (*La Henriade*, éd. critique par O.R. Taylor & *La Pucelle d'Orléans*, par Jeroom Vercruysse), which have come to be regarded as among the most truly "dead" of all his writings. Professor Vercruysse presents us with all the obscene variants of a sort of the *demi-pucelle* who, for over a century, was to scandalize the puritanical. [337] The critical reaction ends with Lanson's comment that "elle nous ennuie aujourd'hui cette 'infâme' *Pucelle*". Southey denounced the work whilst admitting he had never read it; Pushkin was among its few 19th century admirers. [342] Lamartine's fortunes remind one of the tombstone at Linlithgow "erected to the memory of X drowned in the loch by his affectionate friends". [343] We have in Lamartine "a poet straining at the limits of verse form" (J.C. Ireson). [344] Jean Gaudon's thesis is that the poet "dont on vante la douceur fluide fut un bourreau", convicting Lamartine of sadism. [346] George Sand, *Correspondance*, no. 3194 to Joly: "Je travaille. Je ne sais combien j'aurai de volumes ... car tantôt mon sujet m'emmène, et tantôt il m'arrête, selon les jours de soleil et de pluie!"

"yé-yé": a teen-age faddist.

J. G. Farrell, _The Siege of Krishnapur_ an outstanding historical novel

351
Jean-Yves Tadié (_Lectures de Proust_) claims that in George Painter's 2-vol.
biography "le comportement de Proust démonté, expliqué par une psychanalyse
à deux sous, un freudisme de bazar, un scientisme que l'on eût cru
démodé!" 357 To Valéry's statement that "the poem must be a feast of the intellect"
the surrealists replied "Un poème doit être une débâcle de l'intellect."

New Statesman, 21 Sept. 1973.

369
Mr Heath is not a man who takes kindly to being needled about the failure of any of
his policies. The apparent back-pedalling may be all part of the master-plan. His
statement is just the tip of the iceberg. A heaven-sent opportunity. Such clothes
as the Party had have been stolen. It is only too happy that as it does not
have power it cannot be charged with responsibility. 370 With the Liberal
bandwagon apparently rolling at last, the trendy bandwaggoners. Inside
him there may be a genial fat man trying to get out. 374 African workers
are housed in compound accomodation & their monthly wages stand at what
some years ago seemed an astronomical figure, £3. 376 As depicted in a
million million posters, "Soviet woman" is a hefty blue-eyed corn-maiden
with blonde tresses plaited round her ears, the ideal big-breasted Lawrent-
ian female _sans_ all that unsettling sexuality. Take 3 feet off her height &
add it to her hips & you have something approaching reality. No female _chic_
here, women of a girth or near deformity of shape that would, in the West, have
them permanently esconced on a psychiatrist's couch, take to the dance
floors of the largest hotels with a confidence amounting to smugness, gyrating with enormous

380 a free-wheeling society; a low-profile paternalistic authoritarianism

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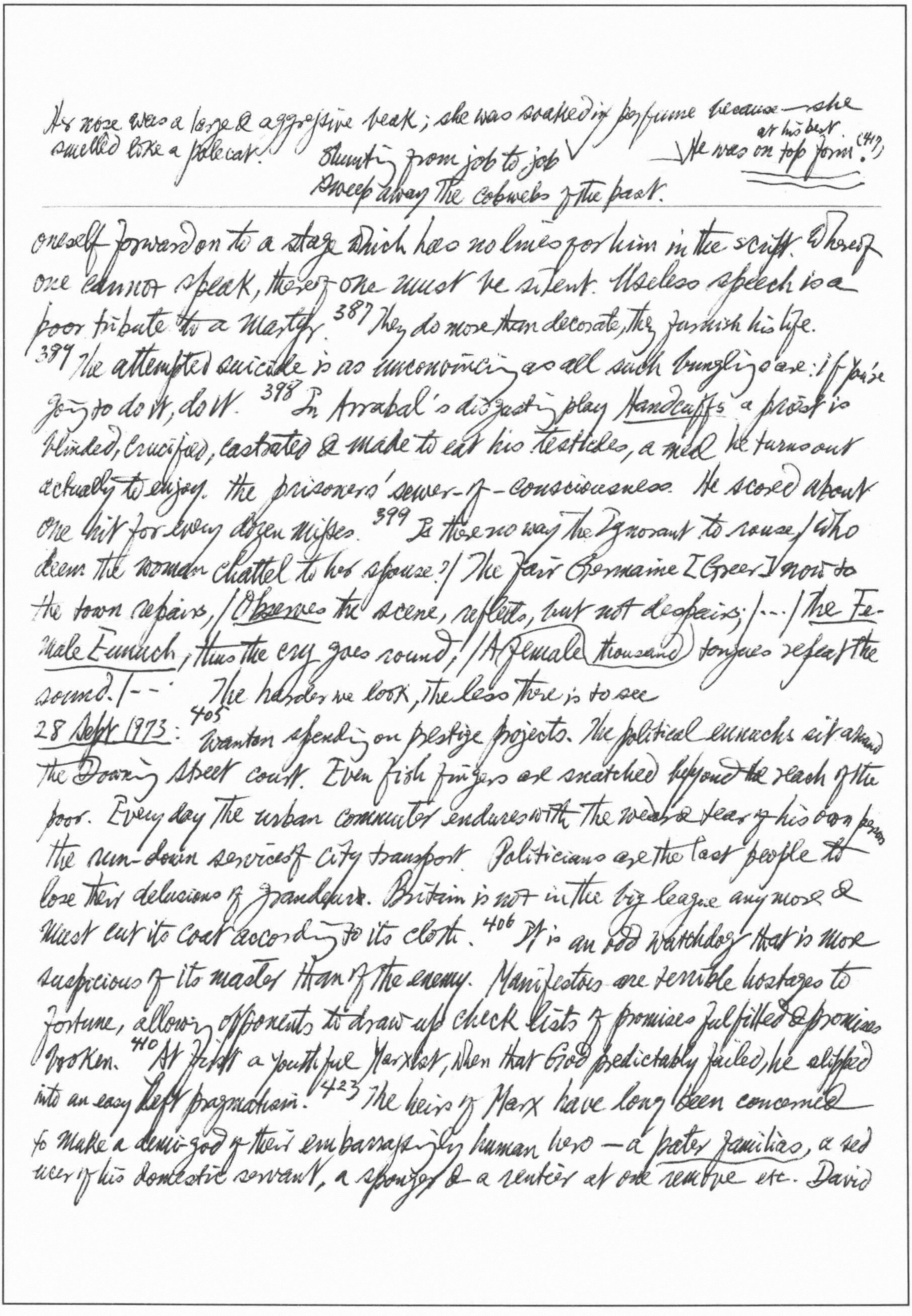
verve & openly admiring themselves in every available mirror. "A man slaps his wife's bottom. Then he goes to market, buys a sheep, brings it home, kills it, cuts it up into shashlyk, roasts it, eats it. And when he's finished his wife's bottom is still trembling — *that* is elegance." Often it is impossible to tell whether a particular woman is 8 months pregnant or merely obese until she lies stomach-down on the beach, a feat only possible for the unpregnant fat. The decadent porn-soaked Westerner shrinks in blushing alarm from the tons of nude flesh that perambulates itself about without the faintest attempt at concealment. Stomachs so pendulous as totally to conceal the genitals spread themselves happily on benches, consorting contentedly with breasts that cover navels.[378] All the women make no bones about saying that a man's life is the easier. "You work side by side with your husband in the factory, you walk home together & already he is scolding you for not having dinner ready." "I come home from the office & there is my husband, my child & my cat, all sitting watching me cook". Lenin's wish for the release of women from "domestic slavery" remains vain. Certainly a woman's "right" to orgasm is an unknown subject here. A Russian joke ~~that~~ has women of different nationalities talking of how to keep a husband faithful. The French woman is strong on erotic techniques, the German on good cooking, etc. The Russian woman listens blankly & shrugs. All *we* have to do is report him to the Party Committee. A wife complained to the Committee that her husband did not sleep with her. "But comrades," explained the hapless husband, "I am impotent." "Impossible," said the Committee, "You are a Communist!"[382] Semantic double-talk in journalism insidiously established the two sides as goodies & baddies: American offensives were "incursions", North Vietnamese

Student militants & political larrikins of every description

Conan Doyle, Memories & Adventures: "Some have thought there was a falling off in the stories, & the criticism was neatly expressed by a Cornish boatman who said to me: 'I think, sir, when Holmes fell over that cliff he may not have killed himself, but all the same he was never the same man afterwards'."

offensives were "invasions"; the US liquidation of NLF supporters was "pacification", the NLF killing of Thieu supporters was "terror". She had a 107 liaising to do. Specialists who want to make a killing in their respective fields would emigrate in droves if denied the right to make fees on the side from visiting sheikhs & resident tycoons. If true, good riddance to them. 383 My mother farmed me out to a place! I was doing no more than bumming around pretending to be a photographer. It was a hell of a gesture for her to make & disproves half the things I used to say about actresses. I found myself groping for the names which had once come so trippingly ~~th~~ & so urgently off the tongue or the typewriter. "History to the defeated / May say Alas, but cannot help or pardon": Auden has since disowned that couplet, as being a cynical endorsement of success. It was wrong in any case. History to the defeated does not say anything — not even goodbye. Allende will become another object of dwindling sympathy & annually shorter editorials. The caravan passes; the dogs bark, then also pass. 384 "Solidarity" is the cheapest word in the political dispensary. Allende's success gave us pleasure but his failure is no skin off my nose. "Freedom is indivisible," "Your suffering hurt us all" etc are false & fulsome platitudes. If I were a Chilean or Czech I do not think I should be grateful for the armchair courage of the British Left. I should be more impressed to hear of their extreme gratitude for not being in my shoes. At least that would imply some inkling of how those shoes pinched. I am against disguising impotence with rhetoric, against pretending to care only when there is some dramatic mileage to be got out of it, against trusting



Her nose was a large & aggressive beak; she was soaked in perfume because she smelled like a polecat.

Shunting from job to job ✓

at his best

✓He was on top form! (41?)

Sweep away the cobwebs of the past.

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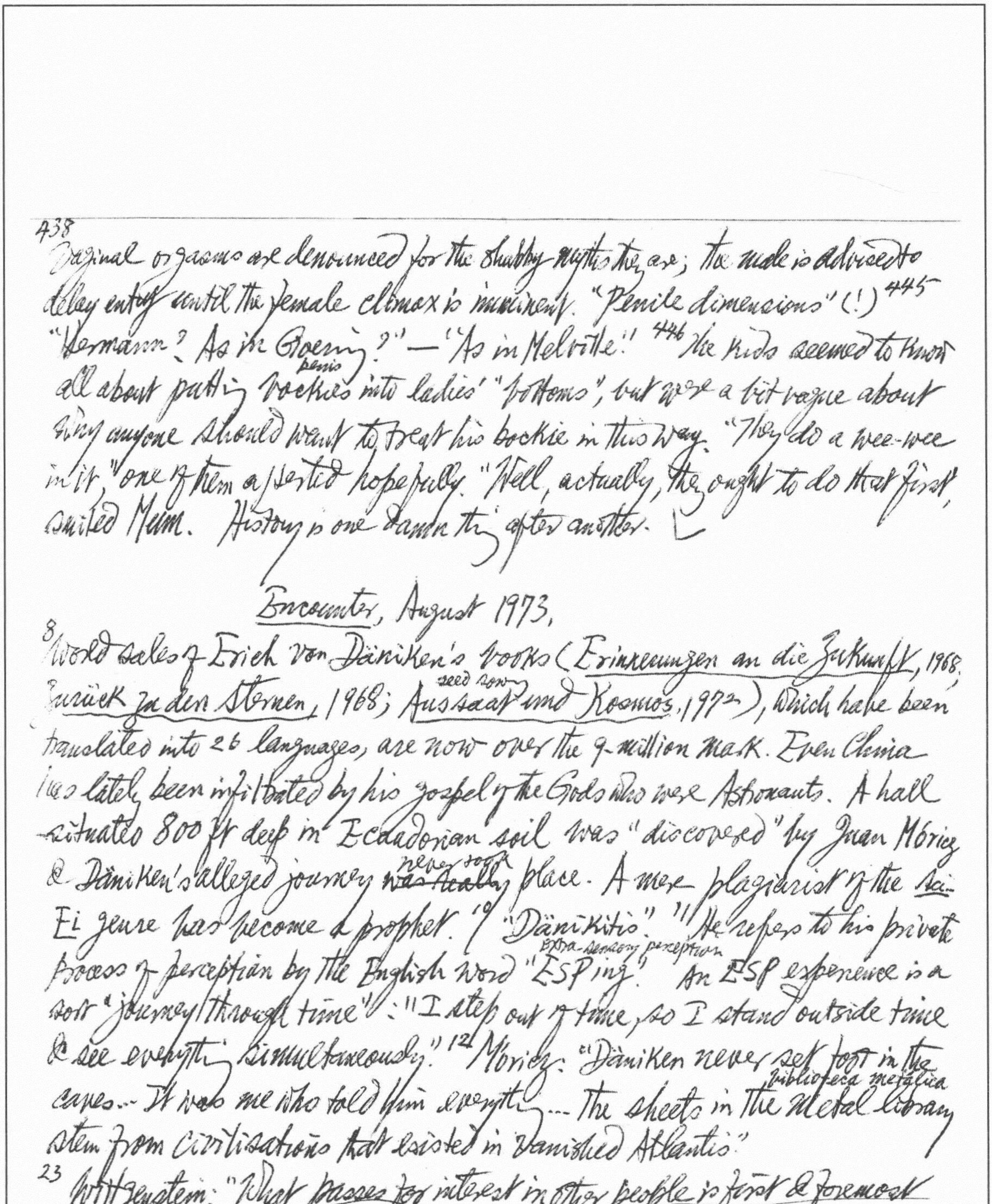
oneself forward on to a stage which has no lines for him in the script. Whereof one cannot speak, thereof one must be silent. Useless speech is a poor tribute to a martyr. 387 They do more than decorate, they furnish his life. 387 The attempted suicide is as unconvincing as all such bunglings are: if you're going to do it, do it. 398 In Arrabal's disgusting play _Handcuffs_ a priest is blinded, crucified, castrated & made to eat his testicles, a meal he turns out actually to enjoy. the prisoners' sewer-of-consciousness. He scored about one hit for every dozen misses. 399 Is there no way the ignorant to rouse / Who deem the woman chattel to her spouse? / The fair Germaine [Greer] now to the town repairs, / _Observes_ the scene, reflects, but not despairs; /…/ _The Female Eunuch_, thus the cry goes round, / A female thousand tongues repeat the sound. /…

The harder we look, the less there is to see

28 Sept 1973: 405 Wanton spending on prestige projects. The political eunuchs sit around the Downing Street court. Even fish fingers are snatched beyond the reach of the poor. Every day the urban commuter endures with the wear & tear of his own person the run-down services of city transport. Politicians are the last people to lose their delusions of grandeur. Britain is not in the big league any more & must cut its coat according to its cloth. 406 It is an odd watchdog that is more suspicious of its master than of the enemy. Manifestoes are terrible hostages to fortune, allowing opponents to draw up check lists of promises fulfilled & promises broken. 410 At first a youthful Marxist, when that God predictably failed, he slipped into an easy left pragmatism. 423 The heirs of Marx have long been concerned to make a demi-god of their embarrassingly human hero – a _pater familias_, a seducer of his domestic servant, a sponger & a rentier at one remove etc. David

D. J. Enright on himself as "a mendicant professor"!
douse his enthusiasm with scientific coldwater. ✓

McLellan (*Karl Marx: His Life & Thought*) has tried to change the god back into a man. Admirers have been willing to grant Engels his mistresses from among the proletariat, his fox-hunting, his brawling, etc. But Marx, it was felt, had to be protected. The Marx industry has been a growth one. There never was a four-footed beast called Marx-Engels, still less a kind of centipede, Marx-Engels-Lenin-Stalin-Mao. Much more than Marx Engels was a practical revolutionary: Marx, for all his bluster, was a paper tiger throughout his career. 430 *Byron's Letters & Journals*, ed. Leslie A. Marchand, vols. I & II. The edition may even establish Byron as a greater prose-writer than poet. "In England the vices in fashion are whoring & drinking, in Turkey Sodomy & smoking, we prefer a girl & a bottle, they a pipe & pathic". His demon, like Dickens's, was comic, for all his melancholy & the furies of his temperament. 431 He reports his swimming feat with salacious self-mockery: "I doubt whether Leander's conjugal powers must not have been exhausted in his passage to Paradise." 433 There are more Jews in New York than in all Israel. An American Jew like Bernard Malamud speaks with the voice of the assimilated man who has chosen to be an outsider. 438 Is Women's Liberation a mass neurosis posing under a banner of liberty? Midge Decter, *The New Chastity & Other Arguments against Women's Liberation*. With men an avowed respect for Women's Lib seems to have become a matter of knightly honour. The Libbish view that housework is "Shitwork". The objection of woman to her fundamental function: "Women's Liberation comes to the crux of its true grievance. Not that women are mistreated, discriminated against, oppressed, enslaved, but that they are — women" (p. 179)
The vociferous Women's Libber "The Myth of Vaginal Orgasm"!



[438] Vaginal orgasms are denounced for the shabby myths they are; the male is advised to
delay entry until the female climax is imminent. "Penile dimensions" (!) [445]
"Hermann? As in Goering?" — "As in Melville!" [446] The kids seemed to know
penis
all about putting bockies into ladies' "bottoms", but were a bit vague about
why anyone should want to treat his bockie in this way. "They do a wee-wee
in it," one of them asserted hopefully. "Well, actually, they ought to do that first,"
smiled Mum. History is one damn thing after another.

Encounter, August 1973.

[8] World sales of Erich von Däniken's books (*Erinnerungen an die Zukunft*, 1968;
seed sown
Zurück zu den Sternen, 1968; *Aussaat und Kosmos*, 1972), which have been
translated into 26 languages, are now over the 9-million mark. Even China
has lately been infiltrated by his gospel of the Gods who were Astronauts. A hall
situated 800 ft deep in Ecuadorian soil was "discovered" by Juan Móricz
never took
& Däniken's alleged journey ~~was really~~ place. A mere plagiarist of the *Sci-*
Fi genre has become a prophet. [10] "Dänikitis". [11] He refers to his private
Extra-sensory perception
process of perception by the English word "ESPing". An ESP experience is a
sort "journey through time": "I step out of time, so I stand outside time
& see everything simultaneously." [12] Móricz: "Däniken never set foot in the
biblioteca metálica
caves... It was me who told him everything... The sheets in the Metal library
stem from civilisations that existed in vanished Atlantis."

[23] Wittgenstein: "*What passes for interest in other people is first & foremost*
malice." [25] "You cannot love God, for you do not know him." In a student
magazine Julian Bell lampooned Wittgenstein for telling everybody off

jacks in orifice ✓

* Prof. Wm. W. Bartley III, Wittgenstein. "Though the book has only just now been published in this country, it was brought to the attention of the British public some time ago by a correspondence on the TLS & a discussion on the BBC radio. Prof. Bartley attributes to Wittgenstein a life of

for misusing language while himself doing all the talking. No one could ever turn the tables on him & pay him back in kind. He never wore a closed collar or tie. He found it hard to sit still. 27 He squirmed if you so much as mentioned "taste." "Dickens", he pointed two feet above the floor — "Dostoevsky", his arm went up high. 31 ~~To him~~ they were all absurd, all non-topics. *

41 Wyndham Lewis, The Roaring ↑pansy Queen: the central character Samuel Shodbutt is Arnold Bennett as a maker & breaker of reputations through his reviews in the Evening Standard, who would not "allow" the Americans to neglect their" Faulkner or Dreiser — 43 "a kind of book-dictator" (Blasting & Bombardiering). The original of Mrs Rhoda Hyman is Virginia Woolf, "a lanky & sickly lady", a "colossal spinster" "whom "no banns ever published would devirginate". 45 The "roaring Queen" himself, Donald Butterboy, the homosexual undergraduate whose novel, It Takes Two to Make a Bedroom-scene is to be Shodbutt's next choice of the Book of the Week Club, is the late Brian Howard — 47 Shodbutt: "I never read more than the last page. Balzac said he knew what a book was like without even opening it. I can't say that — that's more than I can claim — I take off my hat to Balzac. -- No, I have 'to open them. It's no use — I do admit it --!'

In Austria the situation was always "desperate but not serious". Karl Kraus described Vienna as "a laboratory of world destruction". 49 The very concept of "doing philosophy" as a self-contained intellectual activity is primarily the result of Wittgenstein's influence. This view, propagated by logical positivists like Ayer & Carnap who clutched the Tractatus to their bosoms, is a fundamental

promiscuous of spasmodic homosexual activity, though the alleged details of such activity occupy in all little more than one page. Wittgenstein would seek milieux or situations satisfying two conditions: to be removed from the temptation of easy & casual sexual relationships with street youths & such like; & to be surrounded by youths with whom he could enjoy platonic relationships that would bring him to life — with nice faces, as he put it." There is a relationship between the *Tractatus* & the "Crisis of the German language" lamented by Hofmannsthal, Kraus & Mauthner" (N.S. 22 March, 1974, pp. 403-4) cf John Passmore, *A Hundred Years of Philosophy* p. 428 on Wittgenstein & W. James

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Misreading of the book, as shown in Allan Janik & Stephen Toulmin, *Wittgenstein's Vienna*. The famous & enigmatic sentence "Wovon man nicht sprechen kann, darüber muss man schweigen" is not a denial of all forms of truth that are not susceptible of logical verification. It is, rather, a statement of the limits implicit in the logical structure of language. Wittgenstein regarded both Tolstoy & Kierkegaard as ethical geniuses who were at home in worlds which were outside the province of philosophy.50 Of a colleague at Trinity College, Cambridge he said: "So-&-so thinks he understands Blake — he doesn't even understand philosophy." 60 A New York University student: "There is no longer a romanticism about poverty. For a while it was very fashionable to look poor, especially if you weren't".

72 Roger Casement reminds me of the image of the chameleon on the kilt.74 His diary exhibits what a Freudian might call "emancipated anality" 75 He was a passive homosexual who remains at the stage of anal rather than genital pleasure. "Grenadier. Huge". He lived for the "splendid", "enormous" or "gorgeous" phallus, its "deep thrust" & "screw to hilt", though he sometimes paid the price, in anal bleeding & piles.76 "Young Cholo with erection about 6"–8"."

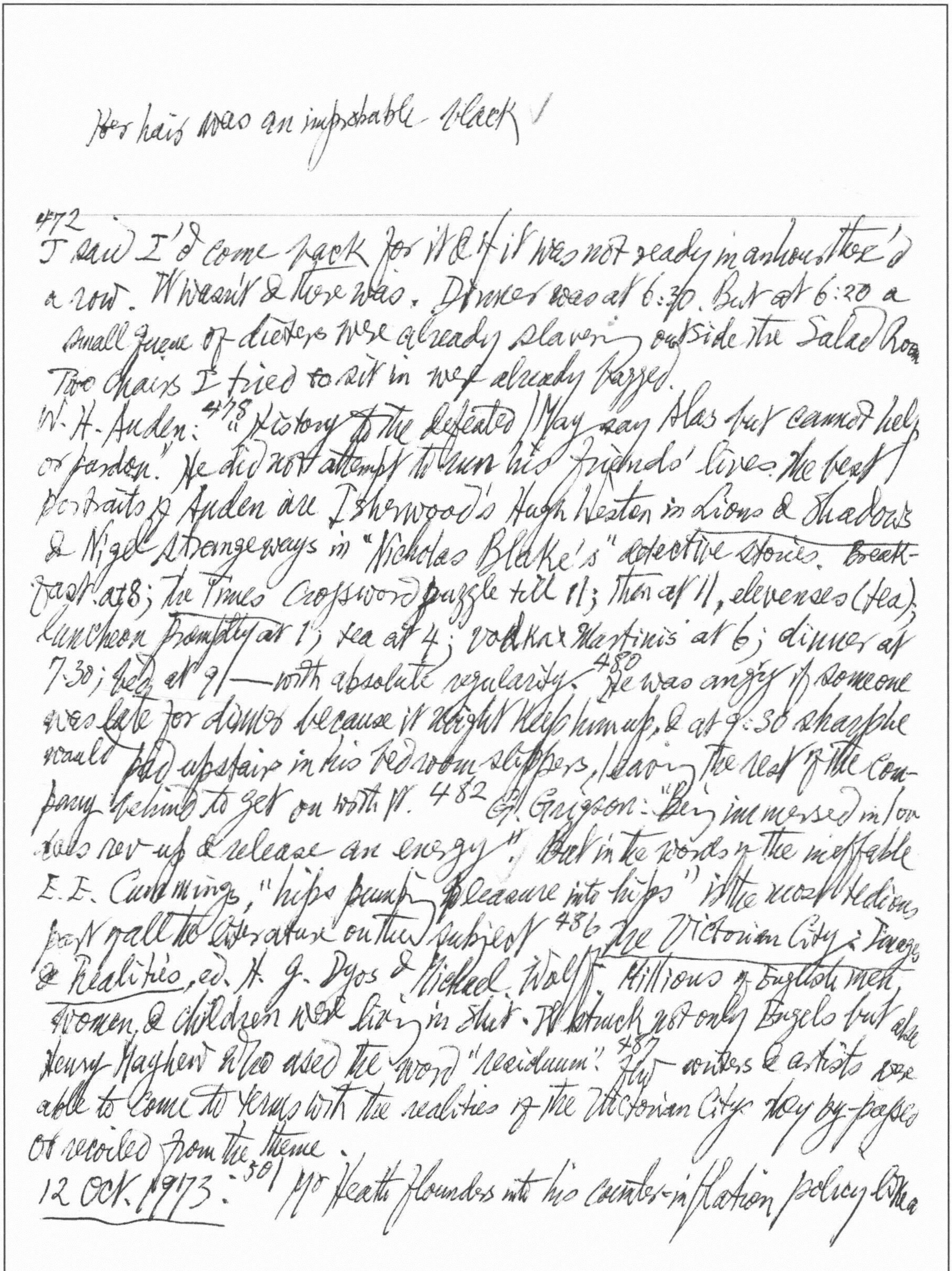
82 Grigson treats T.S. Eliot to a dismissive jingle in "White Tom's Position": "Tom, Tom, the pedant's father, / Master of perhaps & rather. // Join your fingers, cross your knees, / Tell young poets to say please."

96 Russell defines an intellectual as an academic "educated beyond his intelligence". Dr R. D. Laing, best known as the leader of the anti-psychiatry movement, has publicly recanted. "I am not against families ... I was never an apostle of the drug experience ... I never meant to imply that madness is superior to true sanity" (*The Divided Self*; *The Politics of Experience*)

do-gooders, flat earthers. They aim to do well out of the class war.

New Statesman, 5 Oct. 1973

453 The differences between Labour & Tory will always be a matter of "nuances, semi-tones & half-tints". They mere wish to give capitalism a bit of cosmetic surgery. Labour may have lost the battle but ~~only~~ also lost its own nerve. 454 Labour is like a respectable middle-aged lady pretending to be rather adventurous in her habits than she really is. They do not enthuse the spirit or stir the blood. 455 Heath's florid, Kodachrome features. One man inspires in him unqualified respect &, in so far as he is capable of it — Monsieur Pompidou. The two men have little in common, beyond a voracious appetite (not least for power) & an inability to ~~ex~~ curb its effects on their ample persons. 456 His efforts to run a one-man band & to get by with a government of flunkeys. In an ideal Heathian world there would be no people at all — just humanoid statistics, whom could march up & down like toy soldiers. 457 In the famine of the late 18th cent., the Icelanders were forced to make soap out of their calfskin mss. 458 A puzzling figure, difficult to categorise, he is comfortably contained within the soft underbelly of the Labour Party. Stories abound of new minted British officials sitting through endless meetings at Brussels, throwing in a "oui" here & a "non" there but hardly getting the drift at all. For the moment French is the predominant language & employed as a diplomatic weapon. 40 "A sheep in sheep's clothing". 471 A number of members are increasingly voting with their feet. Noses will be put out of joint by the appearance of the new Think Tank.



Her hair was an improbable black ✓

472 I said I'd come back for it & if it was not ready in an hour there'd
a row. It wasn't & there was. Dinner was at 6:30. But at 6:20 a
small queue of dieters were already slavering outside the Salad Ro
Two chairs I tried to sit in were already bagged.
W. H. Auden: 478 "History to the defeated / May say Alas but cannot help
or pardon". He did not attempt to run his friends' lives. The best
portraits of Auden are Isherwood's Hugh Weston in Lions & Shadows
& Nigel Strangeways in "Nicholas Blake's" detective stories. Break-
fast at 8; the Times crossword puzzle till 11; then at 11, elevenses (tea);
luncheon promptly at 1; tea at 4; vodka × Martinis at 6; dinner at
7:30; bed at 9! — with absolute regularity. 480 He was angry if someone
was late for dinner because it might keep him up, & at 9:30 sharp he
would pad upstairs in his bedroom slippers, leaving the rest of the com-
pany behind to get on with it. 482 G. Grigson: "Being immersed in love
lets rev up & release an energy". But in the words of the ineffable
E. E. Cummings, "hips pumping pleasure into hips" is the most tedious
part of all the literature on the subject. 486 The Victorian City: Images
& Realities, ed. H. J. Dyos & Michael Wolff. Millions of English men,
women, & children were living in shit. It struck not only Engels but also
Henry Mayhew who used the word "residuum". 487 Few writers & artists were
able to come to terms with the realities of the Victorian City they by-passed
or recoiled from the theme.
12 OCT. 1973: 501 Mr Heath flounders into his counter-inflation policy like a

"More will mean worse"

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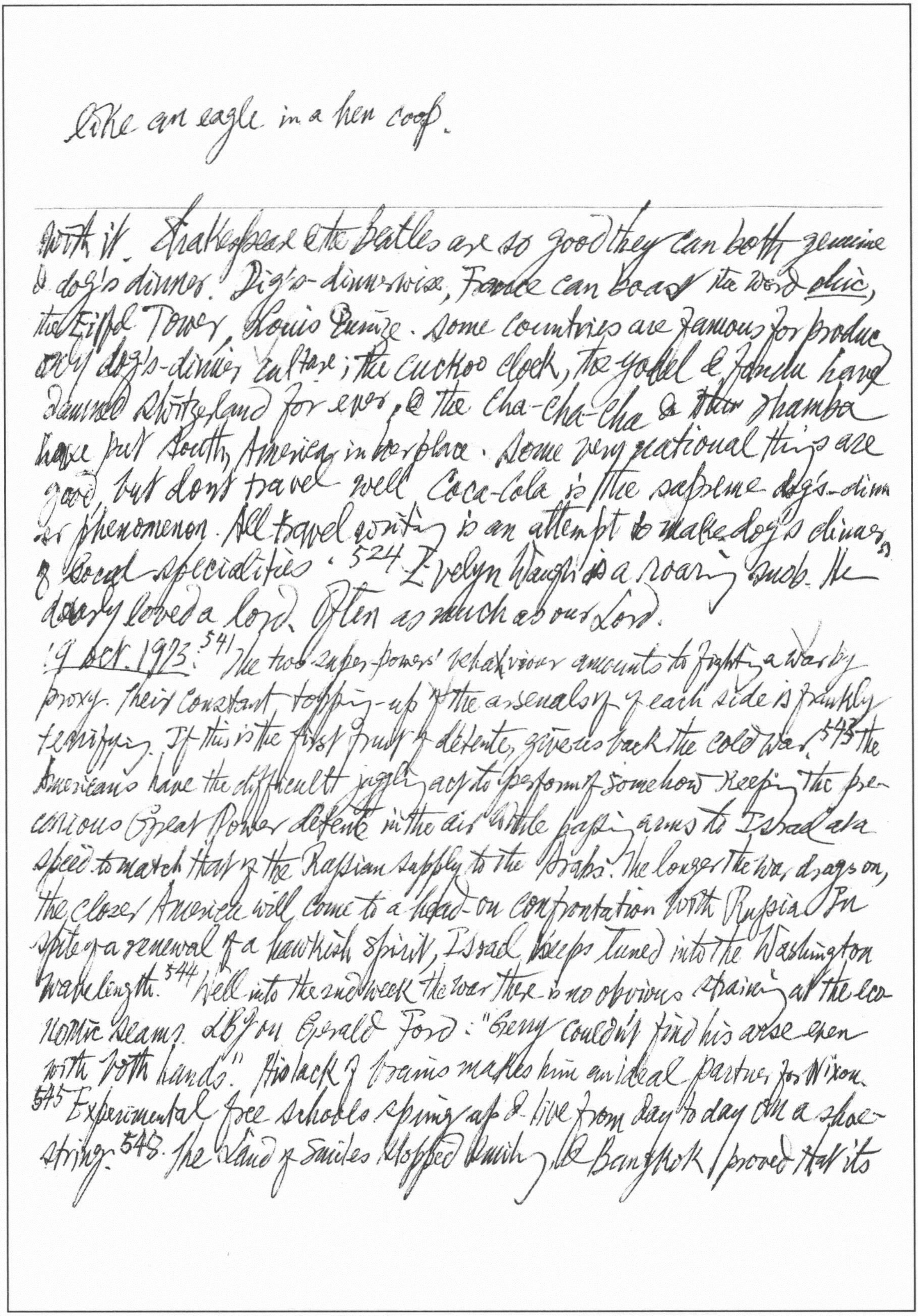
a paid-off mariner staggering into a dockside bar, distributing pound-notes in a random fashion & promising that there's plenty more where that came from. The price of milk is to be pegged, but the value of the £ will be further eroded, & the wage packets will have to be constantly topped up to keep pace. Heath displays ~~his~~ the Midas touch in his willingness to print money. 502 The Tories are now going through a crisis of identity. "We are the party of no one, & therefore the party of everyone." 510 Inter-faculty degrees are now commonplace & where the Open University leads orthodox institutions are already following. 515 However willing to wound but afraid to strike, the party managers thought better of it & allowed Mr Powell to the rostrum. His pre-emptive knee strike severely embarrassed the conference riggers. One wealthy, & getting-wealthier-by-the-minute MP. 516 The Doctor Zhivago theme possesses the dog's-dinneriness quality in excelsis. Nevertheless it still sounds rather as if you are simply boasting of your world travels, like those journalists who keep all the airline tags on their portable typewriters. International culture is very different from international dog's-dinner culture. International culture does not scream of its country of origin. International dog's-dinner culture stridently insists on its national status, then turns out to be simply ubiquitous. ~~Dog~~ All souvenirs are dog's-dinner culture. Hotel owners live it to the hilt. Airlines are panoplied



Like an eagle in a hen coop.

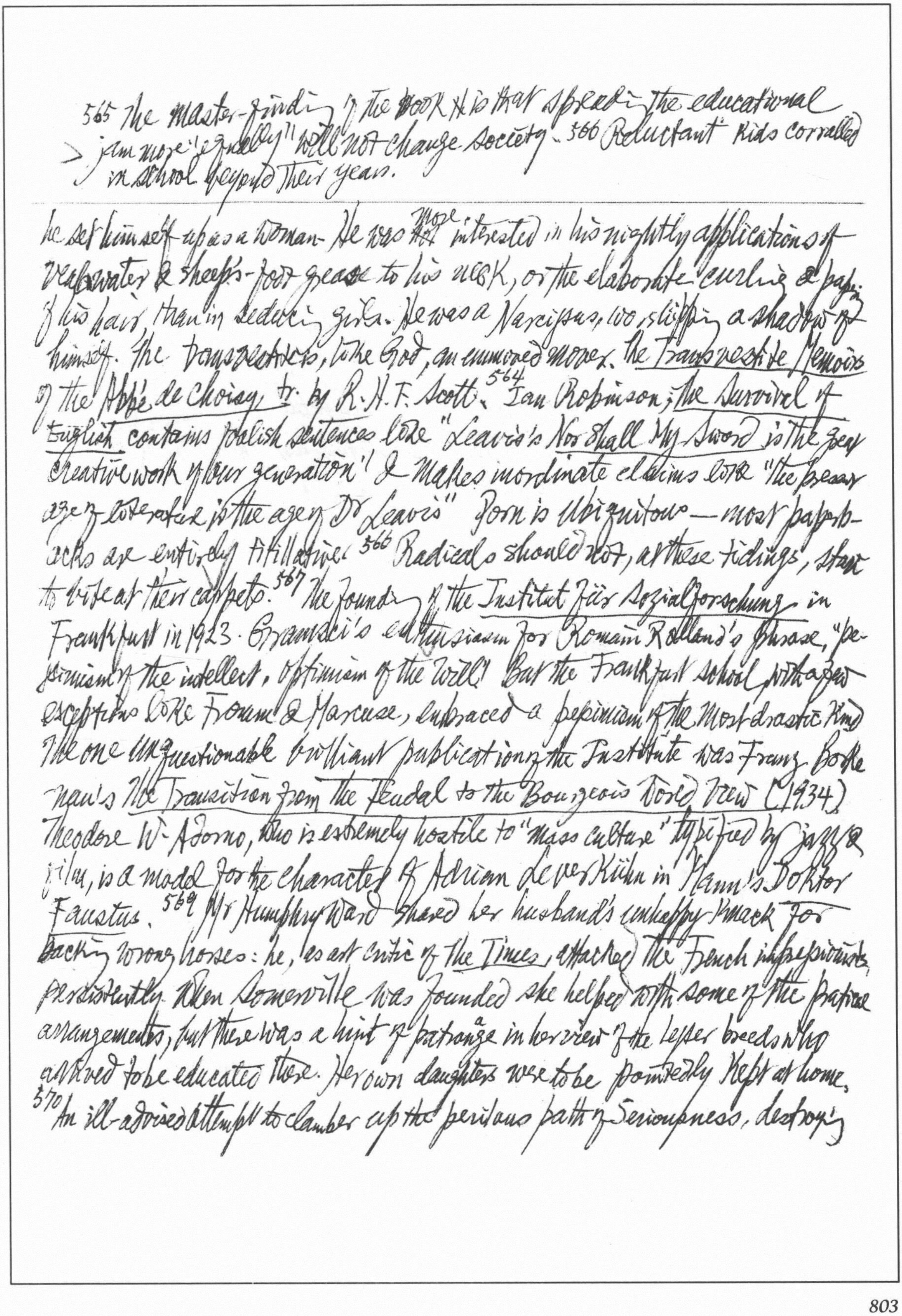
with it. Shakespeare & the Beatles are so good they can both genuine & dog's dinner. Dog's-dinner-wise, France can boast the word chic, the Eiffel Tower, Louis Quinze. Some countries are famous for producing only dog's-dinner culture; the cuckoo clock, the yodel & fondue have damned Switzerland for ever, & the Cha-Cha-Cha & ~~their~~ Samba have put South America in her place. Some very national things are good, but don't travel well. Coca-Cola is the supreme dog's-dinner phenomenon. All travel writing is an attempt to make dog's dinners of local specialities.[524] Evelyn Waugh is a roaring snob. He dearly loved a lord. Often as much as our Lord.

19 Oct. 1973:[541] The two super-powers' behaviour amounts to fighting a war by proxy. Their constant topping-up of the arsenals of each side is frankly terrifying. If this is the first fruit of detente, give us back the cold war.[543] The Americans have the difficult juggling act to perform of somehow keeping the precarious Great Power detente in the air while passing arms to Israel at a speed to match that of the Russian supply to the Arabs. The longer the war drags on, the closer America will come to a head-on confrontation with Russia. In spite of a renewal of a hawkish spirit, Israel keeps tuned into the Washington wavelength.[544] Well into the 2nd week of the war there is no obvious straining at the economic seams. LBJ on Gerald Ford: "Gerry couldn't find his arse even with both hands." His lack of brains makes him an ideal partner for Nixon.
[545] Experimental free schools spring up & live from day to day on a shoestring.[548] The Land of Smiles stopped smiling in Bangkok & proved that its

a product of the Think Tank's profound thought.

Veneer of Los Angeles-like modernity goes much deeper than the city's air-conditioned Cinemascope movie houses. The Field Marshall's downfall also ended a showcase experiment in America-backed anti-communist government. The generals promised to phase themselves out.[553] They can be all sweetness & light until they are threatened, then they act with deadly speed & cruelty. The fringe meeting sent shivers up & down my spine. He may be long dead, but it is obvious that his spirit keeps marching on. One Tory had great hopes that when Ted went to China, he might never come back.[554] I doubt if I would ever want to repeat the experience. For one thing, my blood pressure couldn't possibly stand it. I met a girl at a party. Ever opportunistic, I inquired whether her husband was also present.[555] Ted Heath's speech struck me as rather above par for him. Nigel Lawson, last-but-one editor of the Spectator, who was first hired to be speech-writer to Macmillan, now is back again fuelling our Ted. Tory leaders may come & go but their "ghosts" seem to display a certain staying power. probe into the murky depths of big business & lift lids which are normally never disturbed.[555] The Open University was not formed to meet the challenge of expansion head-on; it was formed to be the "university of the second chance" for those who had missed their first chance. A routine sneer at George Steiner & a Cook's tour of Western Civilisation.[559] The Arabs can lose many wars, but Israel need lose only one.

[563] The Abbé de Choisy was brought up by his mother — a favourite of Louis XIV — as a girl; & at the age of 22, already a bachelor of theology & abbé of Saint Seine,



565 The master-finding of the book H is that spreading the educational jam more "equally" will not change society. 566 Reluctant kids corralled in school beyond their years.

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he set himself up as a woman. He was ~~not~~ more interested in his nightly applications of veal-water & sheep's-foot grease to his neck, or the elaborate curling & papering of his hair, than in seducing girls. He was a Narcissus, too, slipping a shadow of himself. The transvestite is, like God, an unmoved mover. *The Transvestite Memoirs of the Abbé de Choisy* tr. by R.H.F. Scott. 564 Ian Robinson, *The Survival of English* contains foolish sentences like "Leavis's *Nor Shall My Sword* is the great creative work of our generation" & makes inordinate claims like "the present age of literature is the age of Dr Leavis". Porn is ubiquitous — most paperbacks are entirely titillative. 566 Radicals should not, at these tidings, start to bite at their carpets. 567 The founding of the *Institut für Sozialforschung* in Frankfurt in 1923. Gramsci's enthusiasm for Romain Rolland's phrase, "pessimism of the intellect, optimism of the will." But the Frankfurt school, with a few exceptions like Fromm & Marcuse, embraced a pessimism of the most drastic kind. The one unquestionable brilliant publication of the Institute was Franz Borkenau's *The Transition from the Feudal to the Bourgeois World View* (1934). Theodore W. Adorno, who is extremely hostile to "mass culture" typified by jazz & film, is a model for the character of Adrian Leverkühn in Mann's *Doktor Faustus*. 569 Mrs Humphry Ward shared her husband's unhappy knack for backing wrong horses: he, as art critic of the *Times*, attacked the French impressionists persistently. When Somerville was founded she helped with some of the practical arrangements, but there was a hint of patronage in her view of the lesser breeds who arrived to be educated there. Her own daughters were to be pointedly kept at home. 570 An ill-advised attempt to clamber up the perilous path of seriousness, destroying

damn himself out of his own mouth, his client states
Roger Woddis, *Sex Guyed for Everyman Stroke Woman*, Michael Joseph.

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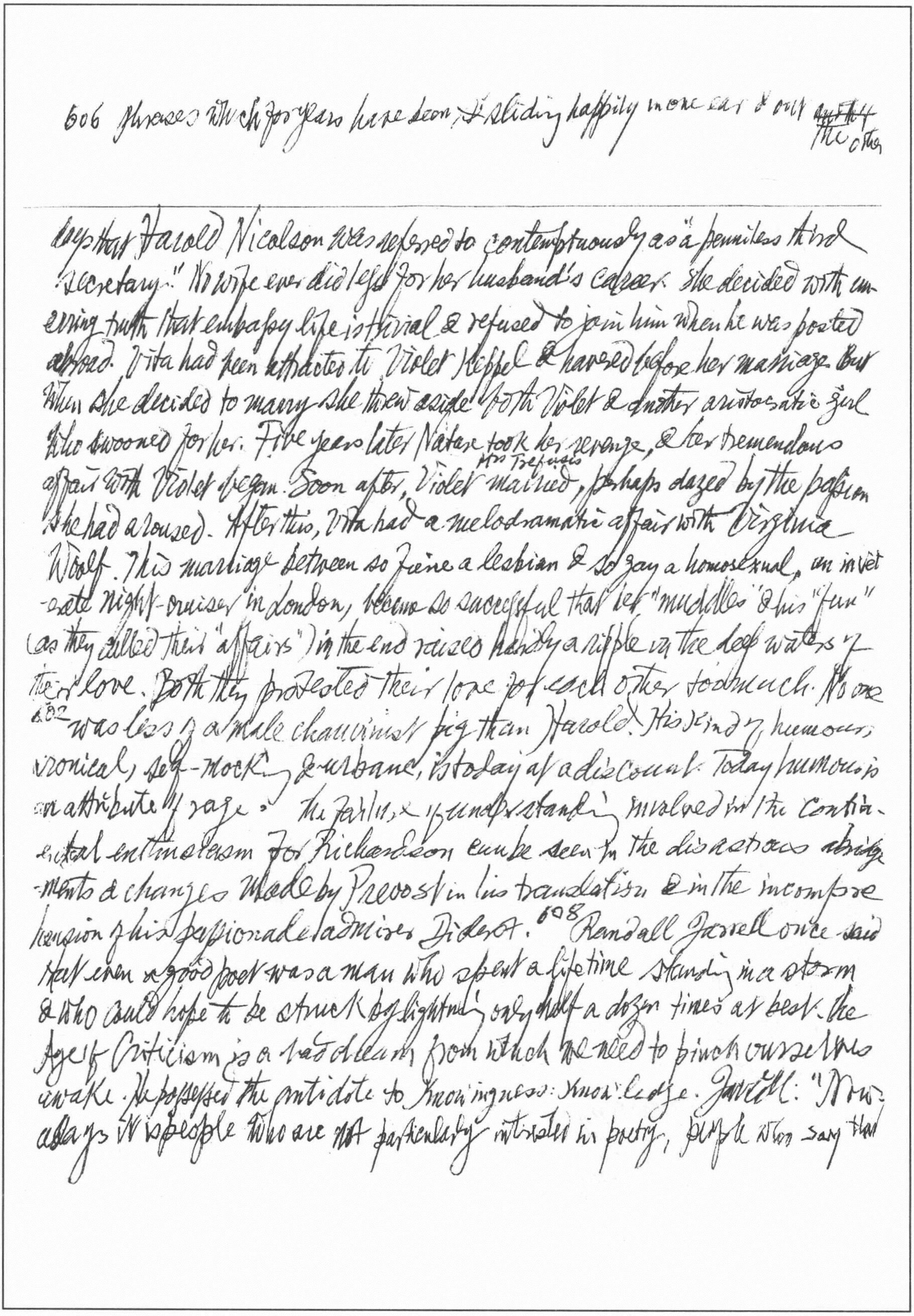
thereby any pulp-fiction value the book might possess. 581 My sympathies towards the warring parties are so mixed that my eyes cross as I attempt to do justice — however summary — to it. 582 "A. J. P. & Kingsley Martin" (a description of the NS). "All the fits that's news to print" (*British Medical Journal*, *26 Oct.*): 582 The Commission has almost every conceivable ills to which the government inquiry is heir. This was the time of the nationalist threat or challenge according to taste. 584 Vital decisions are being made over Mrs Meir's head. Russia takes pride of place in Israel's demonology. 585 Russia will call the tune at the conference table because she has refurbished Egypt's damaged arsenals. 586 The Arabs have an oil weapon to brandish. Petroleum will be a scarce commodity. The U. S. may be just able to squeak through the next few years by economising. 593 He had more charm in his little finger than most journalists can muster from the whole of their being. 596 The eminence is a lonely one & there comes a time when this solitary, incommunicable perception of one's own superiority begins to pall. I make a conscious effort to join the great tide of humanity by watching television. 597 They can probably communicate by other means — grunting & touching. But it does make the future look bleak for professional writers. We could ~~scarcely~~ secretly have guessed that the great explosion in education would not result in too many people able to write but in too few people able to read. 598 Academics fight like Tweedledum & Tweedledee but they still live cosily together, taking in each other's washing. 601 Nigel Nicolson, *Portrait of a Marriage*: Vita Sackville-West married out of her class. It is a reminder of the savage snobbery of those



606 phrases which for years have been ~~it~~ sliding happily in one ear & out ~~at the~~ the other

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days that Harold Nicolson was referred to contemptuously as a "penniless third secretary." No wife ever did less for her husband's career. She decided with unerring truth that embassy life is trivial & refused to join him when he was posted abroad. Vita had been attracted to Violet Keppel & harassed before her marriage. But when she decided to marry she threw aside both Violet & another aristocratic girl who swooned for her. Five years later Nature took her revenge, & her tremendous affair with Violet began. Soon after, Violet married Mr Trefusis, perhaps dazed by the passion she had aroused. After this, Vita had a melodramatic affair with Virginia Woolf. This marriage between so fine a lesbian & so gay a homosexual, an inveterate night-cruiser in London, became so successful that her "muddles" & his "fun" (as they called their "affairs") in the end raised hardly a ripple in the deep waters of their love. Both they protested their love for each other too much. No one

607 was less of a male chauvinist pig than Harold. His kind of humour, ironical, self-mocking & urbane, is today at a discount. Today humour is an attribute of rage. The failure of understanding involved in the continental enthusiasm for Richardson can be seen in the disastrous abridgements & changes made by Prevost in his translation & in the incomprehension of his passionate admirer Diderot. 608 Randall Jarrell once said that even a good poet was a man who spent a lifetime standing in a storm & who could hope to be struck by lightning only half a dozen times at best. The Age of Criticism is a bad dream from which we need to pinch ourselves awake. He possessed the antidote to knowingness: knowledge. Jarrell: "Nowadays it is people who are not particularly interested in poetry, people who say that

X cf A. E. Housman, pag. *Selected Prose*.

✓

The ~~hout~~ huit clos of months of hiding in a cellar

Bloody intellectuals, piss off!

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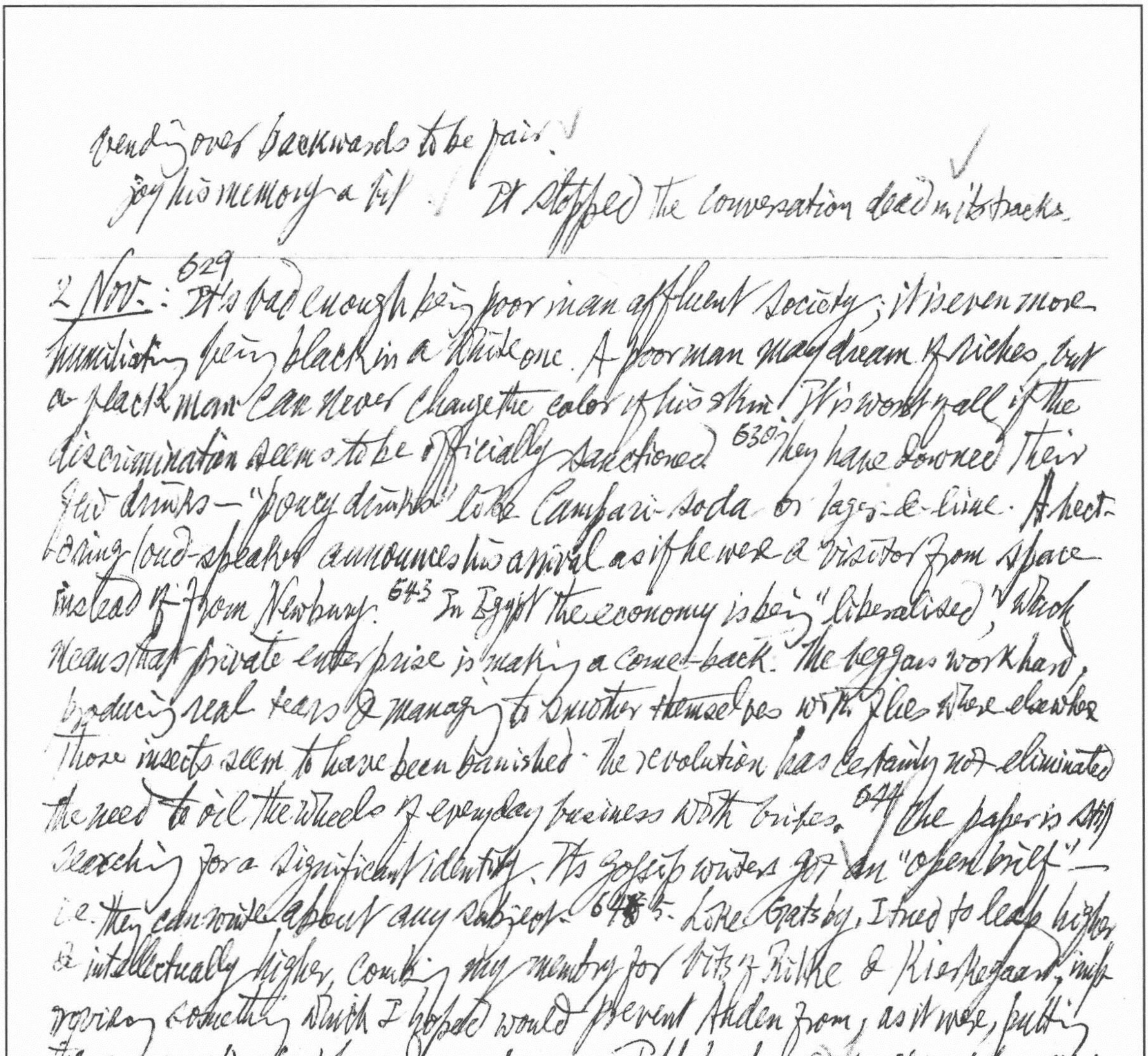
they read a poem for what it says, not for how it says it, who admire Whitman most." 609 Those ~~[illegible]~~ sensitive to literature can be ~~taught~~ literature, but sensitivity to literature cannot be taught*. Namier: "There would be little to say about this subject were it not for the nonsense that has been written about it." After the war, Hitler's boyhood friend Kubizek drew richly on his fantasy & was laboriously corrected by the pedantic lawyer Jetzinger. 410 Hitler's father was certainly illegitimate & called himself Alois Schicklgruber until he was 39. "Adolf was the issue of a union between Alois Hitler & the daughter of his half-sister" (*Werner Maser, Hitler*). This beats the inbreeding of Royalty! He painted picture postcards, but his real ambition was to become an architect. He knew the works of Clausewitz almost by heart, & quoted frequently from Schopenhauer's *The World as Will & Idea*. He read English books, including McDougall's *The Group Mind*. After Stalingrad, he said: "the god of war has gone over to the other camp"; when he first heard the news of Pearl Harbour: "We are fighting the wrong people.... But force of circumstance has compelled us to make a world-historical error." 616 When the awful question was popped, the answering silence was positively deafening. 617 The style is by Lefebvre out of Althusser; the ideas by Aronowitz & Hassed. And it's all a great pity because inside J. J. Salomon's *Science & Politics* is an interesting book screaming to get out. 621 In Salvator Rosa's macabre picture of a young mother with a baby on her lap, a gleeful skeleton is gripping the baby's hand & forcing it to write a declaration: "Conception is sinful, birth a punishment, life hard labour, death inevitable." 622 She is of *Erdmutter* solidity.



bending over backwards to be fair.

jog his memory a bit   It stopped the conversation dead in its tracks.

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2 Nov.: [629] It's bad enough being poor in an affluent society; it is even more humiliating being black in a white one. A poor man may dream of riches, but a black man can never change the color of his skin. It is worst of all if the discrimination seems to be officially sanctioned. [630] They have downed their fizz drinks — "poncy drinks" like Campari-soda or lager-&-lime. A hectoring loud-speaker announces his arrival as if he were a visitor from space instead of from Newbury. [643] In Egypt the economy is being "liberalised," which means that private enterprise is making a come-back. The beggars work hard, producing real tears & managing to smother themselves with flies where elsewhere those insects seem to have been banished. The revolution has certainly not eliminated the need to oil the wheels of everyday business with bribes. [644] The paper is still searching for a significant identity. Its gossip writers got an "open brief" — i.e. they can write about any subject. [645] Like Gatsby, I tried to leap higher & intellectually higher, combing my memory for bits of Rilke & Kierkegaard, improvising something which I hoped would prevent Auden from, as it were, putting the conversation's phone down upon me. Tuft-hunters & scalp-catchers, fit to be hosts or go-betweens, figures in the index of other men's memoirs. [645] Outsiders expect a poet to be like his poems, insiders cannot see that the poems are any better than the poet. Both miss the point. Artists have become the new aristocracy — I would say as Saul Bellow has pointed out, "if names weren't already being dropped too literally. A man who can't give of his best at a dinner party would be a fool to do anything but go to dinner parties." [651] But this is the time when not to be à la mode is death: Aldous Huxley was instantly fashionable.

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unlike the old guard, Shaw & Wells, he despised politics: they lay outside Taste. His spell continued among pockets of students in every decade up to the Sixties, & the crowd increased when he turned his speculations to mescalin. He was a restless eclectic looking for "new frontiers to human perception" (Sir Isaiah Berlin's phrase). He described himself as the "extreme example of the Cerebrotonic Ectomorph, 6 ft 4 ins tall at the age of 14). At 16 his sight was damaged for good; the disease ended his hopes of becoming a scientist in the family tradition. His beautiful Belgian wife Maria rebelled against her husband's one violent passion for Nancy Cunard.[652] Defender of Lord Hervey ("Sporus", "one vile antithesis, amphibious thing" — Pope) pointed to the beauty of his wife, & to the 8 children he fathered; the children carried conviction & the scores of his openly passionate letters to Stephen Fox were dismissed as the sentimental claptrap of the Georgian era. He wrote the most brilliant court memoirs ever penned in the English language. Derogatory anecdotes he not only savoured with relish, but embellished with a bitter wit. He was Queen Caroline's spaniel & shared a mistress, Miss Vane, with the Prince of Wales. Algarotti captured Lady Mary Wortley Montagu's heart as well as Hervey's![653] As politicians they can both claim to be tuppence-coloured in a penny-plain age. Ted Heath: "I have always a hidden wish, a frustrated desire, to run a hotel". Leo Abse, *Private Member* breaks the conspiracy of protective silence by blurting out: "To a large extent in the House of Commons the source of this paranoid conduct is to be found in the repressed homosexuality of many

He was a sphinx without a secret; the hollowness of this intimidating martinet became embarrassingly obvious. The last of the buccaneers left in politics

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of its members.[654] Julian Amery: "I had learned the golden lesson that nuisance value can pay handsomely provided you know when to stop." Mottoes adopted by the high-school graduating class, e.g. "Vim, Vigor, Victory" "We have Reached the Hills, the Mountains Lie Beyond". Brian Aldiss, *Billion Year Spree* gives "the first true example" of science fiction" as Mary Shelley's *Frankenstein*. But Frankenstein's remark that "How much happier that man is who[655] believes his native town to be the world, than he who aspires to become greater than his nature will allow," is the reverse the SF ethos.

9 Nov: Mr[670] Heath is escorted with more or less self-effacement by Mr Robinson fluency in speech *plus* a quickness on one's feet[671] Nixon is just hanging on, trusting in the spinelessness of Congress. The voice-activated tape ran out just before Dean arrived.[672] They discover that the only way to escape jail is to point the finger higher. Nixon's extraordinary record of political survival makes any prediction that he is finished very dangerous. Julie assures us that her father has, as he claims, got what it takes. She says that he often now sits at the piano alone playing soft & melodious tunes[676] Royalty does not take kindly to the press. Elizabeth I resented the suggestion by one John Stubbs that she was too old to marry, & that her proposed bridegroom had syphilis. She had Stubbs's right hand chopped off. Princess Anne & Lieutenant Phillips, son of a meat tycoon,[677] Lloyd George used to say that the average duke cost the public more in upkeep than a battleship.[678] A *Vintage* Missionary up to the eyes in do-goodery.[682] Scandals of high-level fornication. juicy columns about sexy Pommy toffs Lady Chatterley's great sin against public taste was, of course, that she let down her clap as well as her silken knickers. Lytton Strachey loved Ralph Partridge who loved Carrington, a girl painter, who loved Lytton Strachey. Last Sunday I tried 5 stamp machines before discovering one that actually consented to disgorge fivepence worth of stamps. Having gone beyond what it clearly regarded as the call of duty, it then promptly showed its solidarity with its five predecessors by the firmly rejecting any further coins. 588 Norman Mailer on Marilyn Monroe: "one hard & calculating computer of a cold & ambitious cunt." 690 the enormous Swedish doll whose welcoming vagina ushers two thousand people a day into the cathedral of her interior. 698 write the kind of verse he wants to, instead of what he is nudged or bullied into writing. 709 He hopefully offers book-spines as books read

Encounter, Sept. 1973

18 Every university is familiar with the whole light industry of exegesis that has flowered from "difficult poetry". 19 The journalists whiled away their time on the terrace of the Hotel Continental in the midst of the flotsam of highly painted & equally demoralised females left on the shore by the ebbtide of the GIs. 23 The sly fox always keeps all his options open. 25 Politics & trade do not necessarily have to follow the same paths; the left hand does not necessarily have to ~~follow~~ get agitated about what the right hand is doing 31 Resignation is the last best service Nixon can render to his country. 32 Nixon will have to abandon that "near-

defensive violence.

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fascist philosophy of the football field, 'When the going gets tough, the tough get going'![51] European clinicians believe that serious mental illness is not usually due to mental causes. American psychiatry, on the other hand, has been dominated by the psycho-therapeutically oriented practice of the office rather than the hospital. The basic difference is between a psychiatry that is based on disturbed cerebral function & biochemistry & one that is based on psychopathology. Psycho-pharmacology was made a reality by the Swiss chemical industry.[52] Psycho-active drugs for depressive illness!

MLR, July 1973

48 Opposed tendencies in classicism can be seen in fruitful tension in the work of Ben Jonson, who combines thorough scholarship with a desire to assimilate past forms to living concerns. His scattered & partial translations of Juvenal X in Sejanus, V, 690-71, 733-5, 799-85) is fairly close to the original, but as a rule his style is at once more dignified & more plain than the original. The scholarly respect for the model & a "liberal" modernizing spirit appear to separate during the 17th century into two distinct traditions: the "conservative" tradition represented by Holyday, Creech, Shadwell & old Mixon, & the "liberal" assimilative tradition (the dominant one) by Denham, Cowley, Rochester, Oldham & Dryden. The Shadwell-Dryden controversy marks a polarization of the traditions.[482] To vindicate his scholarship in reply to Dryden's taunts, Shadwell undertook the translation of Juvenal. In his Epistle Dedicatory, he admits: "I have I must confess ever

* diducit scopulos et montem rumpit aceto

Look'd upon Translating as a difficult, & irksome piece of Drudgery—& below any man who had a genius of his own." He mocked "the Rules of Master Ben". Dryden in *Mac Flecknoe* dissociates Shadwell from Jonson: "By arrogating Johnson's Hostile name" etc.

485 When Dryden says of his translation of Juvenal "we have made him more sounding & more elegant, than he was before in English" (*Essays*, ed. W. P. Ker, II. 143), he might equally have said "than he was before in Latin". Dryden's position is liberal compared with the stricter views of the Earl of Roscommon (*Critical Essays of the 17th cent.*, ed. J. E. Spingarn, II, 297-309) & Thomas Creech, though not as "modern" as Prior (*Literary Works* ed. Wright & Spears, pp 20, 28-35, 1006). Prior regarded the sort of translation practised by Dryden on the model of Denham, as indefensible either as "learning" or as "poetry". Prior succeeded in driving a wedge between "translation" & "imitation": after 1700, writers who allowed themselves such freedoms would invariably consider their version an imitation.

485 Dryden intensifies the mock-heroic quality; Shadwell dissolves the disparity in a continuous & often inert plain style with occasional low-style infusions. Cf the passage on Hannibal: Shadwell: "Rocks he divided, & the Mountains he with Vinegar broke, making his passage free"*; Dryden: "And with Corroding Juices, as he went, / A passage through the living Rocks he rent". 491 ~~Veg~~ Dryden's frequent depreciation of pedants & commentators (*Essays*, I. 252, 258; II. 111, 245) are part of the rhetoric of classicism; in practice he made full use of commentators & a variety

(liberal)

of editions in his translations.[491] Dryden manages to dignify even the obscene by mock-epic circumlocution: "The limber Nerve, in vain provok'd to rise, / Inglorious from the Field of Battel flies: / Poor Feeble Dotard, how could he advance / With his Blew-head-piece, & his broken Lance?" (l.328) Juvenal's allusion to an unpleasant punishment inflicted on Roman adulterers (quosdam moechos et mugilis intrat) is made more explicit by Shadwell: "By some a Mullet's ramm'd into the Gut". Of Dryden's graceful circumlocution: "Makes *Colon* suffer the Peasant part!"[494]

The last scene of *King Lear* was too strong for 18th-cent. stomachs. Nahum Tate's (1681) version gives a happy ending: Lear is restored to his kingdom, Cordelia married to Edgar — "Truth & Virtue shall at last succeed."[495] A scroll was discovered testifying to Goneril's wickedness: "the worst of daughters, but more vicious wife." Lear & Kent decided to retire to "some close Cell" to pass their time "In calm reflections on their Fortunes past."* Tate commanded the loyalty of actor-managers for a century afterwards; in other adaptations the basic scheme of his last scene was retained. Garrick's main departure from Tate was in omitting Edgar's final speech on "peace spreads her balmy wings" & letting Lear have the last words, "Enjoy the present hour, nor fear the last," which were still, nevertheless, Tate's. Charles Gildon found the ending of *King Lear* disgusting & immoral: "The King & Cordelia ought by no means to have died, & therefore Mr Tate has very justly alter'd that particular..." (*The Art & Progress of the Stage*).[496] Lewis Theobald echoed Gildon's words in an essay contributed to *The Censor* (1717), no.10. In a note in his edition of

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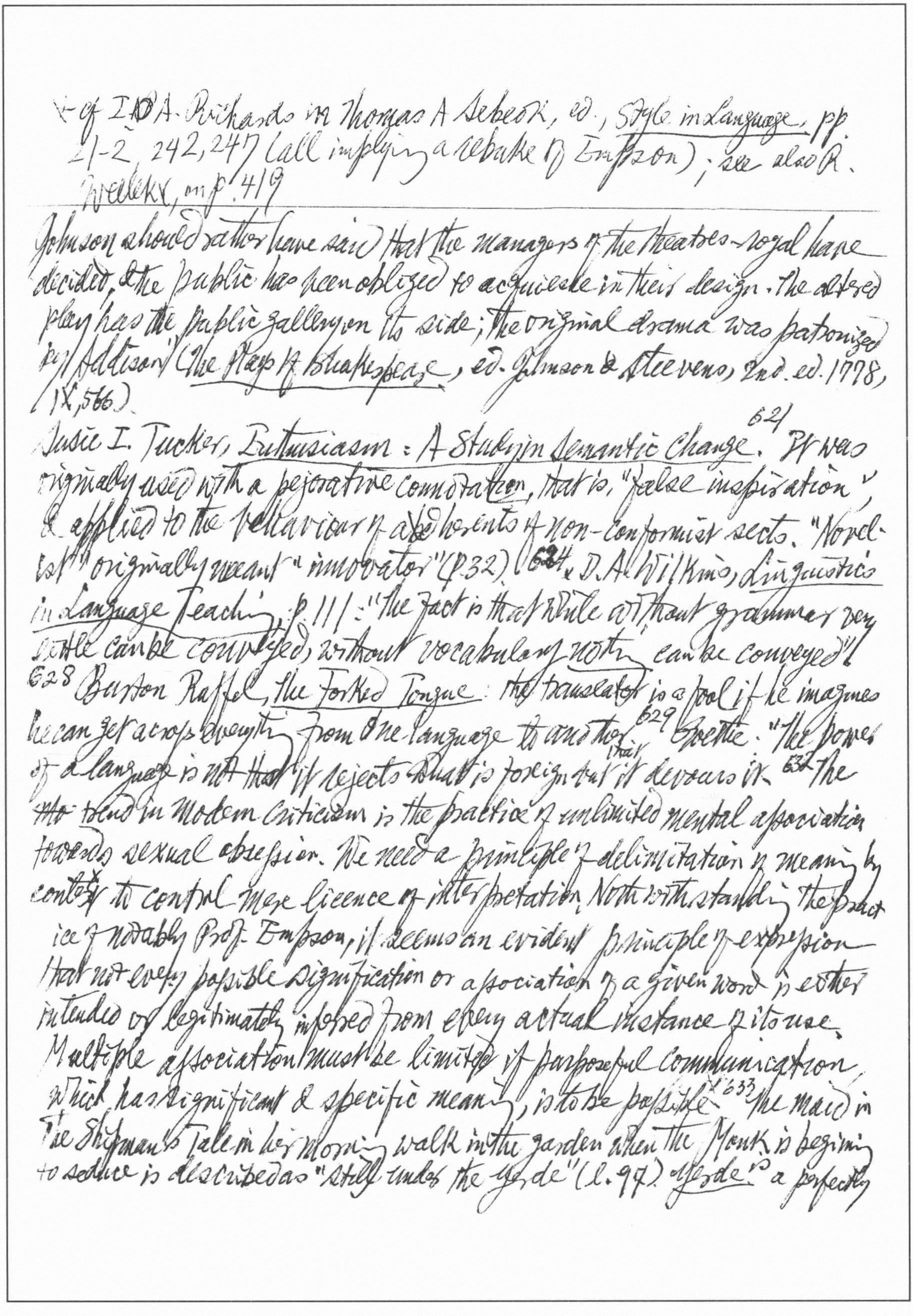
*A Horatian view seen through the spectacles of an 18th-century entrepreneur or merchant. After a busy life, the appropriate fate was not a tragic fall but a rural retirement. Cf. Pope's character of the Man of Ross, Pomfret's *The Choice*, Dyer's *Grongar Hill*.

[496] Shakespeare, he said: "Our poet has taken the liberty in the catastrophe of this play to depart from the chronicle, in which Lear is said to be reinstated on his throne by Cordelia, & to have reigned afterwards 2 years after his restoration" (*Works of S.*, ed. Theobald, 1737, V. 217). Charlotte Lennox: "Had Shakespeare followed the Historian, he would not have violated the Rules of Poetical Justice." (*Shakespeare Illustrated*, 1754, pp. 289-90).[497] Theobald, however, felt that Shakespeare, in his departure from the chronicles, was seeking to heighten the compassion towards "the poor old King."[498] Johnson's view is that say of Charlotte Lennox defended by a mind incomparably better equipped: "but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse. In the present case the public has decided. Cordelia, from the time of Tate, has always retired with victory & felicity… And if my sensations could anything to the general suffrage, I might relate, that I was many years ago shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play until I undertook to revise them as an editor" (*The Plays of W. S.*, 1765, VI, 159). Tolstoy & Orwell, too, found the end of the play horrifying.[499] Addison, in one of the finest pieces of criticism ever to appear in the *Spectator* (No. 40, 1711), attacked the "notion" or the "ridiculous doctrine in modern criticism" & wound up by saying: "*King Lear* … is an admirable tragedy … as Shakespeare wrote it; but as it is reformed according to the chimerical Notion of poetical Justice in my humble Opinion it has lost half its Beauty."[505] George Steevens: "Dr



of I. A. Richards in Thomas A. Sebeok, ed., *Style in Language*, pp. 21-2, 242, 247 (all implying a rebuke of Empson); see also R. Wellek, on p. 419

Johnson should rather have said that the managers of the theatres-royal have decided, & the public has been obliged to acquiesce in their design. The altered play has the public gallery on its side; the original drama was patronized by Addison" (*The Plays of Shakespeare*, ed. Johnson & Steevens, 2nd. ed. 1778, (IX, 566).

[621] Susie I. Tucker, *Enthusiasm: A Study in Semantic Change*. It was originally used with a pejorative connotation, that is, "false inspiration", & applied to the behaviour of adherents of non-conformist sects. "Novelist" originally meant "innovator" (p. 32). [624] D. A. Wilkins, *Linguistics in Language Teaching*, p. 111: "the fact is that while without grammar very little can be conveyed, without vocabulary nothing can be conveyed". [628] Burton Raffel, *The Forked Tongue*: the translator is a fool if he imagines he can get across everything from one language to another. [629] Goethe: "The power of a language is not ~~that~~ it rejects what is foreign but that it devours it. [632] The ~~mo~~ trend in Modern Criticism is the practice of unlimited mental association towards sexual obsession. We need a principle of delimitation of meaning by context to control mere licence of interpretation. Notwithstanding the practice of notably Prof. Empson, it seems an evident principle of expression that not every possible signification or association of a given word is either intended or legitimately inferred from every actual instance of its use. Multiple association must be limited if purposeful communication, which has significant & specific meaning, is to be possible. [633] The maid in The Shipman's Tale in her morning walk in the garden when the Monk is beginning to seduce is described as "still under the yerde" (l. 97). *Yerde* is a perfectly

*cf Cassirer, *The Myth of the State*, pp. 282 ff

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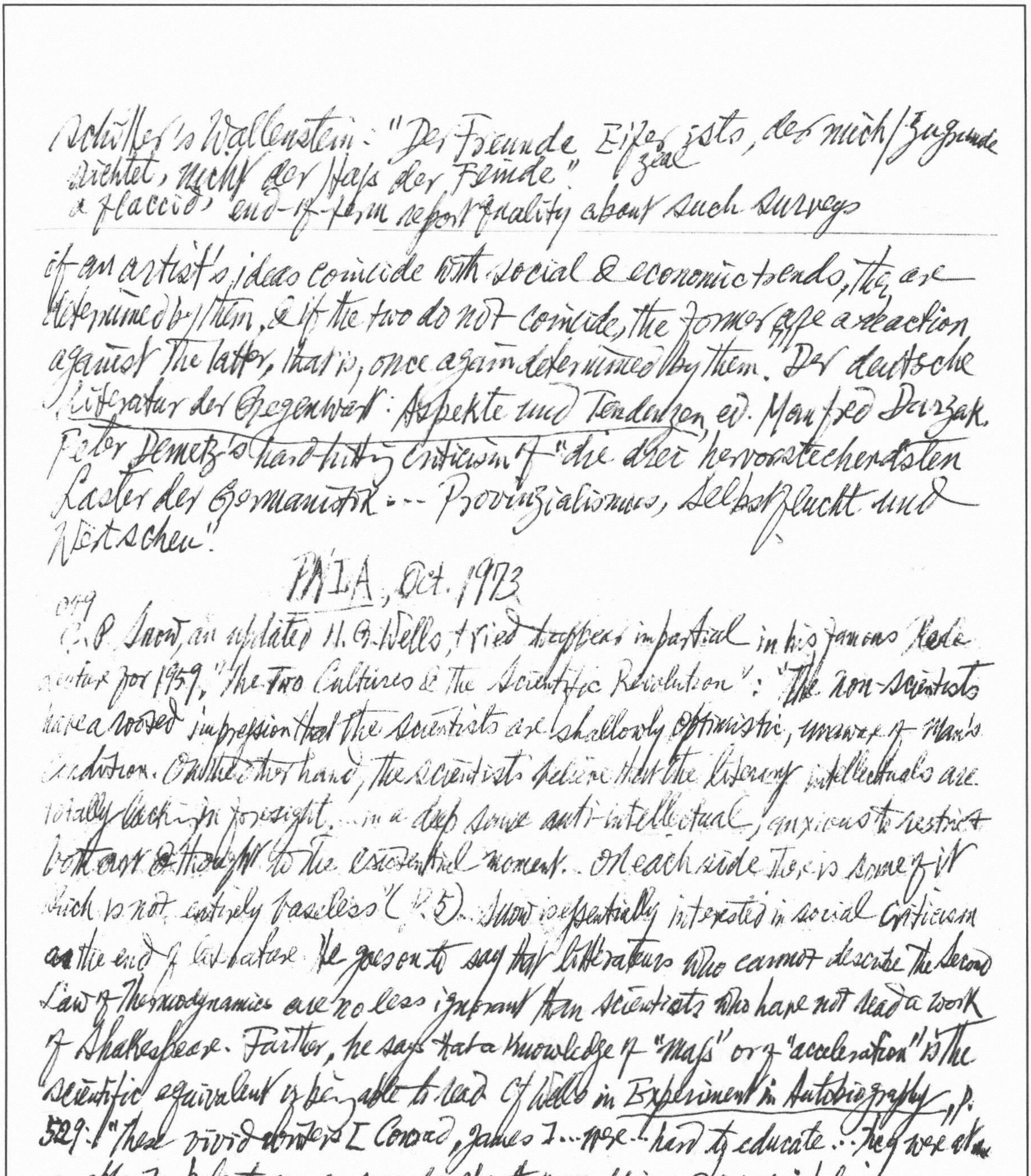
normal word for the male sexual organ. Could one make of this ~~as~~ one of Chaucer's obscene puns? But even Prof. Thomas W. Ross in *Chaucer's Bawdy* (1972) withdraws from doing so. The context limits the associations that are possible. 634 T. R. Henn in *The Living Image: Shakespearean Essays* suggests that the dramatist's "knowledge of horses" is the knowledge of the groom rather than of the rider." 645 For the last 35 ~~ye~~ years of his life, Melville was a Customs-House Inspector, & he carefully effaced the ~~tr~~ trace of the novelist. When an admirer asked to borrow one of his novels, he replied that he had no copies in his house. 654

All these are facts, awaiting interpretation. They are meaningless in Valéry's sense: "un fait est quelque chose qui se passe de signification." 687 Siegfried Bork, *Missbrauch der Sprache: Tendenzen nationalsozialistischer Sprachregelung* (1970): the main sources were the *Völkischer Beobachter* & *Mein Kampf*. The 5 ways, "Verrohung" brutaliz., "Verleumdung" defamation, "Monumentalsucht", "Pseudolegitimation", & "Tarnung" camouflage, can all be subsumed under the heading: the loss of the real value of language.* Syntax as such is totally neglected; word-formation is dealt with. 694 In an essay in *Die Klassik-Legende: Second Wisconsin Workshop* (1971), ed. R. Grimm & J. Hermand, Walter Hinderer exposed the circular procedure of much of Marxist criticism: "Wenn man das Ergebnis bereits zu den Voraussetzungen macht, so können die Voraussetzungen nur wieder zum Ergebnis führen" (p. 170). 695 One can ~~not~~ never ~~to~~ explain anything by it: fact



Schiller's Wallenstein: "Der Freunde Eifer ists, der mich / zugrunde richtet, nicht der Hass der Feinde." zeal

a flaccid end-of-term report quality about such surveys

if an artist's ideas coincide with social & economic trends, they are determined by them, & if the two do not coincide, the former are a reaction against the latter, that is, once again determined by them. *Der deutsche Literatur der Gegenwart: Aspekte und Tendenzen*, ed. Manfred Durzak. Peter Demetz's hard-hitting criticism of "die drei hervorstechendsten Laster der Germanistik --- Provinzialismus, Selbstflucht und Klatschen".

PMLA, Oct. 1973

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C. P. Snow, an updated H. G. Wells, tried ~~to appear~~ impartial in his famous Rede Lecture for 1959, "The Two Cultures & the Scientific Revolution": "The non-scientists have a rooted impression that the scientists are shallowly optimistic, unaware of man's condition. On the other hand, the scientists believe that the literary intellectuals are totally lacking in foresight, ... in a deep sense anti-intellectual, anxious to restrict both art & thought to the existential moment. .. On each side there is some of it which is not entirely baseless" (p. 5). Snow is essentially interested in social criticism as the end of literature. He goes on to say that litterateurs who cannot describe the Second Law of Thermodynamics are no less ignorant than scientists who have not read a work of Shakespeare. Farther, he says that a knowledge of "mass" or of "acceleration" is the scientific equivalent of being able to read. Cf Wells in *Experiment in Autobiography*, p. 529: "These vivid writers [Conrad, James]... were... hard to educate... they were at an opposite pole to me as regards strength of reception... they were impulsive, unco-ordinated, wilful. Conrad, you see, I count uneducated, Stephen Crane, Henry James, the larger part of the world of literary artistry. Shaw's education I have already impugned... With a more expert & scientific educational process all that might have been different..."[1050] The conflict between Wells & Conrad is like that between Arnold & Huxley. "I revolted altogether & refused to play their game. 'I am a journalist,' I declared, 'I refused to play the "artist".' If sometimes I am an artist it is a freak of the gods" (P. 531).[1051] In his early letters to Wells, Conrad is deferential. Wells's encouragement of Conrad came with his Saturday Review article (16 May 1896) on An Outcast of the Islands, though he found Conrad "wordy," with a "style like river-mist"[1052] — qualities he now forgave but later called unforgivable. In the[1056] University of Illinois' Wells Archives is found a letter from Conrad in which he calls Wells's attention to the latter's preoccupation with direct, literal communication: "I call it scientific eloquence — that is eloquence appealing not to the passions like the eloquence of the orator but to the reason."[1057] Apropos of A Modern Utopia, Conrad writes: "...No one's position is too absurd to be argued with... An enlightened egoism is as valid as an enlightened altruism — neither more nor less... Generally the fault I find with you is that you do not take sufficient account of human imbecility which is cunning & perfidious."[1065] Of Hugh Walpole in his Journal for 23 Jan. 1918: "His [Conrad's] final quarrel with Wells was: 'The difference between us, Wells, is fundamental. You don't care for humanity but think they are to be improved. I love humanity but know they are not!'"[8]

[1083] T. S. Eliot stated in 1961: "The influence of Babbitt (with an infusion later of T. E. Hulme & of the more literary essays of Charles Maurras) is apparent in my recurrent theme of Classicism vs Romanticism" (To Criticize the Critic, P. 17).[1086] The assertion that Eliot did not personally know Hulme is made by F. O. Matthiessen,

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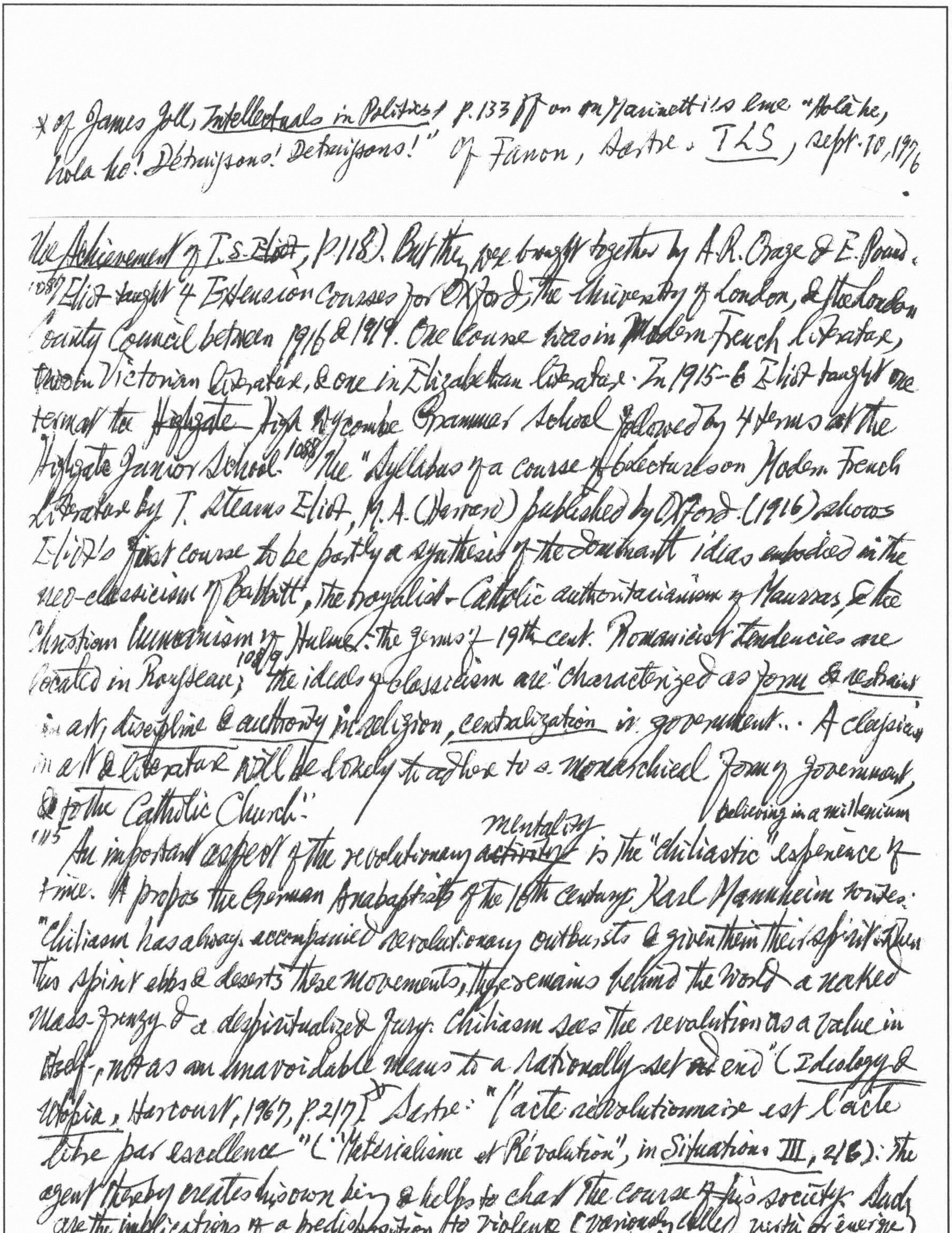
[8] Quoted in Rupert Hart-Davis, Hugh Walpole, P. 168, of Arnold Bennett: "H. Wells admits — nay, proclaims — that he is highly dissatisfied with humanity & more than anything else wants to change it. Others & lesser artists are in tune with humanity & have the conviction that it cannot be changed" (Harris Wilson, Arnold Bennett & H. G. Wells, P. 211).



* cf James Joll, _Intellectuals in Politics_, p. 133 ff on on Marinetti's line "Holà he, Holà ho! Détruisons! Détruisons!" Cf Fanon, Sartre. _TLS_, Sept. 10, 1976.

The Achievement of T.S. Eliot, p. 118). But they were brought together by A.R. Orage & E. Pound.

1087 Eliot taught 4 Extension Courses for Oxford, the University of London, & the London County Council between 1916 & 1919. One course was in Modern French Literature, two in Victorian Literature, & one in Elizabethan Literature. In 1915-6 Eliot taught one term at the ~~Highgate~~ High Wycombe Grammar School followed by 4 terms at the Highgate Junior School.[1088] The "Syllabus of a Course of Lectures on Modern French Literature by T. Stearns Eliot, M.A. (Harvard) published by Oxford (1916) shows Eliot's first course to be partly a synthesis of ~~the dominant~~ ideas ~~embodied~~ in the neo-classicism of Babbitt, the royalist-Catholic authoritarianism of Maurras, & the Christian humanism of Hulme: the germs of 19th cent. Romanticist tendencies are located in Rousseau;[1089] the ideals of classicism are "characterized as _form & restraint_ in art, _discipline & authority_ in religion, _centralization_ in government... A classicist in art & literature will be likely to adhere to a monarchical form of government, & to the Catholic Church."

believing in a millennium

115 An important aspect of the revolutionary ~~activity~~ mentality is the "chiliastic" experience of time. Apropos the German Anabaptists of the 16th century, Karl Mannheim writes: "Chiliasm has always accompanied revolutionary outbursts & given them their spirit. When this spirit ebbs & deserts these movements, there remains behind the world a naked mass-frenzy & a despiritualized fury. Chiliasm sees the revolution as a value in itself, not as an unavoidable means to a rationally set ~~up~~ end" (_Ideology & Utopia_, Harcourt, 1967, p. 217) & Sartre: "l'acte révolutionnaire est l'acte libre par excellence" ("Matérialisme et Révolution", in _Situations III_, 216): the agent thereby creates his own being & helps to chart the course of his society. Such are the implications of a predisposition to violence (variously called _virtù_ or _énergie_) so typical of Stendhal's characters. Julien Sorel's 'pre-[illegible]

relationship to the upper classes, his desire to "accomplish great things". There is a latent opposition in all Stendhal's works between the conservative faction & "la partie généreuse ou romanesque de la nation"* (Claude Roy, *Stendhal par lui-même*, p. 111, quoting *Une position sociale*, 1832). It is the tragedy of Octave de Malivert, the impotent hero of *Armance*, that he belongs to the aristocracy. The two most celebrated Stendhalian females, Mathilde de la Mole & the Duchess of Sanseverina, are aristocratic aberrations, both attracted toward a "revolutionary" set ~~set~~ upon destroying the present order: Mathilde toward Julien Sorel & the Duchess toward Ferrante Palla. We can imagine Mathilde or la Sanseverina sighing with Lucien Leuwen: "Excepté mes pauvres républicains attaqués de folie, je ne vois rien d'estimables dans le monde." Though Mathilde is torn between a loyalty to her class & an admiration for the enemies of her class, she does not shy away from speculating about her role in the revolution which her aristocratic companions fear. She is certain both that a revolution will come & that Julien is destined to play a leading part in it: "Bien loin de redouter sans cesse une révolution comme mes cousines, qui de peur du peuple n'osent pas gronder un postillon qui les mène mal, je serai sûre de jouer un rôle et un grand rôle, car l'homme que j'ai choisi a du caractère et une ambition sans bornes" (*Le Rouge et le Noir*, éd. Garnier, 1961, p. 353); again in a letter to her irate father: "S'il y a une révolution, je suis sûre pour lui d'un premier rôle. Pouvez-vous en dire autant d'aucun de ceux qui ont demandé ma main?" (p. 433); "S'il y a une révolution, pourquoi Julien Sorel ne jouerait-il pas le rôle de Roland et moi celui de Mme Roland?" (p. 354). Not surprisingly, she makes hardly any

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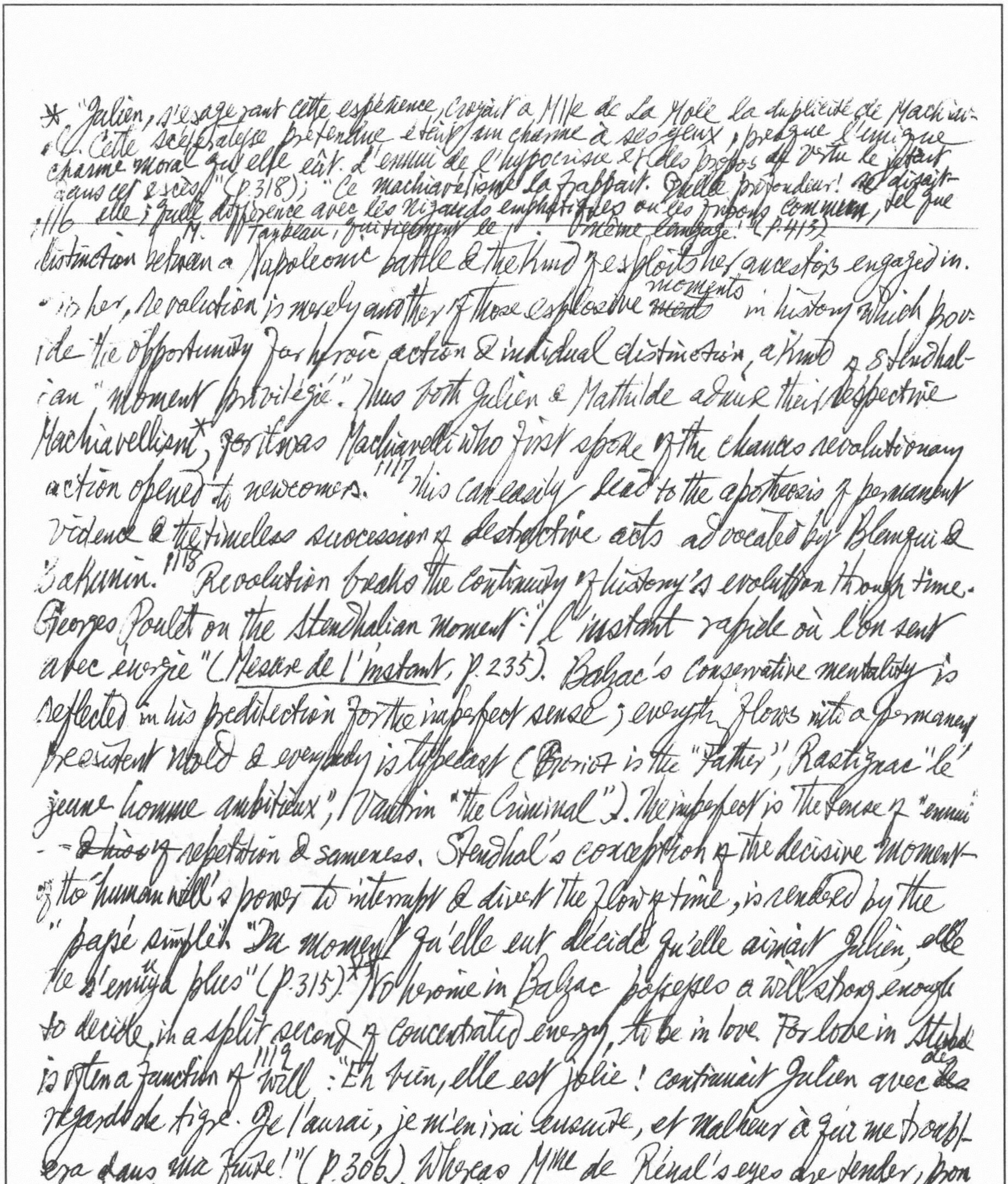
*of Mathilde's rebellion against "ce siècle dégénéré et ennuyeux" (*Le Rouge et le Noir*, éd. Garnier, 1961, p. 327)



* "Julien, s'exagérant cette expérience, croyait à Mlle de La Mole la duplicité de Machiavel. Cette scélératesse prétendue était un charme à ses yeux, presque l'unique charme moral qu'elle eût. L'ennui de l'hypocrisie et des propos de vertu le jetait dans cet excès" (p.318); "Ce machiavélisme la frappait. Quelle profondeur! se disait-

116 elle; quelle différence avec les nigauds emphatiques ou les fripons communs, tel que M. Tanbeau, qui tiennent le même langage!" (p.413)

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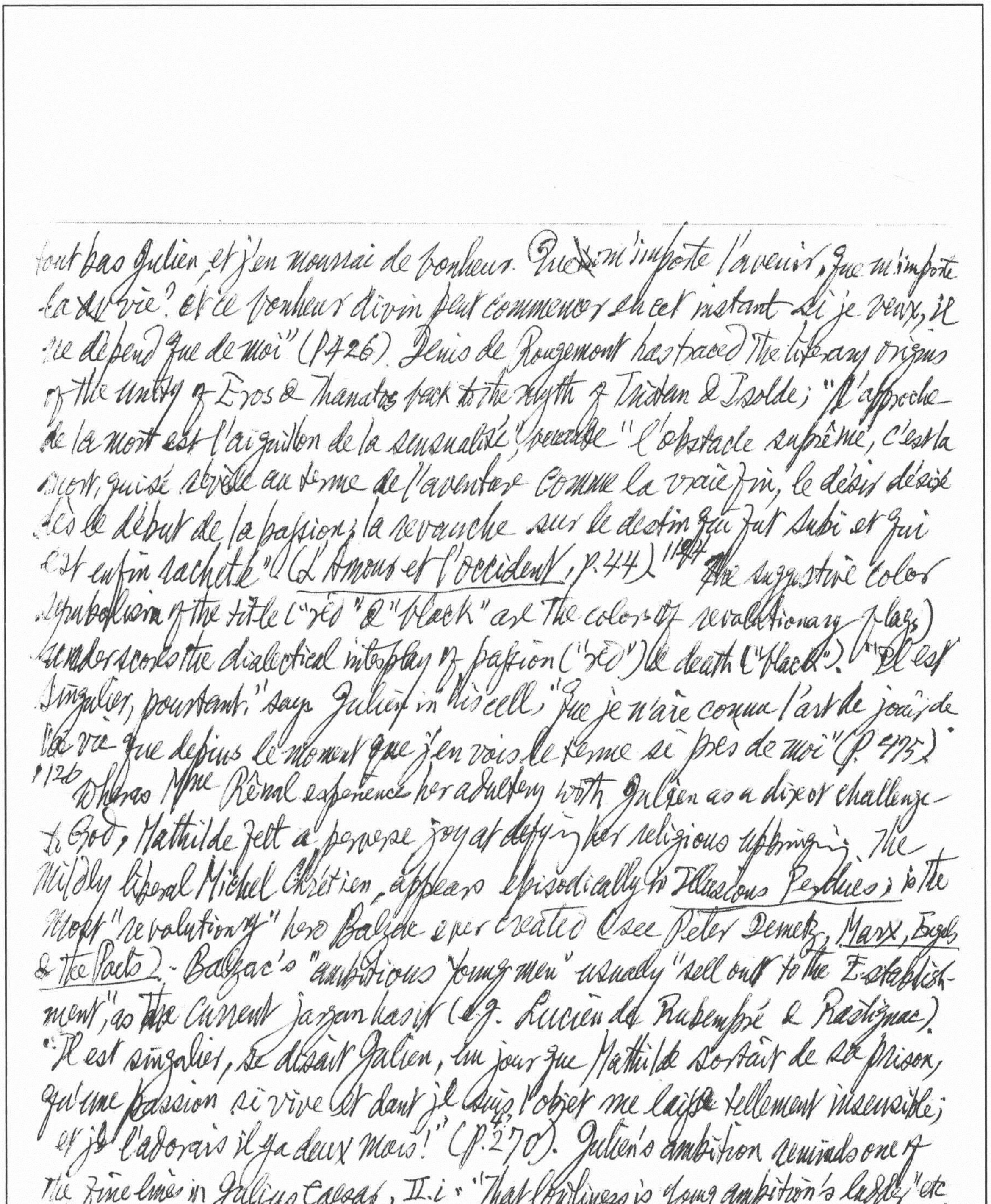
distinction between a Napoleonic battle & the kind of exploits her ancestors engaged in. To her, Revolution is merely another of those explosive ~~ments~~ moments in history which provide the opportunity for heroic action & individual distinction, a kind of Stendhalian "moment privilégié". Thus both Julien & Mathilde admire their respective Machiavellism*, for it was Machiavelli who first spoke of the chances revolutionary action opened to newcomers.[117] This can easily lead to the apotheosis of permanent violence & the timeless succession of destructive acts advocated by Blanqui & Bakunin.[118] Revolution breaks the continuity of history's evolution through time. Georges Poulet on the Stendhalian moment: "l'instant rapide où l'on sent avec énergie" (*Mesure de l'instant*, p.235). Balzac's conservative mentality is reflected in his predilection for the imperfect tense; everything flows into a permanent present world & everybody is typecast (Goriot is the "Father", Rastignac "le jeune homme ambitieux", Vautrin "the Criminal"). The imperfect is the tense of "ennui" – ~~this~~ of repetition & sameness. Stendhal's conception of the decisive moment of the human will's power to interrupt & divert the flow of time, is rendered by the "passé simple": "Du moment qu'elle eut décidé qu'elle aimait Julien, elle ne s'ennuya plus" (p.315).** No heroine in Balzac possesses a will strong enough to decide, in a split second of concentrated energy, to be in love. For love in Stendhal is often a function of will:[119] "Eh bien, elle est jolie! continuait Julien avec ~~les~~ des regards de tigre. Je l'aurai, je m'en irai ensuite, et malheur à qui me troublera dans ma fuite!" (p.306). Whereas Mme de Rênal's eyes are tender, promising a tranquil lasting happiness, Mathilde's rekindle Julien's class-inspired projects of ~~re~~ revenge: "Elle ne lui plut; cependant en la regardant attentive-

** cf. "Ce fut dans cet instant" (p.329); "à l'instant, l'imagination de celui-ci toujours dans les extrêmes, ne fut remplie que d'idées de duels"; "Ce fut l'éclair du génie" (p.358); "Cette vue de la position respective fut... rapide comme l'éclair" (p.177).

*cf *"Ils avaient l'expression de l'ennui qui examine, mais qui se souvient de l'obligation d'être imposant" (P.243).

Vautrin's advice to Rastignac: "Il faut entrer dans cette masse d'hommes comme un boulet de canon ou s'y glisser comme une peste."

ment, il pensa qu'il n'avait jamais vu des yeux aussi beaux; mais ils annonçaient une grande froideur d'âme... Mme de Rênal avait cependant de bien beaux yeux, se disait-il, le monde lui en faisant compliment; mais ils n'avaient rien de commun avec ceux-ci... Quand les yeux de Mme de Rênal s'animaient, c'était du feu des passions, ou par l'effet d'une ~~[illegible]~~ indignation généreuse au récit de quelque action méchante. Vers la fin du repas, Julien trouva un mot pour exprimer le genre de beauté des yeux de Mlle de la Mole: ils sont scintillants" (P.243) Their spasmodic glimmer corresponds to those ephemeral moments of intense feeling which burst through a heavy atmosphere of boredom. "Quand ses yeux bleus fixés sur moi sont ouverts avec le plus d'abandon, j'y lis toujours un fond d'examen, de sang-froid et de méchanceté" (P.316). Croisenois[1120] is "toujours éloigné des extrêmes, et par conséquent se trouvant second partout" (P.340), but Julien chose to model himself on the examples of extreme ambition & highest success: "Quoi!... j'arriverai ainsi à 28 ans; mais à cet âge Bonaparte avait fait ses plus grandes choses" (P.74)[1122] Literally a slave to the clock, Julien sets himself a time limit for the accomplishment of a deed ("Madame, cette nuit, à deux heures, j'irai dans votre chambre").[1123] The intense experience of a "moment privilégié" blots out all awareness, all consciousness of the self feeling subject: "...et se jetant dans les bras de Julien, en le serrant d'un mouvement convulsif: Ah! mourir, mourir ainsi! s'écriait-elle en la couvrant de baisers" (P.222; cf St Augustine on the act of love as "a little death"!); "Ah! qu'elle m'aime huit jours, huit jours seulement, se disait



tout bas Julien, et j'en mourrai de bonheur. Que m'importe l'avenir, que m'importe la vie? et ce bonheur divin peut commencer en cet instant si je veux, il ne dépend que de moi" (P.426). Denis de Rougement has traced the literary origins of the unity of Eros & Thanatos back to the myth of Tristan & Isolde; "l'approche de la mort est l'aiguillon de la sensualité," because "l'obstacle suprême, c'est la mort, qui se révèle au terme de l'aventure comme la vraie fin, le désir désiré dès le début de la passion, la revanche sur le destin qui fut subi et qui est enfin racheté" (*L'Amour et l'occident*, p.44) 114 The suggestive color symbolism of the title ("red" & "black" are the colors of revolutionary flags) underscores the dialectical interplay of passion ("red") & death ("black"). "Il est singulier, pourtant," says Julien in his cell, "que je n'aie connu l'art de jouir de la vie que depuis le moment que j'en vois le terme si près de moi" (P. 475).

120 Whereas Mme Rênal experiences her adultery with Julien as a direct challenge to God, Mathilde felt a perverse joy at defying her religious upbringing. The mildly liberal Michel Chrétien, appears episodically in *Illusions Perdues*, is the most "revolutionary" hero Balzac ever created (see Peter Demetz, *Marx, Engels & the Poets*). Balzac's "ambitious young men" usually "sell out to the Establishment," as the current jargon has it (e.g. Lucien de Rubempré & Rastignac). "Il est singulier, se disait Julien, un jour que Mathilde sortait de sa prison, qu'une passion si vive et dont je suis l'objet me laisse tellement insensible; et je l'adorais il y a deux mois!" (P.270). Julien's ambition reminds one of the fine lines in *Julius Caesar*, II.i: "That lowliness is young ambition's ladder" etc.

149 In a passage in the Beverly Hills notes of 1938 Thomas Mann writes: "Bei alledem

* corrected from "des ewigen halsstarrigen Protestanten" which is even nearer to the Dostoevsky quotation from the beginning chapter of Betrachtungen eines Unpolitischen (1916), "Der Protest".

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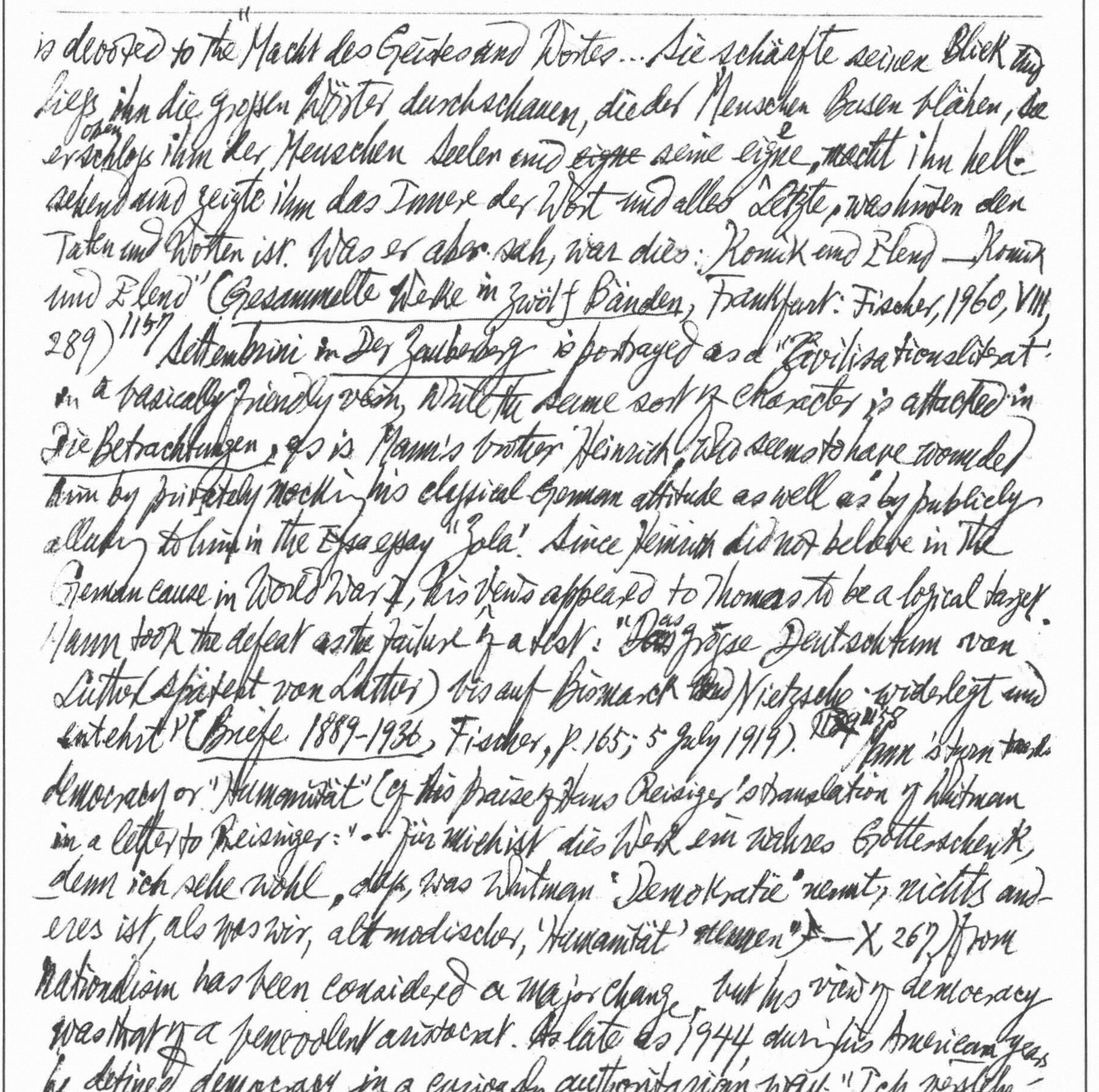
wäre es geistlos, die Folgerechtheit consistency i.e. consistency zu verkennen not to see, mit der Deutschland die ihm verhängte inflicted mythische Charakter-Rolle ~~&~~ auch heute durchführt: die Rolle ewiger Halsstarrigkeit* gegen ~~die~~ den Mittelmeerländischen[1150] Universalismus, die 'Civilisation', die 'Demokratie', denen which Germany es von jeher in seinen 'Volksbewegungen' protestierend begegnet." This passage refers back to the beginning of Betrachtungen eines Unpolitischen, where the idea appears as a quotation from Dostoevsky. In Betrachtungen Mann defends the German war against the Western nations by intellectual justification. On 22 Aug. 1914 Mann wrote to his publisher: "Es ist der deutsche Geist, die deutsche Sprache und Weltanschauung, deutsche Kultur und Zucht discipline, was dort siegt." When World War I did not end as Mann felt it should have, he sensed a severe divergence ~~between~~ reality & fictional orientation. In Der Zauberberg conceived in 1912-13, written in 1913-6 & 1919-24, a nonintellectual yet typical German Hans Castorp, "Herr der Gegensätze", plays his part between opposing forces: East & West, Mme Chauchat & Signore Settembrini.[1151] The outsider is ineffective in his social environment: Nietzsche's "Entlarvungspsychologie" demask, if practiced by the outsider, makes him insecure, incapable of dealing with life normally. A biologically weakened descendant of strong burghers, Thomas Buddenbrook in Buddenbrooks sees life as a parable (ein Gleichnis). He plays at ~~the~~ burgher rather than living it, & consumes himself in the process. The successful artist-outsider Tonio in Tonio Kröger vs the unsuccessful artist-outsider Spinell in Tristan. Mann was probably most impressed by the contrast between the artist & burgher in Hoffmann's stories.[1152] Tonio Kröger



is devoted to the "Macht des Geistes und Wortes... Sie schärfte seinen Blick und ließ ihn die grossen Wörter durchschauen, die der Menschen Busen blähen, sie erschloß ihm der Menschen Seelen und ~~eigne~~ seine eigne, ~~macht~~ machte ihn hellsehend und zeigte ihm das Innere der Welt und alles Letzte, was hinter den Taten und Worten ist. Was er ~~aber~~ sah, war dies: *Komik und Elend*—Komik und Elend" (*Gesammelte Werke in zwölf Bänden*, Frankfurt: Fischer, 1960, VIII, 289)[1157] Settembrini in *Der Zauberberg* is portrayed as a "Zivilisationsliterat" in a basically friendly vein, while the same sort of character is attacked in *Die Betrachtungen*, as is Mann's brother Heinrich, who seems to have wounded him by privately mocking his classical German attitude as well as by publicly alluding to him in the ~~Essa~~ essay "Zola". Since Heinrich did not believe in the German cause in World War I, his views appeared to Thomas to be a logical target. Mann took the defeat as the failure of a test: "~~Das~~ Das grosse Deutschtum von Luther (spätestens von Luther) bis auf Bismarck ~~und~~ Nietzsche widerlegt und entehrt" (*Briefe 1889-1936*, Fischer, p. 165; 5 July 1919).[1158] Mann's turn ~~toward~~ democracy or "Humanität" (cf. his praise of Hans Reisiger's translation of Whitman in a letter to Reisiger: "...Für mich ist dies Werk ein wahres Gottesgeschenk, denn ich sehe wohl, daß, was Whitman 'Demokratie' nennt, nichts anderes ist, als was wir, altmodischer, 'Humanität' ~~nennen~~"—X, 267) from nationalism has been considered a major change, but his view of democracy was that of a benevolent autocrat. As late as 1944 during his American years he defined democracy in a curiously authoritarian way: "Ich verstehe Demokratie nicht hauptsächlich als einen Anspruch und ein Sichgleich-stellen

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von unten, sondern als Güte, Gerechtigkeit justice und Sympathie von oben. Ich finde es nicht demokratisch, wenn Mr Smith oder little Mr Johnson Beethoven auf die Schulter schlägt und ruft: "How are you, old man!" Das ist nicht Demokratie, sondern Taktlosigkeit und Mangel an Sinn für Distanz. Wenn aber Beethoven singt: "Seid umschlungen Be embraced, Millionen, diesen Kuß this kiss for der ganzen Welt all the world!" das ist Demokratie. Denn er hätte sagen: 'Ich bin ein großer Genius und etwas ganz Besonderes, die Menschen aber sind Mob; ich bin zuviel heikel delicate, sie zu umarmen.' Statt dessen nennt er alle Brüder und Kinder eines Vaters im Himmel, der auch seiner ist. Das ist Demokratie in ihrer höchsten Form, die fern ist von Demagogie und schmeichlerischer flattering Umwerbung wooing der Massen. Von jeher habe ich es mit dieser Art von Demokratie gehalten; gerade darum aber empfinde ich tief, daß es nichts Abscheulicheres gibt als Massenbetrug und Verrat an den Völkern" (XII. 933).

1173 Leone Ebreo's *Dialoghi d'amore* (Rome, 1535)* is presented as a long courtship between an ardent lover, Filone & his reluctant mistress, Sofia. At one point the clever lady sums up their respective attitudes by remarking casually that while she is more interested in the theory of love, Filone is more bent on the practice thereof (*Dialoghi d'amore*, standard critical ed. by Santino Caramella, Laterza, 1929, p. 200). Leone is directly influenced by Ibn Gabirol's philosophical ~~dial~~ dialogue *Fons Vitae*, which is straight philosophical exposition. Like the disciple in the *Fons Vitae*, Sofia seems limited to the role of summarizing her tutor's discourses & introducing these by convenient

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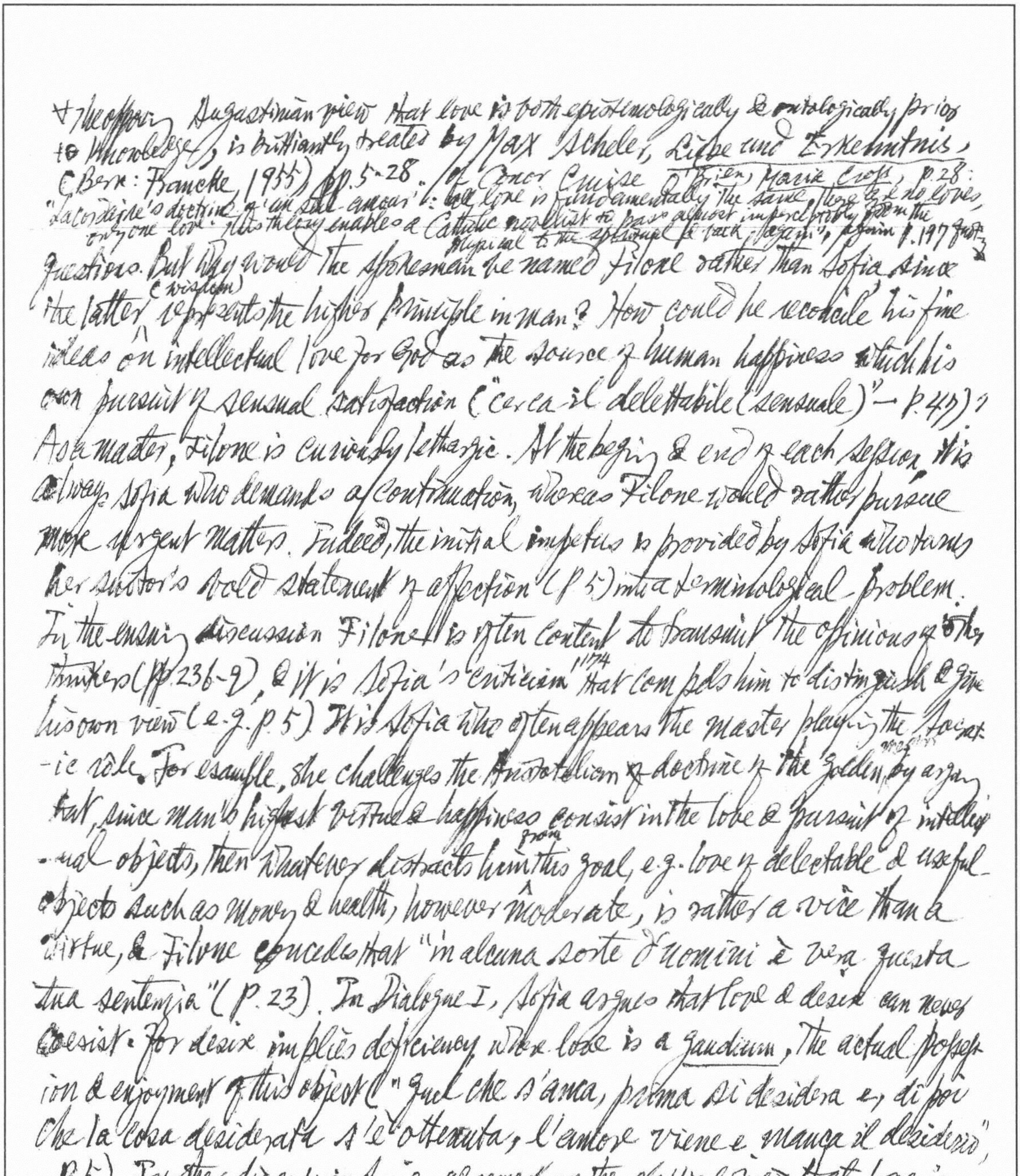
* *MLN*, March 1973 "Hispanic Issue", pp. 421-5, a review of Suzanne Damiens's doctoral dissertation at the University of Toulouse, *Amour et Intellect chez Léon l'Hébreu* (1971), the first full-length study ever to appear in French on Jehuda Abravanel. Our major source of information on Leone's life is his own Hebrew poems. Leone is influenced by Plotinus, and he "n'atteint pas seulement l'amour passion, l'Eros, affection captative, liée à un manque d'être et de tendre, mais l'amour oblatif, l'Agapê, expressif d'une richesse qui, en se diffusant comme une lumière, vise à la perfection de l'aimé inférieur" (p. 50). The study is vitiated by its



questions. But why would the spokesman be named Filone rather than Sofia since the latter (wisdom) represents the higher principle in man? How could he reconcile his fine ideas on intellectual love for God as the source of human happiness which his own pursuit of sensual satisfaction ("cerca il delettabile (sensuale)" — p. 47)? As a master, Filone is curiously lethargic. At the beginning & end of each session, it is always Sofia who demands a continuation, whereas Filone would rather pursue more urgent matters. Indeed, the initial impetus is provided by Sofia who turns her suitor's bold statement of affection (p. 5) into a terminological problem. In the ensuing discussion Filone is often content to transmit the opinions of other thinkers (pp. 236-9), & it is Sofia's "criticism"[174] that compels him to distinguish & give his own view (e.g. p. 5). It is Sofia who often appears the master playing the Socratic role. For example, she challenges the Aristotelian doctrine of the golden mean by arguing that, since man's highest virtue & happiness consist in the love & pursuit of intellectual objects, then whatever distracts him from this goal, e.g. love of delectable & useful objects such as money & health, however moderate, is rather a vice than a virtue, & Filone concedes that "in alcuna sorte d'uomini è vera questa tua sentenzia" (p. 23). In Dialogue I, Sofia argues that love & desire can never coexist, for desire implies deficiency where love is a *gaudium*, the actual possession & enjoyment of this object ("Quel che s'ama, prima si desidera e, di poi che la cosa desiderata s'è ottenuta, l'amore viene e manca il desiderio", p. 5). Further discussion brings agreement on the classical view that love is based on knowledge,* & knowledge presupposes being. Filone at this point introduces two crucial distinctions: (1) Things have not only real or objective being but

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total neglect of Jewish sources, e.g. Maimonides (on whom Leone's father had commented profusely) & Ibn Gabirol (Leone refers to him as "Il nostro Albenzubron"). The first edition listed

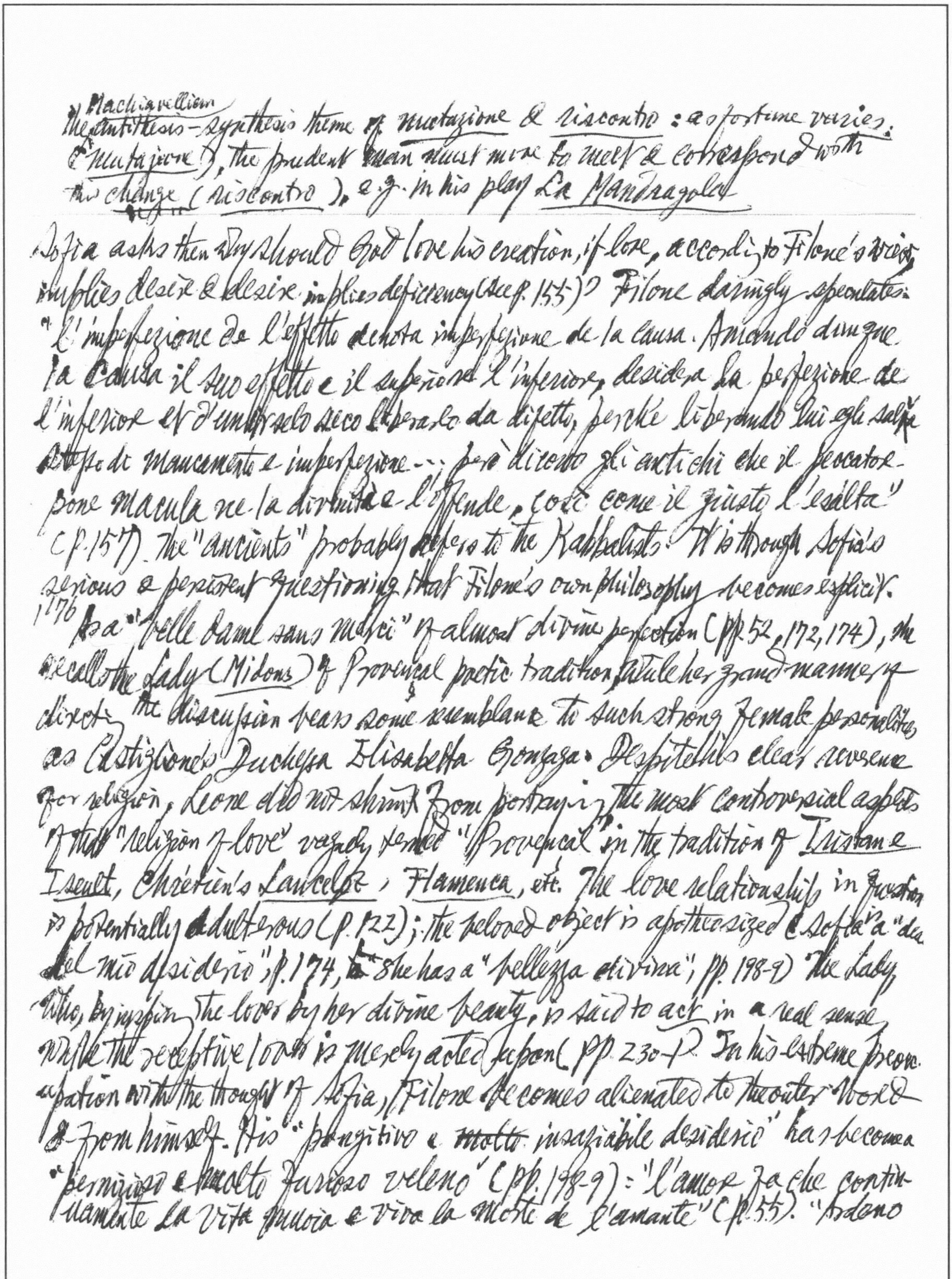
* The opposing Augustinian view that love is both epistemologically & ontologically prior to knowledge, is brilliantly treated by Max Scheler, *Liebe und Erkenntnis*, (Bern: Francke, 1955) pp. 5-28. Cf. Conor Cruise O'Brien, *Maria Cross*, p. 28: "Lacordaire's doctrine of 'un seul amour': all love is fundamentally the same, there are no loves, only one love. This theory enables a Catholic novelist to pass almost imperceptibly from the physical to the spiritual & back again", & ibid. p. 197 fnt 3

the author as "Leone medico hebreo", but the next 2 eds. (Venezia, Aldo, 1541, 1545), spoke of a "Leone Medico di nazione e di poi fatto Cristiano"

cf. the Latin note in Léon Bloy's Le Mendiant ingrat: "Membrum virile symbolice Crucis effigies ab antiquissimis videtur. Christus moriens in patibulo emisit spiritum. Vir coitans et

also a certain kind of being in man's imagination; (2) this duality of being corresponds to two levels of knowing, one that precedes love, & the true knowledge which comes only from union with the beloved object ("Il primo conoscimento del pane fa che l'ami et desideri che ha fame; ché, se prima non lo conoscessi esemplarmente, non lo potria amare e desiderare. E mediante questo amore e desiderio veniamo a la vera cognizione unitiva del pane, la quale è quando in atto si mangia", p.44; cf "Ancor che vulgarmente tutte le cose desiderate si dicono essere amate per essere stimate buone, ma, correttamente parlando, non si possono dire amate quelle che non hanno alcuno essere proprio... Parlo de l'amor reale: ché l'immaginato si può avere in tutte le cose desiderate, per l'essere che hanno nell'imaginazione, dal qual essere immaginato nasce un certo amore, il suggetto del quale non è la cosa propria reale che si desidera (per non avere ancor essere in realità, propriamente), ma solo il concetto di quella cosa, pigliata del suo essere comune", pp 11-2). Filone argues: "Benché la sanità e le ricchezze, quando si mancano, no si possino amare perchè non l'aviamo, niente di manco s'amano d'averle" (p.5). Sofia retorts that the expression "s'amano d'averle" can only mean to desire them.[1175] Indeed, Filone later defines love as a desire for union (pp.45, 56). As one proceeds up the ladder of human faculties & the corresponding gradations of desirable objects, desire (rather than fulfilment) defines the nature of love & happiness ("la dilettazione de la mente e de l'intelletto negli atti virtuosi e sapienti, la dilettazione de' quali quanto più è insaziabile tanto più è eccellente e onesta" p.48).

hoc cruciatus in dolore anhelans emittit semen".



The Machiavellian antithesis-synthesis theme of *mutazione* & *riscontro*: as fortune varies (*mutazione*), the prudent man must move to meet & correspond with the change (*riscontro*), e.g. in his play *La Mandragola*

Sofia asks then why should God love his creation, if love, according to Filone's view, implies desire & desire implies deficiency (see p. 155)? Filone daringly speculates: "l'imperfezione de l'effetto denota imperfezione de la causa. Amando dunque la causa il suo effetto e il superiore l'inferiore, desidera la perfezione de l'inferiore et d'unirselo seco liberarlo da difetto, perchè liberando lui egli salva se stesso di mancamento e imperfezione --; però dicono gli antichi che il peccatore pone macula ne la divinità e l'offende, così come il giusto l'esalta" (p. 157). The "ancients" probably refers to the Kabbalists. It is through Sofia's serious & persistent questioning that Filone's own philosophy becomes explicit.

176 As a "belle dame sans merci" of almost divine perfection (pp. 52, 172, 174), she recalls the Lady (*Midons*) of Provençal poetic tradition, while her grand manner of directing the discussion bears some resemblance to such strong female personalities as Castiglione's Duchessa Elisabetta Gonzaga. Despite his clear reverence for religion, Leone did not shrink from portraying the most controversial aspects of that "religion of love" vaguely termed "Provençal" in the tradition of *Tristan e Iseult*, Chrétien's *Lancelot*, *Flamenca*, etc. The love relationship in question is potentially adulterous (p. 122); the beloved object is apotheosized (Sofia is a "dea del mio desiderio", p. 174, & she has a "bellezza divina", pp. 198-9). The Lady who, by inspiring the lover by her divine beauty, is said to *act* in a real sense while the receptive lover is merely acted upon (pp. 230-1). In his extreme preoccupation with the thought of Sofia, Filone becomes alienated to the outer world & from himself. His "pungitivo e ~~molto~~ insaziabile desiderio" has become a "pernizioso e molto furioso veleno" (pp. 198-9): "l'amor fa che continuamente la vita muoia e viva la morte de l'amante" (p. 55). "Ardeno

Cesare Lombroso reports that Fr. Klopstock, in response to a question about one of his poems, said: "God & I both knew what it meant once; now God alone knows" (John Bartlett, *Familiar Quotations*, 14th ed., 1968, p. 770)

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li miei spiriti, il mio cuore si consuma, e la mia persona è tutto un incendio" (p. 55). [illegible] Sofia warned him that she is more moved by "la soave e pura mente" than by "l'amorosa volontà," & that Filone had better "procurare di quietarmi l'intelletto, che incitarmi l'appetito" (p. 7). She does not feel the pull of physical reality & has no need of Filone's love. If Filone can complain that his lady is too far removed from normal human desire & mercy, Sofia in turn can suspect him of using the name of love to dignify his lower appetites. Filone or love is "la prima passione de l'anima" (p. 281) & Sofia or cognition is the intellect, "la più nobile e spiritual potenzia de l'anima" (p. 44). Man's final knowledge is an "amor intellectualis"; in pure separate intellect there is no real distinction between love & knowledge (pp. 281, 375). The unity of the dialectical opposites of desire or want (mancanza) & knowledge is love (pp. 259-73); there can no love without a feeling of absence or want, a requirement poignantly expressed by Gaston Bachelard in his daily prayer: "give us this day our daily hunger" (pain: faim). Filone argues that mutual love between superior & inferior will lead to unity, which is the "principal ~~unione~~ fine del sommo ~~[illegible]~~ opifice e omnipotente Dio ne la produzione del mondo, con diversità ordinata or pluralità unificata" (p. 158). The author then gives his own elaboration of the ancient Stoic idea of the universe as a single animated organism: "Tutto l'universo è un individuo, cioè come una persona e ognuno di questi corporali e spirituali, eterni e corruttibili, è

membro e parte di questo grande individuo, essendo tutto e ciascuna de le sue parti prodotta da Dio per uno fine commune nel tutto, insieme con uno fine proprio in ognuna de le parti... Il fine del tutto è l'unità perfezione di tutto l'universo, disegnata dal divino architettore, ~~et~~ e il fine di ciascuna delle parti non è solamente la perfezione di quella parte in sé, ma che con quella parte in sé, ma che ~~non~~ con quella deserva rettamente a la perfezione dell tutto, che è il fine universale, primo intento de la divinità" (pp. 162-3) Leone's preferred term to describe the most intimate contact between God & man is "copulazione": "E in conclusione ti dico che la felicità... sol consiste ne l'atto copulativo de l'intima e unita cognizione divina, che è la somma perfezione de l'intelletto creato... E per questo la sacra scrittura, — udi poi che ci ammonisce che debbiamo conoscere la perfetta e pura unità di Dio, e, di poi, che debbiamo amarlo più che l'utile della cupidità e più che il delettabile e l'appetito e più che ogni altro onesto de l'anima e volontà razionale — dice, per ultimo fine: *Pertanto con esso Dio vi copulate**; e in un'altra parte, promettendo l'ultima felicità, solamente dice: *E con esso Dio vi copularete*, senza promettere nissuna altra cosa, come vita, eterna gloria... perché questa copulazione è la più propria e precisa parola che significhi la beatitudine; la qual contiene tutto il bene e perfezione de l'anima intellettiva" (*Dial.* I, *ad fin.*, p. 46)*[179] Sofia admits: "Concedo che *appresso i mortali* ogni amore è desiderio e ogni desiderio è amore" (s. 213).

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* *Deut.* VI.5: "Thou shalt love Jehovah thy God with all thy heart, & with all thy soul, & with all thy might";

* cf p. 275: "Quand in atto ~~e~~ l'amante ~~è~~ si fa una cosa medesima con l'amato e con l'amore" — intended as a parallel of the well-known neoaristotelian doctrine of the identity of knower, known & knowledge at the moment of knowing).

* Other brief ecphrases in *Il.* III.125 ff (Helen's robe), V.738 ff (the war gear of Athena), XI.24-8 (Agamemnon's corselet) 32-40 (his shield); *Ody.* XI.607 ff (Heracles' sword-belt) & XIX.229 ff (Odysseus' brooch)

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1 Ἔκφρασις means originally "description" & becomes a generic term for literary descriptions of works of plastic art. Leo Spitzer defines the term in Gautier's words as "une ~~[illegible]~~ transposition d'art", the reproduction through the medium of words of sensuously perceptible *objets d'art*. *Ut pictura poesis*. Homer's renowned portrayal of the shield of Achilles (*Iliad*, XVIII.478-607) is the prototype.* Early commentators saw in it "la grandiose allégorie de la création" (F. Buffière, *Les mythes d'Homère et la pensée grecque*, p.157). E. R. Curtius shows that we can relate ancient instances of ecphrasis to the topos of *Deus artifex* (*Europäische Literatur und lateinisches Mittelalter*, p.528) The post-Homeric *Shield of Heracles*, attributed to Hesiod, portrayed in some 180 hexameters a veritable world of activity: the terror of war as well as the joys of wealth.[3] Unlike Homer, "Hesiod" repeatedly stresses the ~~imminent~~ *energeia* of the figures on the shield, describing them "as though they were alive" (ll. 189-90, 194-5, 242-3; cf 215 on a fisherman "as if about to cast his net forth") & explicitly phrases the "nostalgia" for timelessness which was to make the device so attractive to later poets (the penultimate scene of a chariot race: ll. 310-311 on the contenders "engaged in unending toil & the end with victory never came to them, & the contest was ever unwon"). "*Das artificium* beider [*Deus artifex* und *natura artifex*] ist das gleiche: Hervorbringung der Welt und des Menschen, Baukunst, Tonbildnerei, Goldschmiedekunst, gelegentlich auch Malerei, Theaterleitung, Weberei, sind die Formen dieses artificium"[8] (S.528).[4] Vergil used ecphrasis for metaphorical purposes, e.g. he likens Dido's anguished dreams to scenes from the plays of Euripides & Aeschylus (*Aeneid*, IV, 469-73); Tasso too represents the sudden appearance of nymphs before Rinaldo: "Qual le mostra la

8 Pope, *The Art of Sinking in Poetry*, ed. Edna Leake Steeves, 1952, pp. 23-4: "But to convince you that nothing is so great which a marvellous Genius, prompted by this laudable Zeal, is not able to lessen; hear how the most Sublime of all Beings is represented in the following Images. First he is a

* Other ecphrases in the *Aeneid*: I.453 ff (the frescoes depicting the Trojan war), V.250 ff (the cloak presented by Aeneas to Cloanthus), V.20 ff (the bas-relief on a wrought door), VII.790 ff (Turnus' shield), X.495 ff (Pallas' sword belt).

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scena o quai dipinte/ tal volta rimiriam dee boscareccie,/ nude le braccia e l'abito succinte,/ con bei coturni e con disciolte treccie,/ tali in sembianza si vedean le finte/ figlie de le selvatiche corteccie" (*Ger. Lib.* XVIII.xxvii, 1-6).

[5] Ecphrasis & its syncretism with simile serves to slow the pace of narrative in the characteristic retardation. Catullus' description of the coverlet on the marriage bed of Peleus & Thetis (LXIV, 50-264). [6] Virgil's account of Aeneas' shield (VIII, 256 ff).* developed a feature that was to prove most influential: he used ~~the~~ The shield to represent the past history of a people or, from the viewpoint of narrative time, to convey apparent prophecy. [8] In Homer's description of Achilles' shield, there is only the ~~ref~~ recapitulation of the siege of Troy (509-515). [10] The *Divine Comedy* contains two instances of ecphrasis (*Purgatorio*, X & XII). Dante clearly draws a comparison between God, man, & nature as artificers: "di marmo candido e adorno / D'intagli sì che non pur Policleto, / Ma la natura lì avrebbe scorno" (X. 31-3). Dante also refers to the lifelikeness of the figures; he observes of the Angel Gabriel: "Giurato si saria ch'ei dicesse, 'Ave'" (X.40). He further underscores the timelessness: Apollo, Mars, & Pallas are "still armed" (*Armati ancora*, XII.32), & Arachne is "already half transformed into a spider" (*Già mezza ragna*, XII.44)

[11] Camoens' *Os Lusiadas*, Canto 7 describes a place in India whose walls are adorned with scenes from Indian myths, & Canto 8 describes the banners flying on the Portuguese fleet which are painted Portuguese martial triumphs. [12] Of Fielding's burlesque ~~mock~~-ecphrasis in *Joseph Andrews* of the cudgel "of ~~wonderful~~ mighty strength & wonderful art".

[14] Although Chaucer took the subject of *Troilus & Criseyde* from Boccaccio, he

Painter... Now he is a Chymist... Now he is a Wrestler... Now a Recruiting Officer... Now a peaceable Guarantee... Then he is an Attorney... In the following lines he is a Gold beater... then a Fuller... A Mercer, or Packer... A Butler... And a Baker" (à propos of Richard Blackmore's "Hymn to the Creator").

changed the tone & structure. The *Filostrato* is a poem of physical love — sought, consummated, & lost — whose tone is set ~~clearly~~ in the lovers' first tryst: "E' si spogliarono e entraron nel letto; / Dove la donna nell'ultima vesta / Rimasa già, con piacevole detto / Gli disse: ~~specchio~~ o speglio mio, [mirror] / le nuove spose / Son la notte primiera vergognose. // A cui Troilo disse: anima mia, / I' te ne prego, sì ch'io t'abbia in braccio / Ignuda sì come il mio cor disia. / Ed ella allora: Ve' che me spaccio; [strip] / E la camicia sua gittata via, / Nelle sue braccia si raccolse avaccio; / E strignendo l'un l'altro con fervore, / D'amor sentiron l'ultimo valore" (III. 31-2). Chaucer does briefly describe physical lovemaking (III. 1247-50) but his emphasis is the bliss of union. Chaucer had read Dante & Petrarch. His Troilus passes through successive stages which form a secular analogue to Dante's progress towards the love of Beatrice. Dante's first stage involves the use of a second lady, a *simulacrum**, who serves both as a disguise for his true feelings & [16] a preparatory object of his devotion while he learns the art of love. The god Amor then tells Dante that the time for *simulacra* has passed** & he moves into a second stage, the adoration of the god himself. Love then disappears*** so that Dante can enter the 3rd stage — love of Beatrice. Although Beatrice is in Dante's mind in all 3 stages, only in the last does he understand what his love for her means & only then can he truly love her. [17] The wooing of Criseyde, Troilus is a Petrarchist & employs the measured antithesis of one of Petrarch's most stylized sonnets (*Il Canzoniere*, no. 132: "S'amor non è", built upon an elaborate use of antithesis & oxymoron). [18] Chaucer makes Pandarus' reliance on proverbs a habit that defines of his way of viewing the world: any difficulty can be circumscribed

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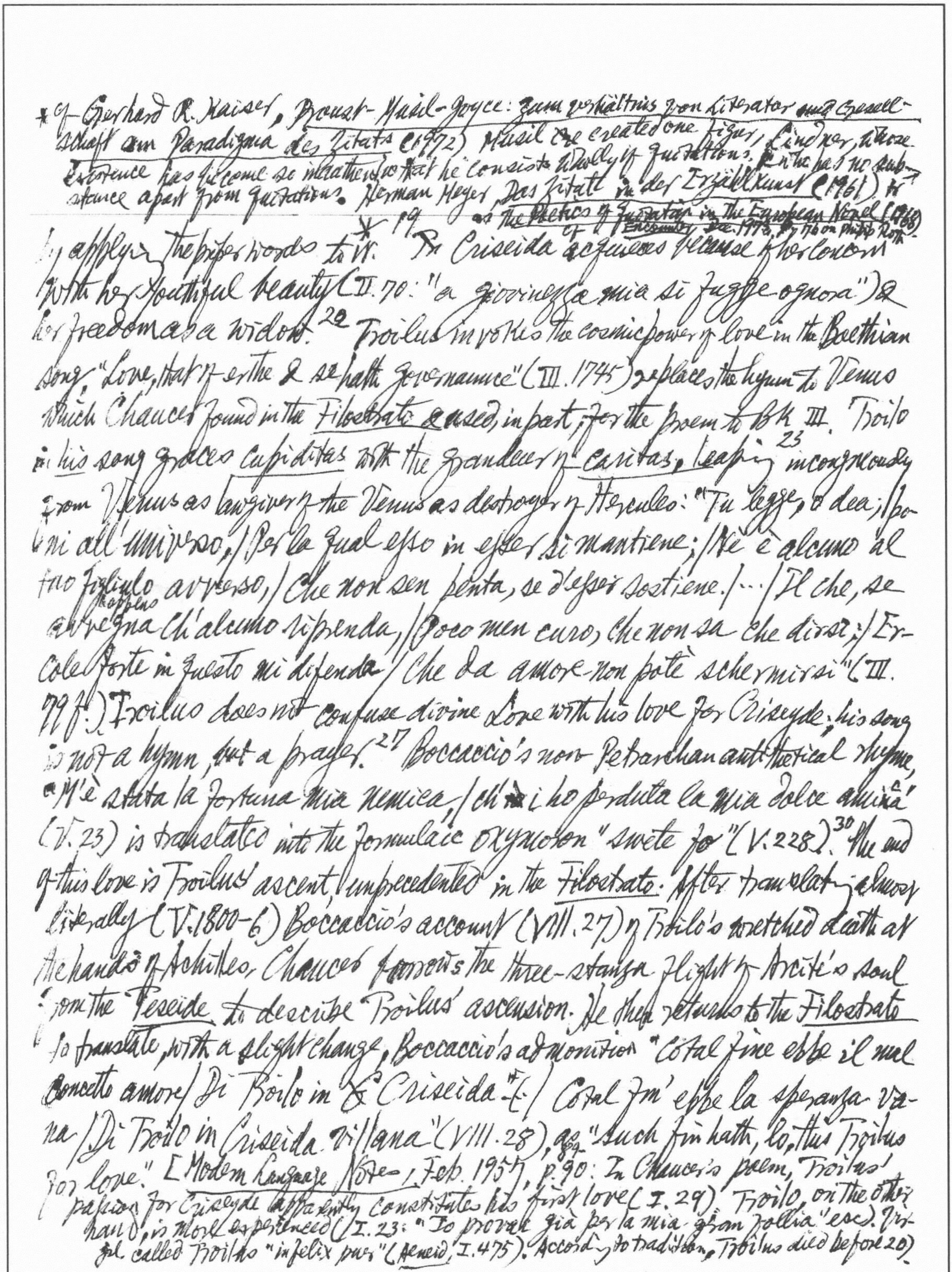
* cf *Vita nuova*, ch. 5: "Ed immantinente pensai di fare di questa gentile donna schermo della veritade" (*Tutte le opere*, ed. E. Moore, p. 207)
** ch. 11: "Fili mi, tempus est ut praetermittantur simulacra nostra" (p. 210)
*** ch. 24 (p. 222) cf *M.L.N.*, Jan. 1974 [illegible] 333-48



* cf. Gerhard R. Kaiser, *Proust-Musil-Joyce: Zum Verhältnis von Literatur und Gesellschaft am Paradigma des Zitats* (1972). Musil ~~he~~ created one figure, Lindner, whose existence has become so inauthentic that he consists wholly of quotations; ~~&~~ he has no substance apart from quotations. Herman Meyer, *Das Zitat in der Erzählkunst* (1961) tr. as *The Poetics of Quotation in the European Novel* (1968). cf. *Encounter*, Dec. 1973, p. 76 on Philip Roth

by applying the proper words to it.*19 ~~Tr~~ Criseida acquiesces because of her concern with her youthful beauty (II. 70: "a giovinezza mia si fugge ognora") & her freedom as a widow.22 Troilus invokes the cosmic power of love in the Boethian song, "Love, that of erthe & se hath governaunce" (III. 1745) replaces the hymn to Venus which Chaucer found in the *Filostrato* & used, in part, for the proem to Bk III. Troilo in *his* song graces *cupiditas* with the grandeur of *caritas*, leaping23 incongruously from Venus as lawgiver of the Venus as destroyer of Hercules: "Tu legge, o dea, / poni all'universo, / Per la qual esso in esser si mantiene; / Nè è alcuno al tuo figliuolo avverso, / Che non sen penta, se d'esser sostiene. / ... / Il che, se happens avvegna ch'alcuno riprenda, / Poco men curo, che non sa che dirsi; / Ercole forte in questo mi difenda / Che da amore non potè schermirsi" (III. 79 f.) Troilus does not confuse divine Love with his love for Criseyde; his song is not a hymn, but a prayer.27 Boccaccio's non-Petrarchan antithetical rhyme, "M'è stata la fortuna mia nemica, / ch'i ho perduta la mia dolce amica" (V. 23) is translated into the formulaic oxymoron "swete fo" (V. 228).30 The end of this love is Troilus' ascent, unprecedented in the *Filostrato*. After translating almost literally (V. 1800-6) Boccaccio's account (VIII. 27) of Troilo's wretched death at the hands of Achilles, Chaucer borrows the three-stanza flight of Arcite's soul from the *Teseide* to describe Troilus' ascension. He then returns to the *Filostrato* to translate, with a slight change, Boccaccio's admonition "Cotal fine ebbe il mal concetto amore / Di Troilo in ~~&~~ Criseida &c. / Cotal fin ebbe la speranza vana / Di Troilo in Criseida villana" (VIII. 28), as "Such fin hath, lo, this Troilus for love." [*Modern Language Notes*, Feb. 1957, p. 90: In Chaucer's poem, Troilus' passion for Criseyde apparently constitutes his first love (I. 29). Troilo, on the other hand, is more experienced (I. 23: "Io provai già per la mia gran follia" etc.). Virgil called Troilus "infelix puer" (*Aeneid*, I. 475). According to tradition, Troilus died before 20.)

→ cf. Henry de ~~Hot~~ Montherlant, *Carnets*, 6e éd., Gallimard, p. 201: "X, qui pense par citations!"

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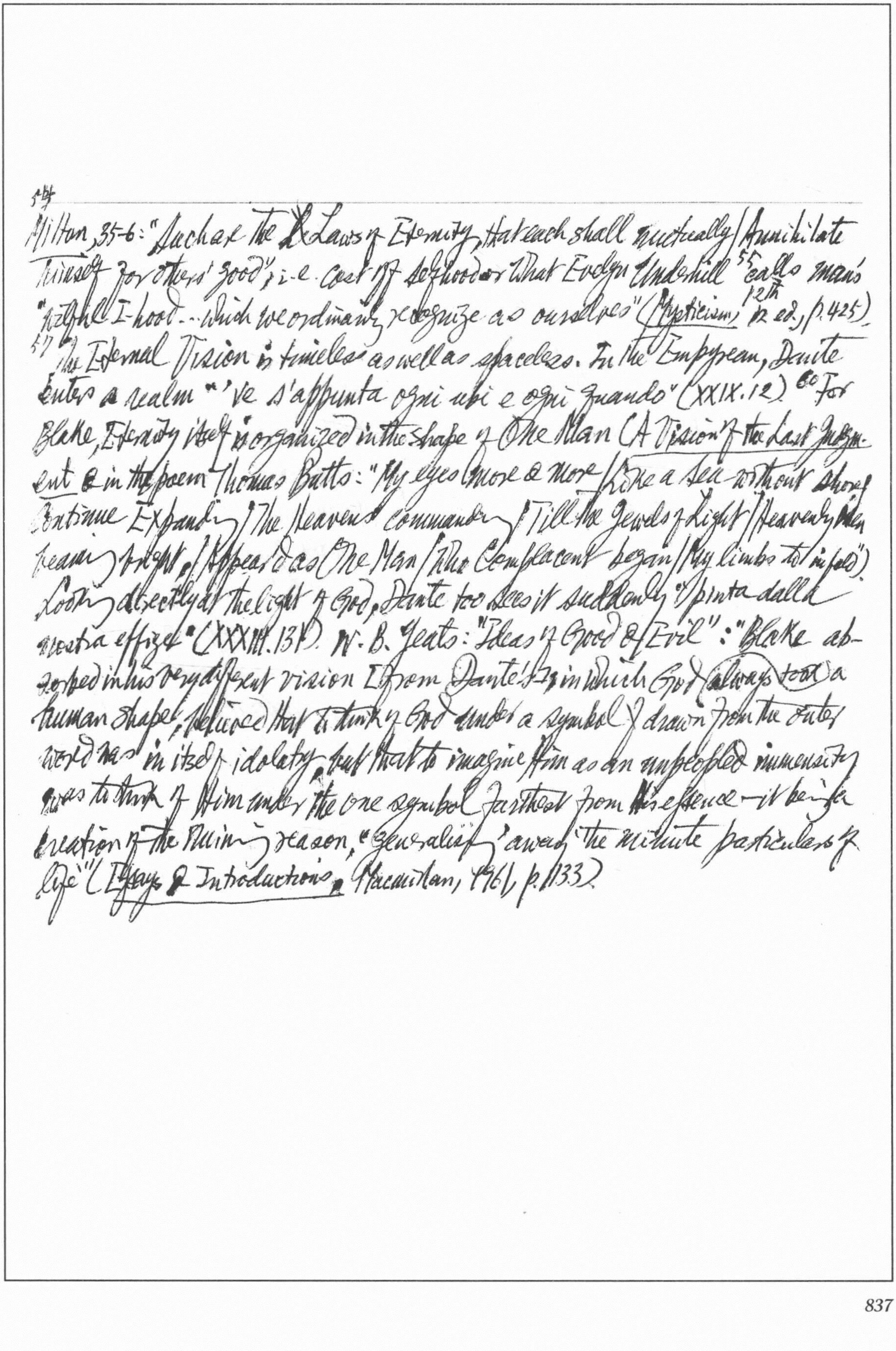
37 Castelvetro employed the term verisimiltade to distinguish the fictional subject matter of the poet (which is similar to the truth) from the factual matter of the historian. "Hora la materia della poesia dee essere simile alla materia dell'historia, & rassomigliarla, ma non dee essere quella stessa, percioche, se fosse quella stessa, non sarebbe simile, ne la rassomiglierebbe" (*Poetica d'Aristotele, vulgarizzata et sposta*, Basilea, 1576, p 28). The poet is concerned "solamente per dilettare & per ricreare, io dico per dilettare & per ricreare gli animi della rozza moltitudine, & del commune popolo, il quale non intende le ragioni, ne le divisione, ne le argomenti sottili, & lontani dall'uso degl'idioti, ignorant quali adoperano i philosophi in investigare la verità delle cose, & gli artisti in ordinare le arti" (p 29). Tasso: "Per questo dovendo il poeta colla sembianza della verità ingannare i lettori, e non solo persuader loro che le cose da lui ~~t~~ trattate sian vere, ma ~~st~~ sottoporle in guisa ai lor sensi, che credano non di leggerle, ma di esser presenti, e di vederle, e di udirle, è necessitato di guadagnarsi nell'animo loro questa opinione di verità, il che facilmente coll'autorità dell'istoria gli verrà fatto" (*Discorsi dell'arte poetica*, in *Opere*, ed. Gio. Rosini, XII, p 199) — i.e. verisimilitude depends on *energeia*.

51 Although Blake designed numerous illustrations for the *Divine Comedy*, his recorded statements indicate antipathy to Dante. H. C. Robinson reports that Blake termed Dante an "Atheist", said that "Dante saw Devils where I see none" (A. Symons, *Wm Blake*, pp. 260, 262), & called the majority of Dante's writing "trash" (*Henry Crabb Robinson on Books & Their Writers*, ed. Edith J. Morley, I, p. 378)



[54] Milton, 35-6: "Such are the Laws of Eternity that each shall mutually / Annihilate himself for others' good"; i.e. cast off selfhood or what Evelyn Underhill[55] calls man's "selfhood I-hood... which we ordinarily recognize as ourselves" (Mysticism, 12th ed., p. 425).

[57] The Eternal Vision is timeless as well as spaceless. In the Empyrean, Dante enters a realm "'ve s'appunta ogni ubi e ogni quando" (XXIX.12).[60] For Blake, Eternity itself [is organized in the shape of One Man (A Vision of the Last Judgment) & in the poem Thomas Butts: "My eyes more & more / Like a Sea without shore / Continue Expanding / The Heavens commanding / Till the Jewels of Light / Heavenly Men beaming bright / Appear'd as One Man / Who Complacent began / My limbs to infold"). Looking directly at the light of God, Dante too sees it suddenly "pinta dalla nostra effige" (XXXIII.131). W. B. Yeats: "Ideas of Good & Evil": "Blake absorbed in his very different vision [from Dante's] in which God always took a human shape, believed that to think of God under a symbol drawn from the outer world was in itself idolatry, but that to imagine Him as an unpeopled immensity was to think of Him under the one symbol farthest from His essence — it being a creation of the ruining reason, 'generalising away' the minute particulars of life'" (Essays & Introductions, Macmillan, 1961, p. 133).

* Vorgestellt von Siegfried Unseld, Frankfurt/Main.

German Life & Letters, July 1973

275 Georg Weerth (1822-1856) is recognized, as Engels remarked of him, as the first poet of the German proletariat. With the publication of the *Fragment eines Romans** (1965) a new dimension was added to his work. It portrays the relationship between the family of Herr Preiss, a ruthless factory-owner, & 2 other groups: the aristocracy & the workers in Preiss's factory. The 1840s were marked by a number of which dealt with the problems of industrial progress. The subject of factory conditions & industrial unrest & the figure of the industrial entrepreneur himself (who had appeared for the 1st time in Immermann's *Epigonen*) were becoming increasingly topical, & the weavers' revolt of 1844 ~~focussed~~ attracted attention on them still further. But the prevailing literary climate had a disastrous influence on these novels. Almost without exception they retained both the structure & the educative ideals of the "Bildungsroman." In consequence they not only included lengthy, idealistic discussions of the suitability of industrial conditions to be included in a work of art, but they reduced the solution of industrial problems to the level of personal high-mindedness. An obtrusively upper-middle-class flavour attaches to these works: Robert Prutz goes so far as to apologize for describing one of his less well-born characters eating a sandwich. 276 The publication in 1842 of Eugène Sue's *Les Mystères de Paris* had set in motion a fashion ~~of~~ for melodramas of social misery more anxious to titillate the reader than to stir his conscience. Many writers included in their works grotesquely wicked financiers & factory-owners (Adrian von Boberstein in Ernst Willkomm's *Weisse Sklaven* (1845) or Kipling in Johannes Scherr's *Michel* (1858)), who are invariably outwitted

by philanthropic aristocrats in the style of Sue's Rodolphe. Despite an uncomplimentary reference to Sue, Weerth uses Sue's device of sharply contrasting milieux, the interplay between social extremes. He avoids those all too easy syntheses by which Prutz & Willkomm reconciled social opposites: he is not interested in compromise. In Eduard Martin he created an authentic class-conscious, revolutionary proletarian, familiar with the ideas, if not the works, of Marx & Engels. For the first time[277] revolution is discussed as something more ~~than~~ tangible than the moral regeneration other writers wished to see in it. The common novelettish syndrome of the factory-owner's son becoming a socialist is given a new turn. August Preiss is curtly repudiated by the workers' leader, Eduard Martin, who explains to him that the workers do not need the help of the rich to become powerful. Many people saw machines as demonic sources of misery & a large number of novels end with the abolition of machinery & the return to an agrarian society — witness Hermann's words at the end of *Die Epigonen*: "Vor allen Dingen sollen die Fabriken eingehen cease to be und die Ländereien dem Ackerbau zurückgegeben werden. Jene Anstalten, künstliche Bedürfnisse künstlich zu befriedigen, erscheinen mir geradezu verderblich und schlecht. Die Erde gehört dem Pfluge, dem Sonnenschein und Regen ... der fleißigen, einfach arbeitenden Hand". Weerth's idyllic descriptions suggest no great love of factories, & in one scene he suggests that machines are the evil genii of the capitalist*. But he rises ~~above~~ beyond such sterile attitudes: he is convinced that, behind its present abuses, industry is "eine herrliche Sache" (S. 99).

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* Preiss takes an after-dinner sleep, lulled by "das Grunzeln der Dampfmaschine, das Rasseln der Räder ... O süße Musik seinem Ohre!" (S. 135)

* Benn borrowed the term "progressive Zerebration" from the Viennese scientist von Economo (Cf. I, 152, "Nach dem Nihilismus").

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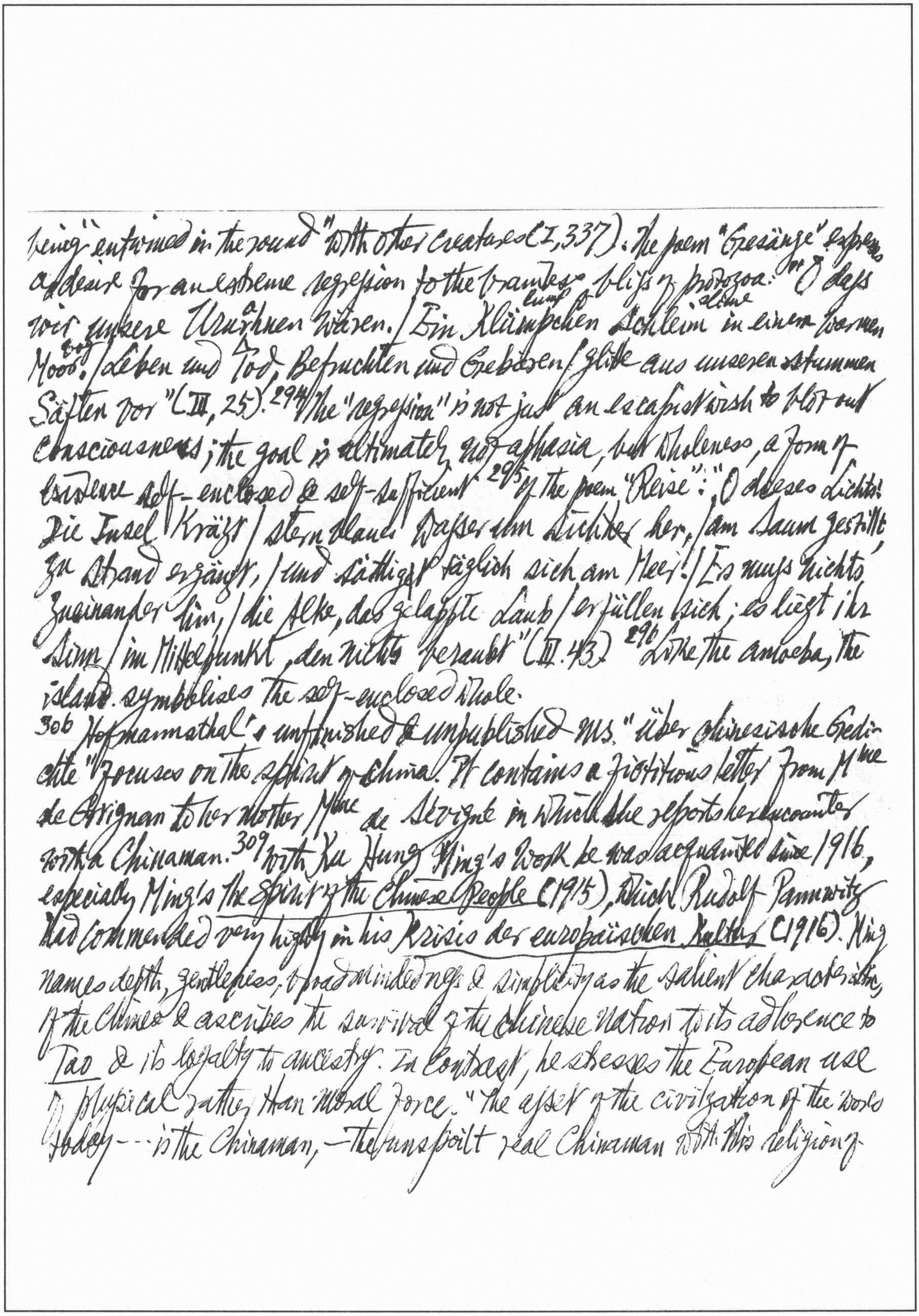
288 Gottfried Benn polemicized against the "Civilisation refuse" of modern society (Gesam. Werk. in 4 Bänden, ed. D. Wellershof, I, p. 76). He casts a longing look backward & writes about non-human forms of life. Modern man is a victim of "progressive cerebralization", i.e. the gradual growth, into total dominance, of the cerebrum over the older parts of the brain & the visceral system*. But primitive man was "biologically a different type" (I, p. 82). Deeply influenced by Lévy-Bruhl, Benn defends an archaic pre-logical consciousness. The primitive was naturally subsumed into the all-encompassing context of the clan.[289] Society of today has a centrifugal, rather than a centripetal force: "....alles fällt auseinander, nichts hat mehr ein kollektives Zentrum, nichts mehr einen frühen animistischen Sinn" (IV, 277).[290] The modern Church is impotent, but Medieval Christianity, the last great system of centripetal forces, is another story (see the essay "Bezugssysteme" & the poem "Verlorenes Ich" — I, 349 & III. 215).[343] In the essay "Provoziertes Leben", Benn discusses the totalist or Monistic frame of mind with a typically mysterious formula: "Tat twam asi" (Sanskrit: "this, too, is you") which indicates "die ethische und physiologische Promiskuität, die Eingeschlechtigkeit des primitiven Lebewesens, des Samenbildung, Vermischung und Frucht in sich selber vollzog" (I, 336). Benn sees these words exemplified in a 9th cent. Javanese sculpture. This a pedestal around which is carved an "infinite relief", a great round-dance of interconnected forms: men, gods, snakes, flowers, bears. The primitive humans were able to experience an identity of "Ich und Welt", & Benn laments the loss, for the modern consciousness, of this "soft Javanese wave-feeling" of



being "entwined in the round" with other creatures (I, 337). The poem "Gesänge" expresses a desire for an extreme regression to the brainless bliss of protozoa:[293] "O dass wir unsere Urahnen wären. / Ein Klümpchen lump of Schleim slime in einem warmen Moor bog. / Leben und Tod, Befruchten und Gebären / glitte aus unseren stummen Säften vor" (III, 25).[294] The "regression" is not just an escapist wish to blot out consciousness; the goal is ultimately not aphasia, but wholeness, a form of existence self-enclosed & self-sufficient.[295] Of the poem "Reise": "O dieses Lichts! Die Insel Krätz / stern blaues Wasser um Sichter her, / am Saum gestillt, zu Strand ergänzt, / und sättigt täglich sich am Meer! / Es muss nichts zueinander hin, / die Felse, das gelappte Laub / erfüllen sich; es liegt ihr Sinn / im Mittelpunkt, den nichts beraubt" (III. 43).[296] Like the amoeba, the island symbolises the self-enclosed whole.

306 Hofmannsthal's unfinished & unpublished MS. "Über chinesische Gedichte" focuses on the spirit of China. It contains a fictitious letter from Mme de Grignan to her mother Mme de Sévigné in which she reports her encounter with a Chinaman.[309] With Ku Hung Ming's work he was acquainted since 1916, especially Ming's *The Spirit of the Chinese People* (1915), which Rudolf Pannwitz had commended very highly in his *Krisis der europäischen Kultur* (1916). Ming names depth, gentleness, broadmindedness & simplicity as the salient characteristics of the Chinese & ascribes the survival of the Chinese nation to its adherence to *Tao* & its loyalty to ancestry. In contrast, he stresses the European use of physical rather than moral force. "The asset of the civilization of the world today ... is the Chinaman, — the unspoilt real Chinaman with his religion of

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good citizenship" (p. xi). He considers Goethe to be the greatest representative
of Confucian ideals. 312 In Chinese poetry sublimity & timelessness are conveyed
through suggestion, tone & evocation; the quality of silence. The experience
demands silence. His allusions ~~x~~ to the necessity of silence in the poem
"Weltgeheimnis", the Chandos letter & the statement in his notes on Chinese
poetry "Das Trügliche des Sprachelements". Hofmannsthal marked the
following passage in his copy of *Welteroberung durch Heldenliebe* (1911) by
by Friedrich van Eeden & Valker: "Für den Königlichen ist alle
Sprache vor allem die Sprache der Religion trügerisch. Alles Reden über
das Heiligste ist ihm Blasphemie. Denn wie Laotze gesagt hat: Die
Tao kennen reden davon nicht, die davon reden, kennen Tao nicht."
320 *Perchè tu scrivi in lingua ignota e strana?* That question, which
Milton puts into the mouth of an imaginary reader, has never been more
pertinently asked or more directly answered than in Leonard Forster's *The
Poet's Tongues: Multilingualism in Literature*. We are told that Shakespeare's
use of French in *Henry V* presupposes, like Zuckmayer's use of English in
Das kalte Licht, a polyglot audience. But this only holds good if all
the French characters spoke French among themselves, in camp & at court.
Shakespeare has in fact taken good care to introduce sizeable portions of
French only when the natural context allows him to introduce translation.
332 German is now inundated with anglicisms (or rather americanisms). Already
a certain Heinrich ~~Heg~~ Heeger has founded in Hamburg a *Verein für
Sprachpflege* with the aim: "Kein Fremdwort für das, was deutsch
gut ausgedrückt werden kann." They propose to replace *Telephonhörer*

with Fernsprechkantel, Information (the sign for timetables on railway stations) with stumme Auskunft, Toilette with Zwelchen, Dutzend with Zwölftes, Semikolon with Tuffstrich. Joachim Stave's Wörter und Leute is more moderate. He admits, e.g., that it is a good thing to use kreativ for writers of advertising slogans, thus retaining schöpferisch untarnished for greater things.333 He traces the use of süss for luxurious sensuality back to the film La Dolce Vita (1959) which was entitled Süsses Leben in Germany; while bitterer rice Reis, the rather startling euphemism for large bosom, refers to Anna Magnani, who starred in the film of that name. Gems like mal ganz pingelig (with care ~~with~~ and precision), Textilarm (entertainments of the more revealing of the more revealing kind).358 Wolfgang Paulsen, ed. Der Dichter und seine Zeit — Politik im Spiegel der Literatur contains ~~conti~~ articles which are only a montage of well-quotations, apart from Peter Demetz's stimulating account of the ideas of 3 Marxist literary historians: Hans Mayer, Ernst Fischer & Lucien Goldmann. Demetz says of Marxist literary criticism: "Sie ähnelt so jenem Mineralienkrämer, von dem der junge Marx sagte, er kenne nur den öffentlichen Wert des Kristalls und nicht die eigentliche Natur des Minerals."

* Andrey Sinyavsky ("Abram Tertz")

Encounter, Feb. 1974

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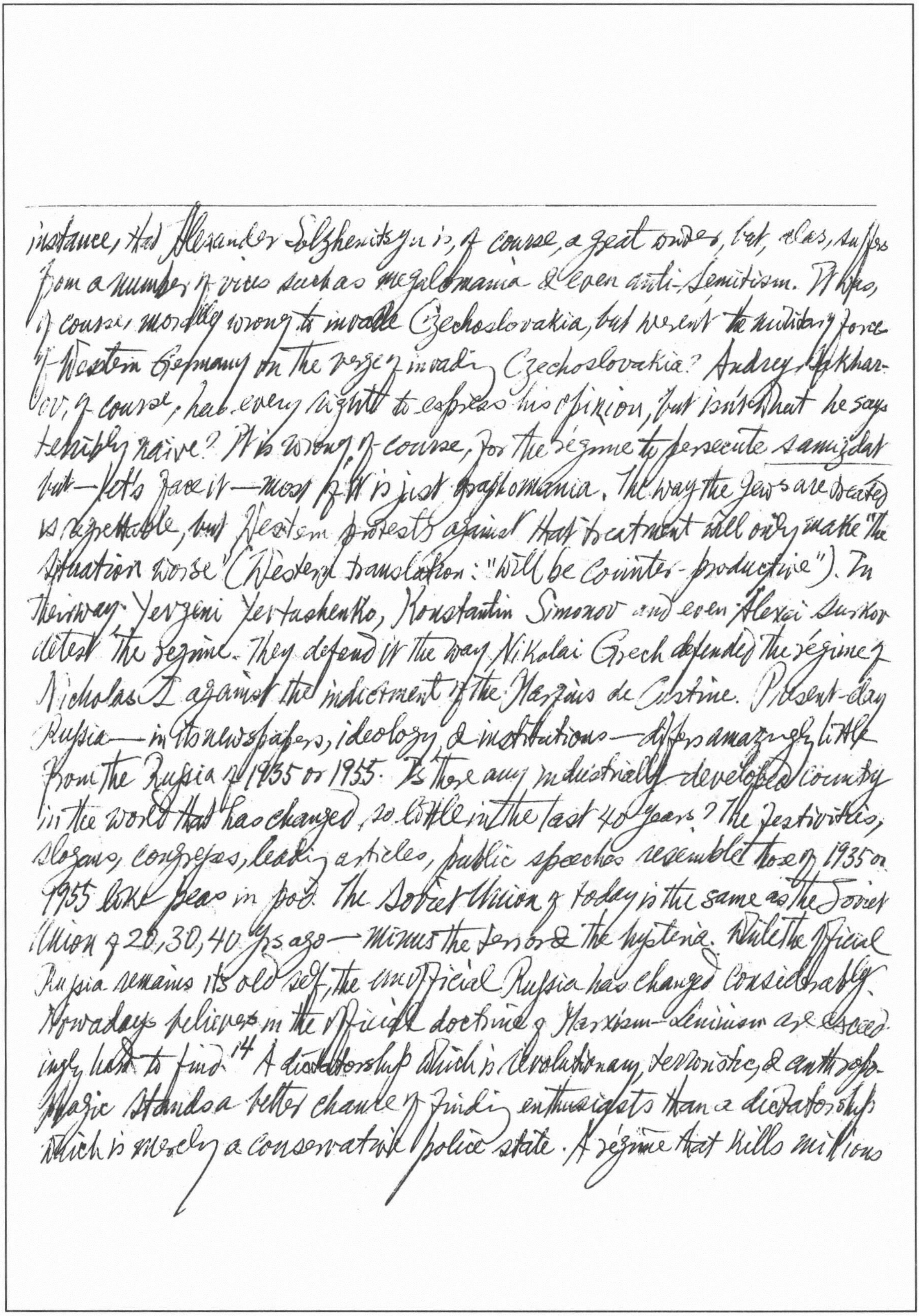
12 All the time I [Karel van het Reve, Prof. of Russian Literature at the Univ. of Leyden] kept believing that behind this official Russia there must exist an unofficial Russia. Never for a moment did I believe in the existence of the Soviet man, a man who liked being bullied & silenced, who adored standing in line, marching in demonstrations, taking part in elections with only one candidate, & who did not mind withering away in concentration camps. There must be people in Russia, I kept believing, who react to the régime exactly in the way I react to them. Some analysts maintain that you can understand the Soviet Union only if you look at it from a Marxist point of view. If that were true, only a Nazi would be qualified to study Hitler's Germany. Before Pasternak, Daniel, Sinyavsky*, Solzhenitsyn, Amalrik, Brodsky, Chukovskaya, & Nadezhda Mandelstam were known in the West, students of Russian literature actually read the verbatim reports of the Congresses of the Union of Soviet Writers. They seriously believed that by studying them one could learn what was going on in the Russian literary world. Scholars like Struve & Lettenbauer thought that since nothing was said by official Russia about Mandelstam & millions of pages were filled with words by & about Sholokhov, Sholokhov must surely be an important writer. 13 The semi-official Russia is the vocal group that Western journalists, scholars, diplomats & tourists meet most often. It is a familiar bunch — the Jevtushenko-type of Russian travellers abroad. These unofficial representatives of the régime go about their job in a discernible style. Not only will they shrewdly scrap a whole chunk of official dogma, they will also silently accept a number of critical views about the régime. Such an unofficial Russian will say, for



instance, that Alexander Solzhenitsyn is, of course, a great writer, but, alas, suffers from a number of vices such as megalomania & even anti-Semitism. It was, of course, morally wrong to invade Czechoslovakia, but weren't the military forces of Western Germany on the verge of invading Czechoslovakia? Andrey Sakharov, of course, has every right to express his opinion, but isn't what he says terribly naive? It is wrong of course, for the régime to persecute *samizdat* but—let's face it—most of it is just graphomania. The way the Jews are treated is regrettable, but Western protests against that treatment will only make "the situation worse" (Western translation: "will be counter-productive"). In their way Yevgeni Yevtushenko, Konstantin Simonov and even Alexei Surkov detest the régime. They defend it the way Nikolai Grech defended the régime of Nicholas I against the indictment of the Marquis de Custine. Present-day Russia—in its newspapers, ideology & institutions—differs amazingly little from the Russia of 1935 or 1955. Is there any industrially developed country in the world that has changed so little in the last 40 years? The festivities, slogans, congresses, leading articles, public speeches resemble those of 1935 or 1955 like peas in pod. The Soviet Union of today is the same as the Soviet Union of 20, 30, 40 yrs ago—minus the terror & the hysteria. While the official Russia remains its old self, the unofficial Russia has changed considerably. Nowadays believers in the official doctrine of Marxism-Leninism are exceedingly hard to find.[14] A dictatorship which is revolutionary, terroristic, & anthropophagic stands a better chance of finding enthusiasts than a dictatorship which is merely a conservative police state. A régime that kills millions in order to attain some state of millennial bliss, a *tausendjähriges Reich*,* gains more sympathy than a régime that persecutes only persons that really oppose it & only then to preserve a *status quo*. Not only the *apparat*, but also the country itself has undergone a deep loss of faith. A portion of these non-believers ~~are~~ belong to the "dissenters". Every single member of the Soviet intelligentsia is in the pay of the regime. People are beginning to realise that if you want to know what is going on in the Soviet Union the underground journal *Politicheski dnevnik*, printed in the West in 1972, gives more information than *Kommunist* or *Bloknot agitatora*.[15] There is an escape hatch. The way out consisted in saying (& thinking) that by resisting the Germans one was not *really* helping those Jews, that one was only making things *worse* by provoking German reprisals. If what the Resistance does is "counter-productive", then it is no longer disgraceful to shun what the Resistance is doing. As soon as Sakharov began to *fight*, i.e. to oppose the regime actively, the Western intellectuals found reasons why they should not support him.[16] To the Russian intellectual the present régime in Greece *appears* to be a regime of almost unbelievable liberality, comparable to the regime of Tsar Nicholas II. A Greek ex-cabinet minister attacked the Colonels in a legally printed Athens newspaper — in the Soviet Union even a minister *in office* is not supposed to ventilate *any* opinion of his own. When I want to needle my students I always answer the question about "the future of Russia" with the expression of my hope that in 10 or 20 or 30 years Russia will be as liberal a country as Spain is now.[17] In the Soviet Union very few people are even remotely interested in Marxism. In *For Whom the Bell Tolls* Hemingway remarks of one of the characters that "he was a Christian, something very rare in a Catholic country." Lenin wrote an article on

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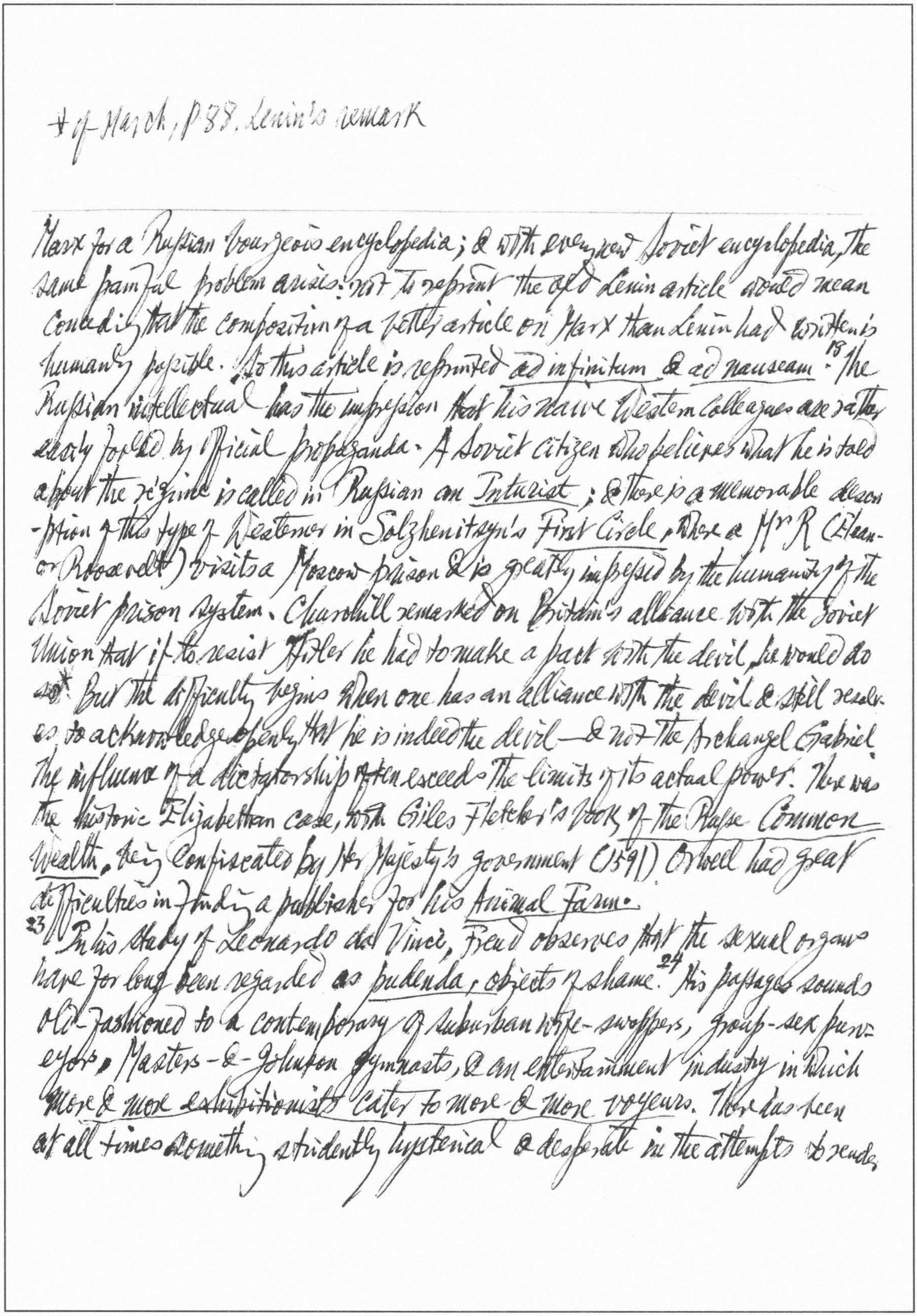
* What Karl Mannheim calls "Chiliasm" in *Ideology & Utopia*, p. 217.

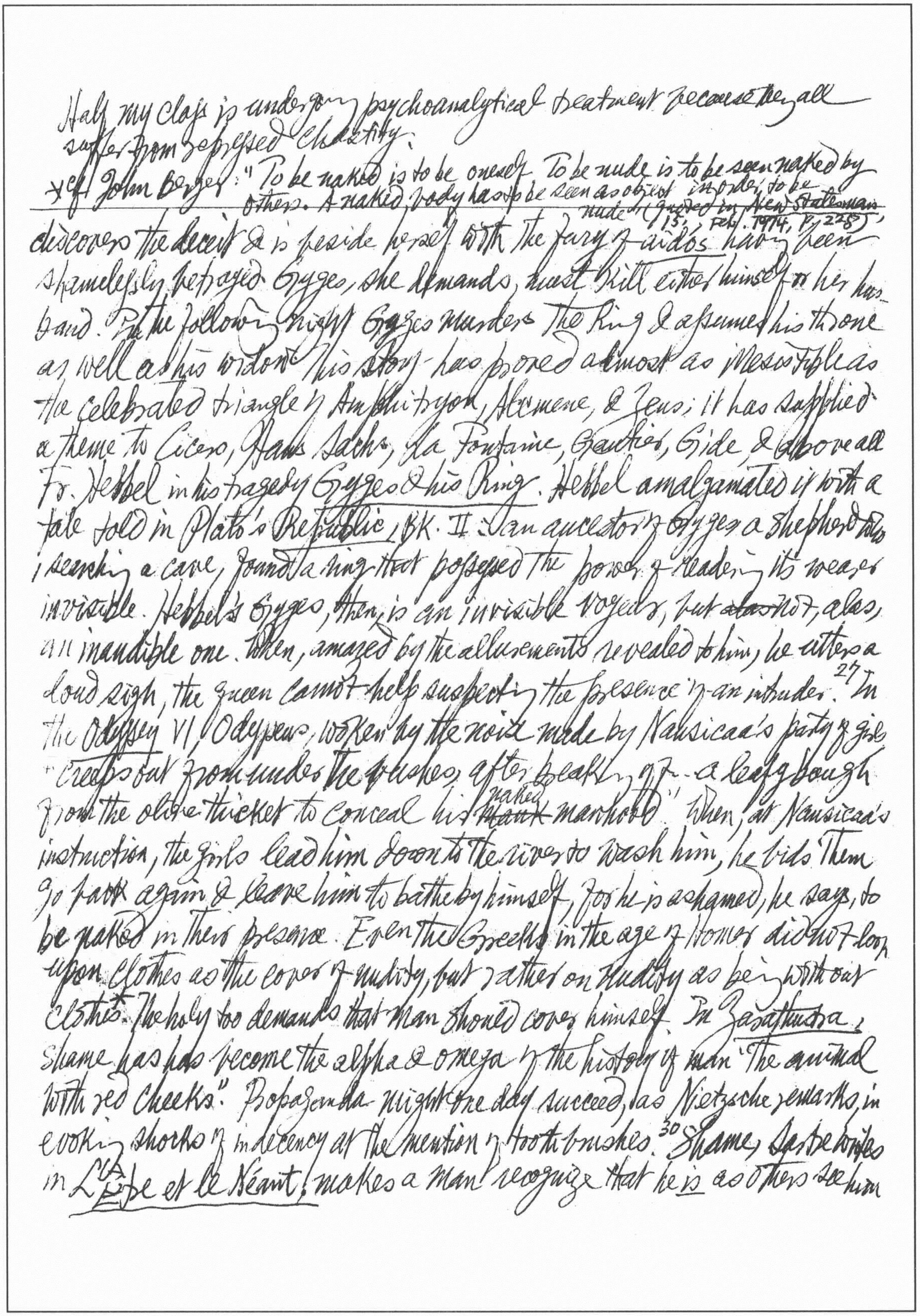


* of March, P 88. Lenin's remark

Marx for a Russian bourgeois encyclopedia; & with every new Soviet encyclopedia, the same painful problem arises: not to reprint the old Lenin article would mean conceding that the composition of a better article on Marx than Lenin had written is humanly possible. So this article is reprinted *ad infinitum* & *ad nauseam*.[18] The Russian intellectual has the impression that his naive Western colleagues are rather easily fooled by official propaganda. A Soviet citizen who believes what he is told about the régime is called in Russian an *Inturist*; & there is a memorable description of this type of Westerner in Solzhenitsyn's *First Circle*, where a Mr R (Eleanor Roosevelt) visits a Moscow prison & is greatly impressed by the humanity of the Soviet prison system. Churchill remarked on Britain's alliance with the Soviet Union that if to resist Hitler he had to make a pact with the devil, he would do so.* But the difficulty begins when one has an alliance with the devil & still resolves to acknowledge openly that he is indeed the devil — & not the Archangel Gabriel. The influence of a dictatorship often exceeds the limits of its actual power. There was the historic Elizabethan case, with Giles Fletcher's book *of the Russe Common Wealth*, being confiscated by Her Majesty's government (1591). Orwell had great difficulties in finding a publisher for his *Animal Farm*.

[23] In his study of Leonardo da Vinci, Freud observes that the sexual organs have for long been regarded as *pudenda*, objects of shame.[24] His passages sounds old-fashioned to a contemporary of suburban wife-swappers, group-sex purveyors, Masters-&-Johnson gymnasts, & an entertainment industry in which *more & more exhibitionists cater to more & more voyeurs*. There has been at all times something stridently hysterical & desperate in the attempts to render

sex shame-proof. At least a modicum of the shock of shamelessness is safeguarded by the imprint of shame on human sexuality. Having accepted the subtle serpent's evil teaching & eaten from the Tree of Knowledge, Adam & Eve "knew that they were naked". There begins the history of the human race with shame.[25] This superb myth makes shame the first concomitant of individuation. In a world before or beyond the *principium individuationis*. "And they were both naked & were not ashamed." There is a charming version of the opening scene in Paradise in the first story of Boccaccio's *De Casibus Virorum Illustrium*: the initial bliss of Adam & Eve is ~~yet~~ enhanced by their having received from the angels delightfully purple clothes adorned with gold & jewels. The ancient Greeks were no prudes; yet it was they who raised shame to the status of a goddess. Hesiod deified her. Her name was *Aidós*. Any offence committed against her called forth *Nemesis*, her avenger. She makes frequent appearances in Homer. In the *Iliad*, XXIV Apollo upbraids Achilles as behaving "without *aidós*", like a beast, when Achilles maltreats the dead Hector; in the *Odyssey*, IX, the absence of *aidós* accounts for Polyphemus' monstrosity. Thus humanity is linked to shame.[26] There is in the word "shameless" the utmost of moral opprobrium an adjective can carry. Herodotus tells a story about Candaules, King of the Lydians. Not content with the intimate delights of his marriage, the King boasts of them & even insists upon displaying his wife's naked charms to his confidant Gyges, who is reluctant at first to become party to what he knows to be an outrage, but is finally persuaded to hide in the queen's bedchamber. She



discovers the deceit & is beside herself with the fury of *aidós* having been shamelessly betrayed. Gyges, she demands, must kill either himself or her husband. The following night Gyges murders the King & assumes his throne as well as his widow. This story has proved almost as inexhaustible as the celebrated triangle of Amphitryon, Alcmene, & Zeus; it has supplied a theme to Cicero, Hans Sachs, La Fontaine, Gautier, Gide, & above all Fr. Hebbel in his tragedy *Gyges & his Ring*. Hebbel amalgamated it with a tale told in Plato's *Republic*, Bk. II: of an ancestor of Gyges, a shepherd who, searching a cave, found a ring that possessed the power of rendering its wearer invisible. Hebbel's Gyges, then, is an invisible voyeur, but ~~alas~~ not, alas, an inaudible one. When, amazed by the allurements revealed to him, he utters a loud sigh, the queen cannot help suspecting the presence of an intruder.[27] In the *Odyssey* VI, Odysseus, woken by the noise made by Nausicaa's party of girls "creeps out from under the bushes, after breaking off a leafy bough from the olive thicket to conceal his ~~manh~~ naked manhood." When, at Nausicaa's instruction, the girls lead him down to the river to wash him, he bids them go back again & leave him to bathe by himself, for he is ashamed, he says, to be naked in their presence. Even the Greeks in the age of Homer did not look upon clothes as the cover of nudity, but rather on nudity as being without clothes.* The holy too demands that man should cover himself. In *Zarathustra*, shame has has become the alpha & omega of the history of man "the animal with red cheeks". Propaganda might one day succeed, as Nietzsche remarks, in evoking shocks of indecency at the mention of tooth-brushes.[30] Shame, Sartre writes in *L'Être et le Néant*, makes a man recognize that he *is* as others see him

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Half my class is undergoing psychoanalytical treatment because they all suffer from repressed chastity.

*cf. John Berger: "To be naked is to be oneself. To be nude is to be seen naked by others. A naked body has to be seen as object in order to be nude." (quoted in New Statesman, 15 Feb. 1974, p. 228).

to save us from ourselves.

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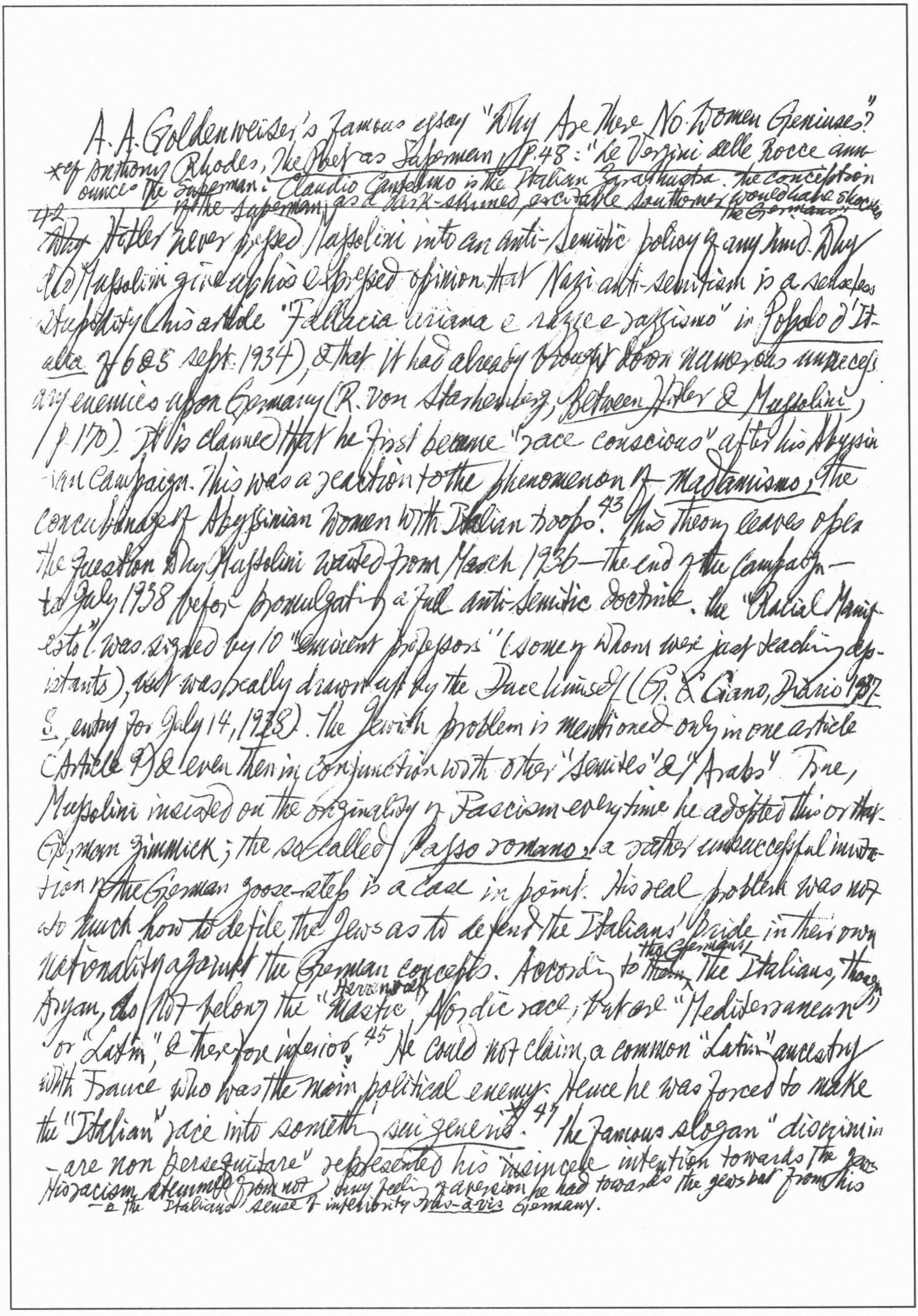
31 the era "stop-go" economic policies. Swings will once again become roundabouts & "stop" once again give place to "go." 32 Macmillan's fatal words, "You have never had it so good", by now carry with them the implication which no politician would dare to express, that very soon you will never have had it so bad.

39 The Soviets have no fear of the synthetic "bourgeois liberal" ideologies produced by the West (People's Capitalism, *die formierte Gesellschaft*, Gallisme, etc). They have a healthy respect for the West's military strength & they look with envy upon its standard of living & its greater measure of *personal* opportunity; ideologically, however, they see no danger here. The non-Soviet ideologies of the Left are quite different, no matter whether they are personified by Communists like Tito or Mao, or Western writers like J.-P. Sartre or Herbert Marcuse. Until Stalin was challenged by Tito, Moscow lived under the illusion that Communism & Soviet Communism were identical, that the Soviet Union was the "workers' fatherland." 40 The emergence of the New Left, Marcuse & his "werewolves", has contributed a further degree of fragmentation to an already fragmented communist world. In fact why should not the path to Marx lead *via* Mao & Marcuse? 41 The long hair & tasselled jackets of the New Left, its gorgeous, unkempt, Bohemian, hippy-like attitude, in short, its drop-out atmosphere, are as abhorrent to Moscow as they are to Washington. 41 In contrast to Maoism with its extraordinary sayings in the *Little Red Book*, the New Left uses a familiar range of expressions

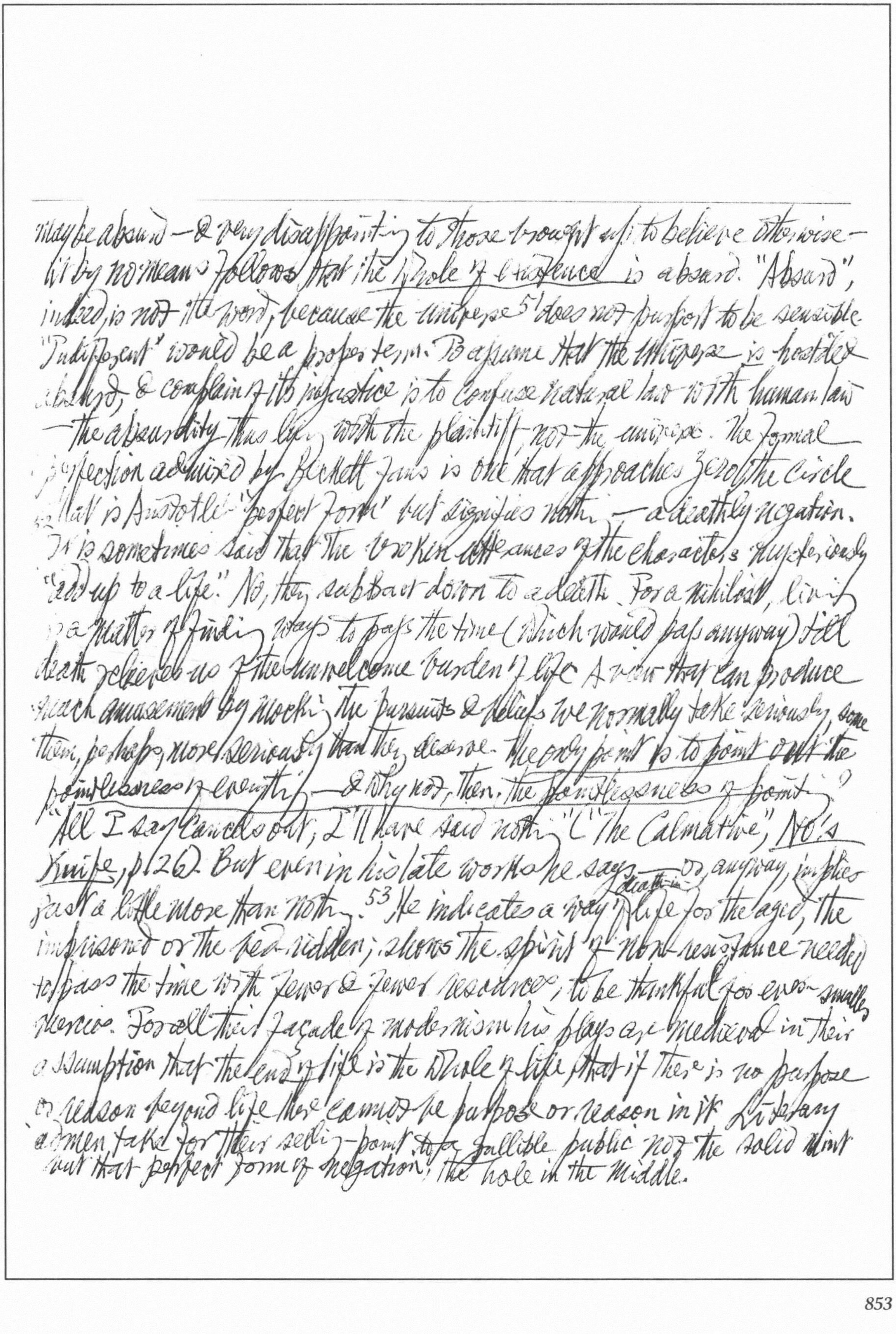


A. A. Goldenweiser's famous essay "Why Are There No Women Geniuses?"

*cf Anthony Rhodes, The Poet as Superman, p. 48: "Le Vergini delle Rocce announce the Superman: Claudio Cantelmo is the Italian Zarathustra. The conception of the superman, as a dark-skinned, excitable Southerner would have shocked the Germans."

42 ~~Why~~ Hitler never pressed Mussolini into an anti-Semitic policy of any kind. Why did Mussolini give up his expressed opinion that Nazi anti-semitism is a senseless stupidity (his article "Fallacia ariana e razze e razzismo" in Popolo d'Italia of 6 & 5 sept. 1934), & that it had already brought down numerous unnecessary enemies upon Germany (R. von Starhemberg, Between Hitler & Mussolini, p. 170). It is claimed that he first became "race conscious" after his Abyssinian campaign. This was a reaction to the phenomenon of madamismo, the concubinage of Abyssinian women with Italian troops.[43] This theory leaves open the question why Mussolini waited from March 1936—the end of the campaign—to July 1938 before promulgating a full anti-Semitic doctrine. The "Racial Manifesto" was signed by 10 "eminent professors" (some of whom were just teaching assistants), but was really drawn up by the Duce himself (G. Ciano, Diario 1937-8, entry for July 14, 1938). The Jewish problem is mentioned only in one article (Article 9) & even then in conjunction with other "Semites" & "Arabs". True, Mussolini insisted on the originality of Fascism every time he adopted this or that German gimmick; the so-called passo romano, a rather unsuccessful imitation of the German goose-step is a case in point. His real problem was not so much how to defile the Jews as to defend the Italians' pride in their own nationality against the German concepts. According to ~~them~~ the Germans, the Italians, though Aryan, do not belong the Herrenvolk "Master" Nordic race, but are "Mediterranean" or "Latin," & therefore inferior.[45] He could not claim a common "Latin" ancestry with France who was the main political enemy. Hence he was forced to make the "Italian" race into something sui generis.[47] The famous slogan "discriminare non perseguitare" represented his insincere intention towards the Jews. His racism stemmed from not any feeling of aversion he had towards the Jews but from his — & the Italians' sense of inferiority vis-à-vis Germany.

49 "Since the Nobel Prize, Beckett's renown has grown in inverse ratio to the size of his works. The current boom in Beckett, like all booms, seems to be inseparably linked with inflation. "*Come & Go* lasts about 3 minutes & employs 121 spoken words. Apparently, even that came to seem excessive to Beckett. *Breath*, first staged in New York in 1969, lasts precisely 35 seconds & dispenses altogether with actors & words... a faint birth cry, a single breath in & out, a second faint cry, then silence: so much for life" (A. Alvarez, *Beckett*, pp 130-1). "His remorseless stripping away of superfluities" (p. 123) "All that human clutter which Beckett is trying at last to eliminate" (p. 60). Ultimately rejection of life means the death of art.[50] The human condition he represents is *a* human condition, but not, happily the norm. It is paradoxical, surely, to pay tribute to a form that almost perfects itself out of existence, to admire the emperor's clothes, not hypocritically in spite of their non-existence, but *because* of it. At the vanishing-point represented by *Breath*, form & formlessness become almost indistinguishable. If amorphous deliquescence on the one hand is death to literary art, so on the other is snow-crystal form lacking any vital content to formalise. Mann puts this tellingly in the "Snow" chapter of *The Magic Mountain*: "Yet each in itself — this was the uncanny, the anti-organic, the life-denying character of them all — each of them was absolutely symmetrical, icily regular in form... The living principle shuddered at this perfect precision, found it deathly... Certainly I don't intend... to let myself be snowed under by this idiotically symmetrical crystallometry." Beckett's outlook is no more valid than its Panglossian contrary. Though *existence as a whole*



may be absurd — & very disappointing to those brought up to believe otherwise — it by no means follows that the *whole of existence* is absurd. "Absurd", indeed, is not the word, because the universe[51] does not purport to be sensible. "Indifferent" would be a proper term. To assume that the universe *is* hostile & absurd, & complain of its injustice is to confuse natural law with human law — the absurdity thus lies with the plaintiff, not the universe. The formal perfection admired by Beckett fans is one that approaches zero; the circle that is Aristotle's "perfect form" but signifies nothing — a deathly negation.[52] It is sometimes said that the broken utterances of the characters mysteriously "add up to a life." No, they subtract down to a death. For a nihilist, living is a matter of finding ways to pass the time (which would pass anyway) till death relieves us of the unwelcome burden of life. A view that can produce much amusement by mocking the pursuits & beliefs we normally take seriously, some of them, perhaps, more seriously than they deserve. The only point is to point out the pointlessness of everything — & why not, then, the pointlessness of pointing? "All I say cancels out, I'll have said nothing" ("The Calmative," *No's Knife*, p126). But even in his late works he says — or, anyway, implies — just a little more than nothing.[53] He indicates a way of death-in-life for the aged, the imprisoned or the bed-ridden; shows the spirit of non-resistance needed to pass the time with fewer & fewer resources, to be thankful for ever-smaller mercies. For all their façade of modernism his plays are medieval in their assumption that the *end of life* is the whole of life, that if there is no purpose or reason beyond life there cannot be purpose or reason in it. Literary admen take for their selling-point to a fallible public not the solid mint but that perfect form of negation, the hole in the middle.

63 A donnish jackdaw feeding every scrap of information into some vast back-garden data-bank! ✓

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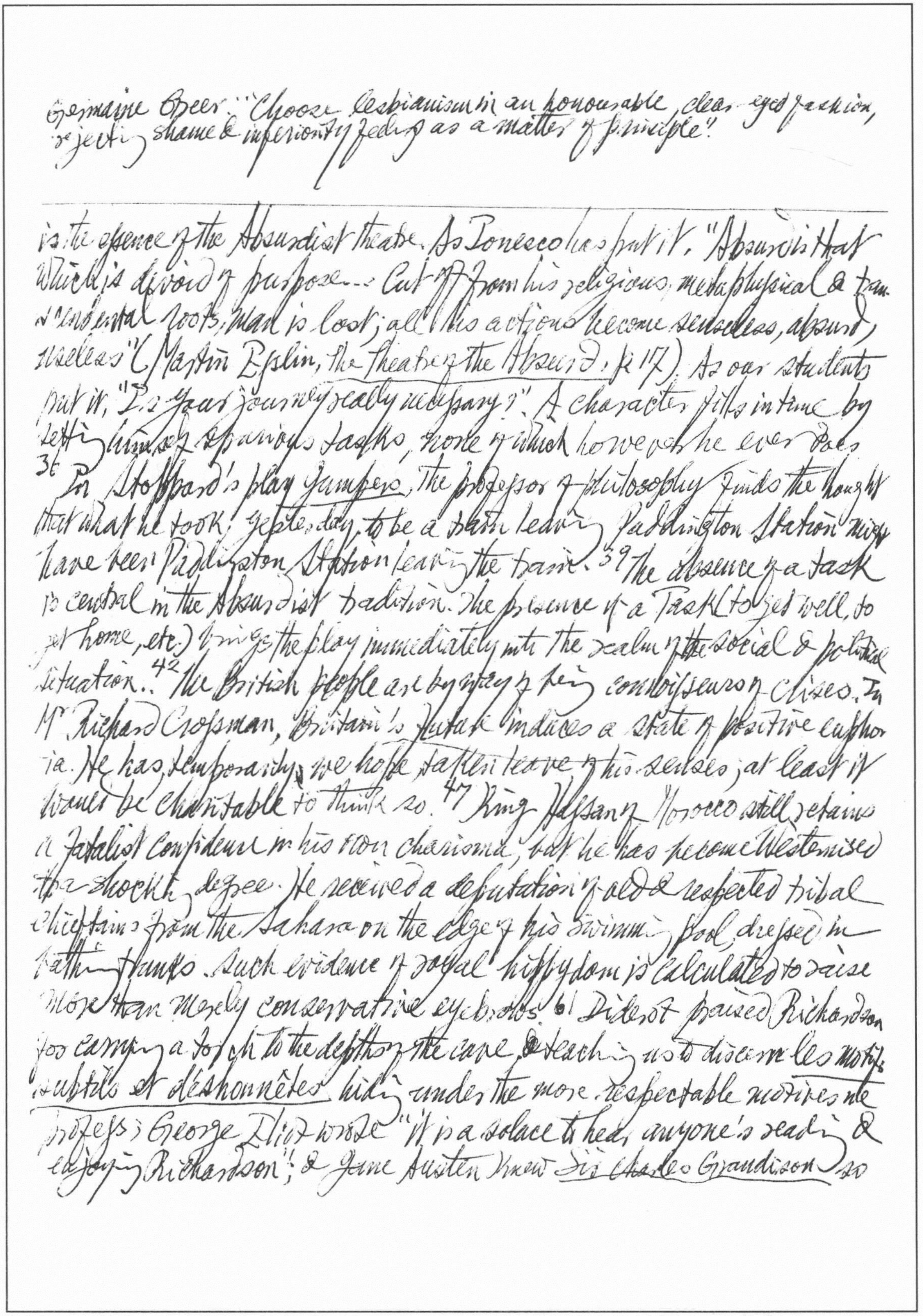
54 Sir Bruce Fraser's revision of the late Sir Ernest Gowers' *The Complete Plain Words* might have been subtitled "Every Sentence Carries a Government Warning!" Today's linguistic nettles may turn into tomorrow's roses. 92 "I hate poetry," said Michael Yeats, chairman of the senate of the Republic of Ireland & only son of W. B Yeats. The poet's son said he had no particular favorites among his father's poetry but that he had one unchallenged un-favourite, "Prayer for My Son."]

✓ *Encounter*, March 1975.

'Not drugs can "blow the mind", but only a passionate & clear argument. He went into purdah in the lift. How far downhill on the way to dilapidation are you? 5 She seemed to be getting out of the dress rather than wearing it with large glasses like windows, a butterfly, no, a dragonfly." 15 Foreign Aid celebrated its Silver Jubilee in January. We must help & continue to help, & above all be seen to be trying to help — even if it doesn't really help them at all. Aid is envisaged as a practically open-ended commitment extending into the indefinite future. donor states vs recipient states. 33 In *Huis Clos*, when the 3 characters have realised they are in hell, doomed to remain with each other through eternity, they assume that the door is locked. The man, Garcin, actually bangs his fists on the door shouting to be let out, but he never tries the handle. When he finally does, the door flies open & he falls on his back on the floor. Yet even then they do not leave. In *Waiting for Godot*, the two tramps say "let's go", but do not move. 35 Recklessness



Germaine Greer: "Choose lesbianism in an *honourable*, clear-eyed fashion, rejecting shame & inferiority feelings as a matter of principle".

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is the essence of the Absurdist theatre. As Ionesco has put it, "Absurd is that which is devoid of purpose... Cut off from his religious, metaphysical & transcendental roots, man is lost; all his actions become senseless, absurd, useless" (Martin Esslin, *The Theatre of the Absurd*, p. 17). As our students put it, "Is your journey really necessary?". A character fills in time by setting himself spurious tasks, none of which however he ever does.

36 In Stoppard's play *Jumpers*, the professor of philosophy finds the thought that what he took, yesterday, to be a train leaving Paddington Station may have been Paddington Station leaving the train. [39] The absence of a task is central in the Absurdist tradition. The presence of a Task (to get well, to get home, etc.) brings the play immediately into the realm of the social & political situation.. [42] The British people are by way of being connoisseurs of clichés. To Mr. Richard Crossman, Britain's *future* induces a state of positive euphoria. He has, temporarily, we hope, taken leave of his senses; at least it would be charitable to think so. [47] King Hassan of Morocco still retains a fatalist confidence in his own charisma, but he has become Westernised to a shocking degree. He received a deputation of old & respected tribal chieftains from the Sahara on the edge of his swimming pool, dressed in bathing trunks. Such evidence of royal hippydom is calculated to raise more than merely conservative eyebrows. [61] Diderot praised Richardson for carrying a torch to the depths of the cave & teaching us to discern *les motifs subtils et déshonnêtes* hiding under the more respectable motives we profess; George Eliot wrote "It is a solace to hear of anyone's reading & enjoying Richardson"; & Jane Austen knew *Sir Charles Grandison* so

✗ cf. M. H. Abrams in N. Frye, ed., *Romanticism Reconsidered*, pp. 34 ff. on the English radicals (who were religious Non-conformists) consider Jesus as a "revolutionist" (the Rev. Mark Wilks, Joseph Priestley, Wm. Blake etc.)

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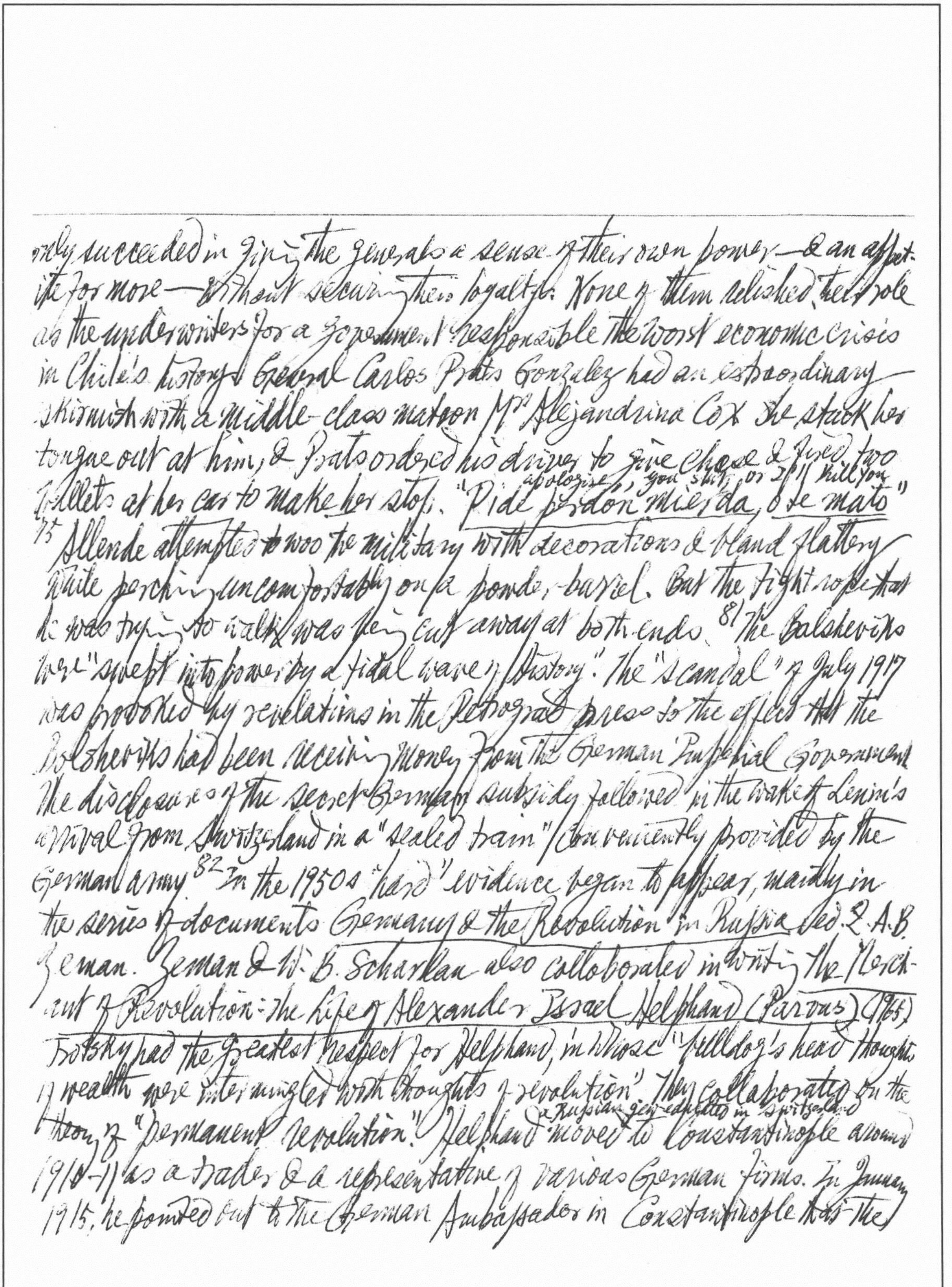
well that in talking of a new bonnet she described it as "White satin & lace, & a little white flower perking out of the left ear, like Harriet Byron's feather."[62] The dramatic genius mocks while it so beautifully mimes. [64] Joseph Klausner in *Jesus of Nazareth* (1925) set out to show that the basic teachings of Jesus were all paralleled in rabbinical Judaism, but that they had an edge to them that was bound to lead to a split from Judaism. John Bowker, *Jesus & the Pharisees* (1974) explores Jesus as a political rebel against the Romans, as a Zealot & a resistance fighter.*[9] Jews in modern times — i.e. since they felt free to read the New Testament — have always been ambivalent about Jesus. On the one hand, so much of the Gospels seems familiarly Jewish. On the other hand, Jews are set up as the villains of the story.[67] Jesus as a political rebel is taken much further by Hyam Maccoby in *Revolution in Judaea*.[67] Clement Egerton's tr. of *The Golden Lotus*, which was first brought out in 1939 with all the erotic passages done into Latin, has now appeared in a new edition with the Latin passages ~~into~~ turned into English (Routledge).[68] There was even a superstition that collections of pornographic books protected the household from fire.[71] The translation was done originally with the help of Lao Shaw (the author of *The Rickshaw Boy*) somewhat disguised under his real name of C. C. Shu. The style is rather curious. E.g. Hsi-men is often addressed by his household as *tieh* & Egerton ~~to~~ invariably renders the word as "Father". # Allende took the calculated decision to co-opt the generals into his government. Of course, he



only succeeded in giving the generals a sense of their own power — & an appetite for more — without securing their loyalty. None of them relished their role as the underwriters for a government responsible the worst economic crisis in Chile's history. General Carlos Prats Gonzalez had an extraordinary skirmish with a middle-class matron Mrs Alejandrina Cox. She stuck her tongue out at him, & Prats ordered his driver to give chase & fired two bullets at her car to make her stop.

apologize, you shit, or I'll kill you

"Pide perdón, mierda, o te mato"

[75] Allende attempted to woo the military with decorations & bland flattery while perching uncomfortably on a powder-barrel. But the tight rope that he was trying to walk was being cut away at both ends.[81] The Bolsheviks were "swept into power by a tidal wave of history". The "scandal" of July 1917 was provoked by revelations in the Petrograd press to the effect that the Bolsheviks had been receiving money from the German Imperial Government. The disclosures of the secret German subsidy followed in the wake of Lenin's arrival from Switzerland in a "sealed train" (conveniently provided by the German army.[82] In the 1950s "hard" evidence began to appear, mainly in the series of documents *Germany & the Revolution in Russia*, ed. Z.A.B. Zeman. Zeman & W. B. Scharlau also collaborated in writing *the Merchant of Revolution: the Life of Alexander Israel Helphand (Parvus)* (1965). Trotsky had the greatest respect for Helphand, in whose "bulldog's head thoughts of wealth were intermingled with thoughts of revolution". They collaborated on the theory of "permanent revolution". Helphand a Russian Jew educated in Switzerland moved to Constantinople around 1910-11 as a trader & a representative of various German firms. In January 1915, he pointed out to the German Ambassador in Constantinople that the

& cf Feb., p. 18 Churchill's remark

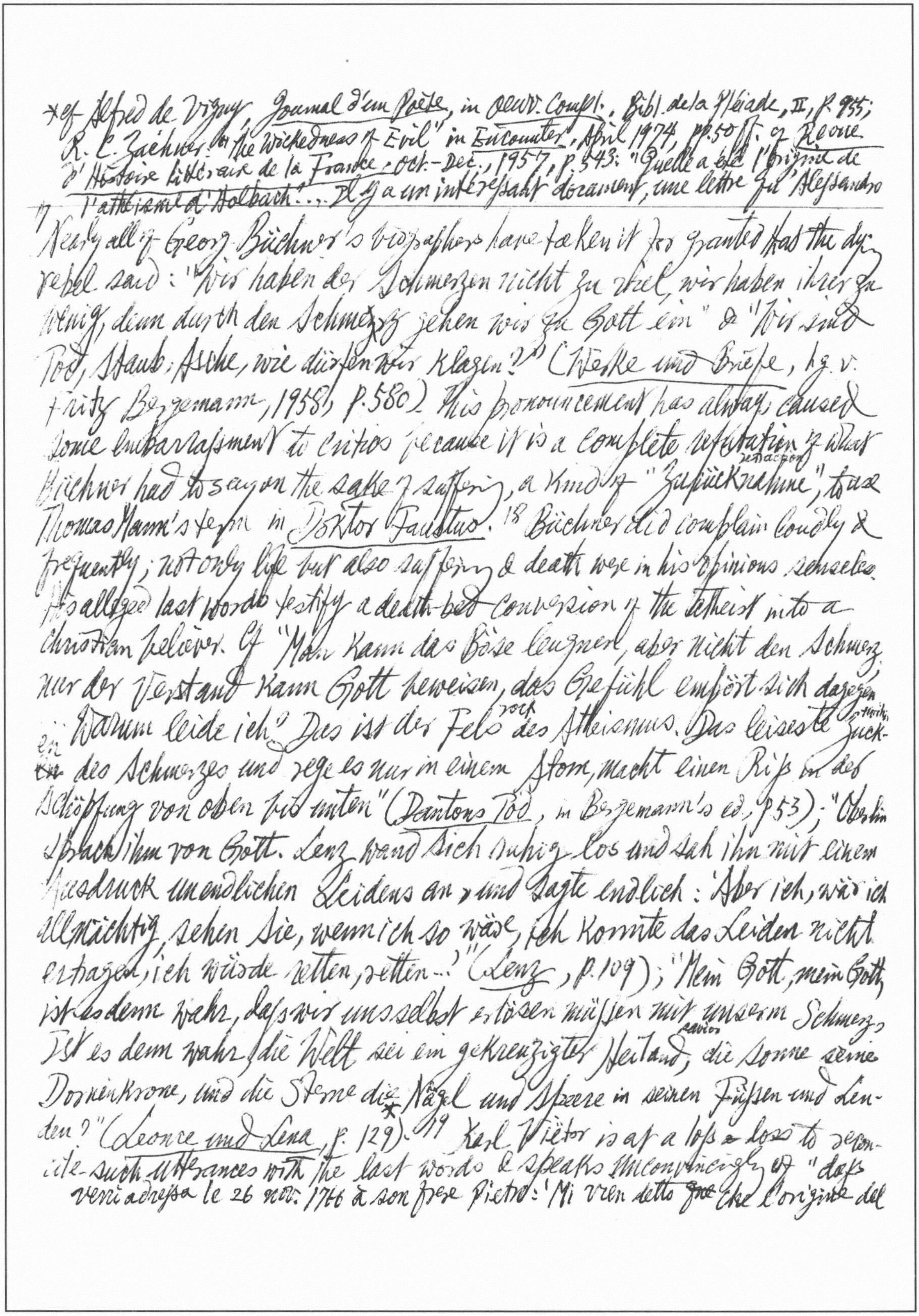
"interests of the German Government were identical with those of the Russian revolutionaries."[83] Trotsky benefited from the German fund himself; a little newspaper he was editing in Paris was largely subsidised by the rich Rumanian socialist, Christo Rakovsky, himself on the payroll of the German Foreign Office. Helphand had truly, in the Marxist phrase, acted as midwife to a new society.[88] Before the arrangement with Ludendorff about the "sealed train" Lenin had felt "stoppered up in a bottle". He would gladly, he said, have made a pact with the Devil if necessary to get to Petrograd (N.K. Krupskaya, *Vosminaniya o Lenine* pp. 273-6) + 190 The *Kaiser*'s money played a strange "dialectical" role in historic events.[42] Janik & Toulmin on *Wittgenstein's Vienna* is bristling with misstatements. Karl Kraus did not call Vienna a "laboratory of world destruction," but, paraphrasing an earlier remark by Viktor Adler, spoke about "die österreichische Versuchtsstation des Weltuntergangs." Neither Kraus nor Freud had the slightest knowledge of Yiddish. The book has been a success, because in Kraus's aphorism, "Je *grösser der Stiefel*, desto *grösser der Absatz*" — the German word *Stiefel* meaning both "boot" & "rubbish" & *Absatz* both "heel" & "sale." The Soviet ideologists are afraid of their own shadows & their bowels relax at thought of Milton's *Areopagitica* which was a plea for "the liberty of the unlicensed printing"! The American press must have a psychological block when it comes to the Russian language. In 50 yrs of reading U.S. newspapers I have not seen a single — repeat single — correct translation of anything written in Russian.

German Life & Letters, oct. 1973

[1] Like *Die böse Frau*, the *Weinschwelg*, a clever parody of "Minnedidaktik", generates humour by juxtaposing a vulgar theme to traditions of courtly idealism. This poem on excessive drinking is divided into 24 sections by the refrain "dô huob er ûf unde trank".[2] In the 11th section we are told that the peasantry is ignorant of the virtues of wine & that this is a good thing, for otherwise they would abandon their fields & devote their lives to the grape (ll. 186-194) cf Andreas Capellanus in *De amore* on the peasants' ignorance of love: if they knew what they were missing they would leave the ordained role of their class as victualers, & one leg of the social tripod would be removed: "Sufficit ergo agricolae labor assiduus et vomeris ligonisque continua sine intermissione solatia. Sed, etsi quandoque, licet raro, contingat, eos ultra sui naturam amoris aculeo concitari, ipsos tamen in amoris doctrina non expedit erudire, ne, dum actibus sibi naturaliter alienis intendunt, humana praedia, illorum solita fructificare labore, cultoris defectu nobis facta infructifera sentiamus" (ed. Salvatore Battaglia, 1947, p. 272).[3] The peasantry must not be distracted from plow & mattock ("diu 186-7 houwe und der pfluoc / diu müesen immer ledec sîn") because the structure of society decreed by God must remain intact and the drinker is pleased because this keeps the price of wine 196 down ("dâ von ist er wolveile"). The 22nd section is the climactic flight of spirit before the drinker bursts his shirt. It is the zenith of his intoxication. In his first address to wine he used the verb *erkennen*, expressing complete cognition: "Wîn, ich erkenne dich wol!" (l. 14); again: "Wîn, mir ist dîn tugent kunt, ich erkenne wol dîne kraft" (ll. 116-7).[4] The 23rd section begins: "swaz ie vlôz ode vlouc, / daz sol billîche erkennen mich" (ll. 380-1). There is no

mistaking the reference. The drinker demands the recognition of all nature because he is the lord of the world; the verse "vlôz ode vlouc" parallels "piscibus maris et volatilibus caeli" (Genesis 1:26) & expresses the sentient world. His superb declaration, "diu welt ist gar mîn eigen" (l. 384) is a paraphrase of "Domini est terra, et plenitudo ejus" (Psalm 23:1; cf 49:12). "ich hân gewaltes sô vil, / daz ich tuon, daz ich wil. / swaz ich wil, daz ist getân. / daz ich allen mînen willen hân, / dâ von heize ich Ungenôz" (ll. 385-9).[5] The drinker arrogates to himself the power of the Lord, *Deus omnipotens*, & stands exalted as *potator omnipotens*. The chiastic repetition of the idea that the drinker's will is deed is quite simply the power of *fiat* (cf Psalm 32:9). Karl Lucae rendered "Ungenôz" as "Hans Ohnegleichen", but one must doubt whether it catches the tone of the passage. The drinker who names himself "Ungenôz" is like the Lord, who says "ego sum Deus... nec est similis me" (Isaiah 46:9).

8 In the Genesis story, there are two trees in the Garden of Eden, & Jehova's explicit reason for expelling Adam is to prevent him from eating also of the Tree of Life & becoming immortal, "like one of us" (a curious remnant of polytheism). Consequently, one finds in Jewish tradition, especially in Cabbala, the view that Adam's real sin lay in eating only the one fruit, that he acquired thereby an imperfect knowledge which could only become complete on his partaking also of the fruit of the Tree of Life; indeed, one Cabbalist sees the two trees as having a common root, & Adam's sin as one of "division" (Gershom Scholem, *Die jüdische Mystik*, 1967, p. 253).



*cf Alfred de Vigny, *Journal d'un Poète*, in Oeuvr. Compl., Bibl. de la Pléiade, II, p. 955; R. C. Zaehner: "The Wickedness of Evil" in *Encounter*, April 1974, pp. 50 ff.; cf *Revue d'Histoire littéraire de la France*, Oct.-Dec., 1957, p. 543: "Quelle a été l'origine de l'athéisme d'Holbach?... Il y a un intéressant document, une lettre qu'Alessandro

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17 Nearly all of Georg Büchner's biographers have taken it for granted that the dying rebel said: "Wir haben der Schmerzen nicht zu viel, wir haben ihrer zu wenig, denn durch den Schmerz gehen wir zu Gott ein" & "Wir sind Tod, Staub, Asche, wie dürfen wir klagen?" (*Werke und Briefe*, hg. v. Fritz Bergemann, 1958, p. 580). This pronouncement has always caused some embarrassment to critics because it is a complete refutation of what Büchner had to say on the sake of suffering, a kind of "Zurücknahme" (retraction), to use Thomas Mann's term in *Doktor Faustus*.[18] Büchner did complain loudly & frequently; not only life but also suffering & death were in his opinions senseless. His alleged last words testify a death-bed conversion of the atheist into a Christian believer. Cf "Man kann das Böse leugnen, aber nicht den Schmerz; nur der Verstand kann Gott beweisen, das Gefühl empört sich dagegen. Warum leide ich? Das ist der Fels (rock) des Atheismus. Das leiseste Zucken (twitching) des Schmerzes und rege es nur in einem Atom, macht einen Riß in der Schöpfung von oben bis unten" (*Dantons Tod*, in Bergemann's ed., p. 53); "Oberlin sprach ihm von Gott. Lenz wand sich ruhig los und sah ihn mit einem Ausdruck unendlichen Leidens an, und sagte endlich: 'Aber ich, wär ich allmächtig, sehen Sie, wenn ich so wäre, ich könnte das Leiden nicht ertragen, ich würde retten, retten...'" (*Lenz*, p. 109); "Mein Gott, mein Gott, ist es denn wahr, daß wir uns selbst erlösen müssen mit unserm Schmerz? Ist es denn wahr, die Welt sei ein gekreuzigter Heiland (savior), die Sonne seine Dornenkrone, und die Sterne die* Nägel und Speere in seinen Füßen und Lenden?" (*Leonce und Lena*, p. 129).[19] Karl Viëtor is at a loss a loss to reconcile such utterances with the last words & speaks unconvincingly of "daß

Verri adressa le 26 nov. 1766 à son frère Pietro: 'Mi vien detto ~~que~~ che l'origine del sistema del barone e del suo calore in sostenerlo nasce originalmente dall'aver veduta morire la prima sua moglie fra la più terribile contraddizione e fra gli errori d'una eternità di tormenti. Ciò l'ha fortemente commosso e gli ha fatta epoca nel ~~suo~~ cuore. D'allora in poi è divenuto ateista fierissimo per modo ~~di~~ che bisogna guardarsi di aver altra opinione, altrimenti sospetta della vostra morale."

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das Seelenleben des Sterbenden offenbar seine eigenen Gesetze hat" (*Georg Büchner: Politik, Dichtung, Wissenschaft*, 1949, p. 255). Hans Mayer confesses that the words "verstimmt die Deutung" (*Georg Büchner und seine Zeit*, p. 382). But are Büchner's last words authentic? They occur in a diary of Caroline, wife of Büchner's faithful friend Wilhelm Schulz & the devoted nurse during the poet's last illness; she was, however, *not* present when the phrases were supposed to have been spoken, on Feb. 16 1837, 3 days before his death.[20] It is obvious that she, being deeply religious, wanted to save the young man from eternal perdition.[21] Minna Jaeglé, Georg's fiancée who was with him during his last hours, does not mention them, though she, a clergyman's daughter, was very religious. Büchner would have agreed with Ivan Karamazov, who tells his brother Alyscha that all the suffering of children were necessary for the triumph of truth, the truth acquired at such a price would not be worth the sacrifice (*The Brothers Karamazov*, Pt II, Bk. V, ch. 4).

34 The subject of Hofmannsthal's *Das Gespräch über Gedichte* is symbolism, not only in poetry but in religion & indeed the whole of life. Life contains nothing but symbols; all lyric poetry expresses a "Zustand des Gemütes" by evoking some aspect of external nature & making use of the essential identity of the inner & outer worlds. This conception is much less mechanical than T. S. Eliot's "objective correlative" ("Hamlet" in *Selected Essays 1917-32*, p. 145; cf. M. H. Abrams, *The Mirror & the Lamp*, pp. 24 f). "Wollen wir uns finden, so dürfen wir nicht in unser Inneres hinabsteigen:

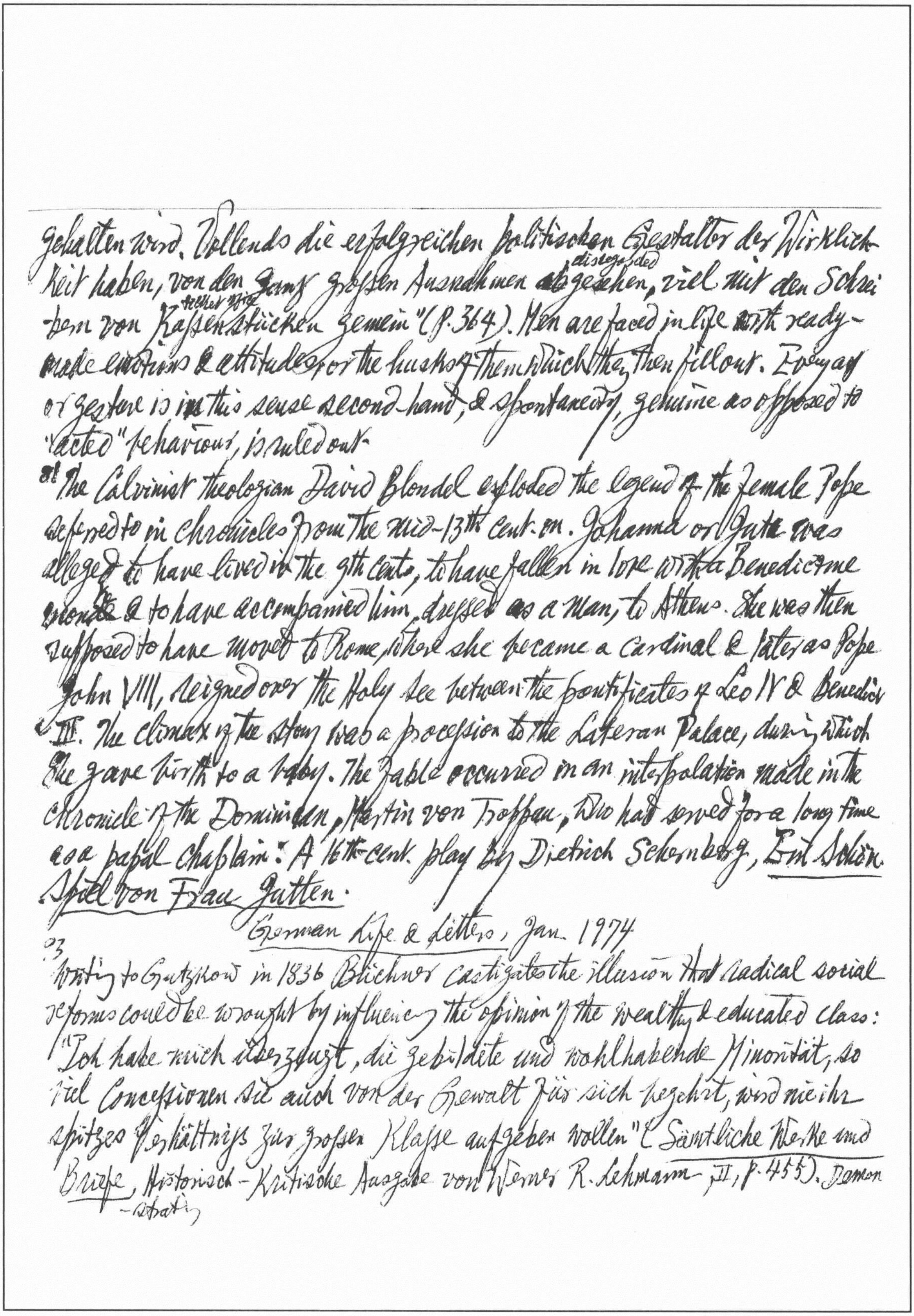
* Mach's influence on the young Hofmannsthal is discussed in Gotthard Wunberg, Der frühe Hofmannsthal. Schizophrenie als dichterische Struktur, (1965), pp. 23-40 & of Revue des langues vivantes, no. 1, 1973, p. 30.

draussen sind wir zu finden, draussen" (Prosa, II, S. Fischer, p. 82 f.) Hofmannsthal was deeply influenced by Ernest Mach: "Es gibt keine Kluft zwischen Psychischem und Physischem, kein Drinnen & und Draussen, keine Empfindung, der ein äusseres von ihr verschiedenes Ding entspräche. Es gibt nur einerlei Elemente, aus welchen sich das supposed vermeintliche Drinnen und Draussen zusammensetzt, die eben nur, je nach der temporären Betrachtung drinnen oder draussen sind" (Die Analyse der Empfindungen und das Verhältnis des Physischen zum Psychischen, 3. verm. Aufl., 1903 p. 235)*

51 In ch. 116 of the 1st bk of Musil's "Mann ohne Eigenschaften", Ulrich muses with characteristic self-consciousness about the way he has lived & ought to live. He develops his reflections on "Essayismus" & "Möglichkeitssinn" which have preoccupied him earlier in the novel, notably in Ch. 62. In his passion for the possible, the hypothetical as opposed to the pedantically "real", Ulrich believes that "man... so zu leben hätte, es wäre man kein Mensch, sondern bloss eine Gestalt in einem Buch" (Der Mann ohne Eigenschaften, Gesammelte Werke in Einzelausgaben, ed. A. Frisé, Hamburg, 1952, p. 592). In Ch. 4 Musil introduces the Man without Qualities as a man without a "sense of reality."[42] This man without qualities, or collection of qualities without a man, living in a "Welt von Eigenschaften ohne Mann" (p. 150) realizes that "im Abstrakten ereignet sich heute das Wesentlichere, und das Belanglosere irrelevance im Wirklichen" (p. 69) He possesses an over-developed, almost paralyzing "sense of possibility", & once decides to take a year's sabbatical leave from his own life (p. 47)

* cf Clarisse: "du bist ein grosser Teufel, du weisst, was gut wäre, aber du tust gerade das Gegenteil von dem, was du möchtest!" (p. 658).

He finds it easy to defend what is accepted as bad, & criticize what is accepted as good (p. 151)*. In every matter he sees two sides,[53] & his relations with the world are "blass, schattenhaft und verneinend" (p. 265). He wants to keep himself free of the world (p. 250), to "hypothetisch leben" (p. 249). Those around him repeatedly accuse him of play-acting & he frequently sees himself & others as actors playing roles on the vast "Illusionsbühne" of life. When he is angry something laughs in him, when he is sad, he is up to something. He is an illustration of his own paradox: "Es gibt kein Ja, an dem nicht ein Nein hinge" (p. 380). His great rival, the Prussian "schreibender Eisenkönig" Arnheim (p. 281), this scholar, speculator & man of property rolled into one (p. 190),[54] is "ein Mann der Wirklichkeit" (p. 186), & regards Ulrich's lack of "Wirklichkeitssinn" with a mixture of disapproval & envy. Ulrich is like an actor, standing outside himself & playing roles not because he does not take life seriously enough, but because he takes it almost too seriously. He is painfully aware that there are two Ulrichs (p. 155) walking side by side, & indeed in Bk II refers consciously to his "Teil-Ich" (p. 694).[55] He is exaggeratedly sensitive to the element of "Schauspielerei" in life in general, & in social manners in particular.[56] "Das jetzt geltende System sei das der Wirklichkeit und gleiche einem schlechten Theaterstück. Man sage nicht umsonst for nothing Welttheater, denn es entstehen immer die gleichen Rollen, Verwicklungen und Fabeln im Leben. Man liebt, weil und wie es die Liebe gibt; man ist stolz wie die Indianer, die Spanier, die Jungfrauen oder der Löwe; man mordet sogar in neunzig von hundert Fällen nur deshalb, weil es für tragisch und grossartig



gehalten wird. Vollends die erfolgreichen politischen Gestalter der Wirklichkeit haben, von den ganz grossen Ausnahmen abgesehen disregarded, viel mit den Schreibern von Kassenstücken bestseller gemein" (p. 364). Men are faced in life with ready-made emotions & attitudes, or the husks of them which they then fill out. Every act or gesture is in this sense second-hand, & spontaneity, genuine as opposed to "acted" behaviour, is ruled out.

81 The Calvinist theologian David Blondel exploded the legend of the female Pope referred to in chronicles from the mid-13th cent. on. Johanna or Jutta was alleged to have lived in the 9th cent., to have fallen in love with a Benedictine monk & to have accompanied him, dressed as a man, to Athens. She was then supposed to have moved to Rome, where she became a Cardinal & later as Pope John VIII, reigned over the Holy See between the pontificates of Leo IV & Benedict III. The climax of the story was a procession to the Lateran Palace, during which she gave birth to a baby. The fable occurred in an interpolation made in the chronicle of the Dominican, Martin von Troppau, who had served for a long time as a papal chaplain. A 16th-cent. play by Dietrich Schernberg, *Ein Schön Spiel von Frau Jutten*.

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93 Writing to Gutzkow in 1836 Büchner castigates the illusion that radical social reforms could be wrought by influencing the opinion of the wealthy & educated class: "Ich habe mich überzeugt, die gebildete und wohlhabende Minorität, so viel Concessionen sie auch von der Gewalt für sich begehrt, wird nie ihr spitzes Verhältniß zur grossen Klasse aufgeben wollen" (*Sämtliche Werke und Briefe*, Historisch-Kritische Ausgabe von Werner R. Lehmann, II, p. 455). Demonstrating

that the "ruling ideas" in society are in fact the ideas of the ruling class Marx & Engels note that "immer abstraktere Gedanken herrschen, d.h. Gedanken, die immer mehr die Form der Allgemeinheit annehmen. Jede neue Klasse nämlich, die sich an die Stelle einer vor ihr herrschenden setzt, ist genötigt, schon um ihren Zweck durchzuführen, ihr Interesse als das gemeinschaftliche Interesse aller Mitglieder der Gesellschaft darzustellen" (*Die deutsche Ideologie**, p.47 in *Werke*, 43 vols, III). Büchner speaks of the Minority not as a ruling class, but as a social group still subject to the "Gewalt" of the petty absolutist state, & he alludes in this context to bourgeois pressure for sectional concessions put in a universal form", to bourgeois demands made in the name of every member of society.[96] In a letter to his family he states his conviction that stupidity & criminality are all inexorably imposed by external circumstances: "*Ich verachte Niemanden*, am wenigsten wegen seines Verstandes oder seiner Bildung, weil es in Niemands Gewalt liegt, kein Dummkopf oder kein Verbrecher zu werden, weil wir durch gleiche Umstände wohl Alle gleich würden, und weil die Umstände außer uns liegen" (II, p.422). The terms "gebildet" and "ungebildete" are used to[97] designate economic disparities & social antagonisms. He writes to Gutzkow of the unbridgeable "Riss zwischen der gebildeten und ungebildeten Gesellschaft". "Bildung" is seen as an aspect of bourgeois class identity: the oppressors are "im Besitze einer lächerlichen Aeusserlichkeit, die man Bildung heißt" (II, p.423). Woyzeck too considers both virtue & cultural refinement coterminous with prosperity: "wenn ich ein Herr wär und hätt ein Hut und eine Uhr und eine anglaise und könnt vornehm reden, ich wollt schon tugendhaft" (I, p.415). This usage

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* The Marxian implication is that in some way or another ideology distorts the reality it pictures: " in der ganzen Ideologie [erscheinen] die Menschen und ihre Verhältnisse wie in einer Camera obscura auf den Kopf gestellt" (p.26)

* On the same page "Wahnsinnsfahrt" is used to describe Man's progress.

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is not peculiar to Büchner. Franz Schnabel refers to "die Masse des Volkes, die man die 'Ungebildeten' nannte" (Deutsche Geschichte im 19ten Jht., Bd IV, 2nd ed., 1951, p 3). Danton: "[das Volk] hasst die Geniessenden, wie ein Eunuch die Männer" (Dantons Tod, I, p 25).[98] The poor are bitterly envious of the rich, but would be quite unable to make proper use of the goods they covet. The faculty of pleasure, developed to such a high pitch in the Dantonists, is completely stunted in the common people. Danton identifies his faction as "die Geniessenden" (I, 25).[99] The outlook & behaviour of the Dantonists are imbued with eroticism. The second guardian at the gates of the republic is to be the "Venus mit dem schönen Hintern" (I, 11), & the symbol for their mode of enjoyment is the insatiable voluptuary Marion: "Ich wurde wie ein Meer, was Alles verschlang swallowed und sich tiefer und tiefer wühlte agitate, burrow. Es war für mich nur ein Gegensatz da, alle Männer verschmolzen merge in einem Leib" (I, pp. 21-2).

133 Friedrich Dürrenmatt, Theaterprobleme (1954): "Die Bühne stellt für mich nicht ein Feld für Theorien, Weltanschauungen und Aussagen, sondern ein Instrument dar, dessen Möglichkeiten ich zu kennen versuche, indem ich damit spiele" (Theater-Schriften und Reden, Verlag der Arche, 1966, p. 92). "Die heutige Menschheit gleicht ~~gleicht~~ einer Autofahrerin. Sie fährt immer schneller, immer rücksichtsloser ihre Strasse. Doch hat sie es nicht gern, wenn der konsternierte Mitfahrer 'Achtung!' schreit und 'Hier ist eine Warnungstafel', 'Jetzt sollst du bremsen' oder gar 'Überfahre nicht dieses Kind'" (p. 129*).[134] This "Mitfahrer" is none other than the artist, &, though car-driving humanity prefers the comment,

of its passengers to be comfortable rather than disturbing, this conception "ist einem heutigen Schriftsteller jedoch oft nicht mehr so recht mit gutem Gewissen möglich... Die Angst, die Sorge und vor allem der Zorn ~~reiß~~ reissen seinen Mund auf" (p. 130) 136 The world is an embodiment of "das Gestaltlose... das Chaotische" (p. 121), "ein Ungeheures" (p. 123) Power has grown so vast & complex & the machinery of power so anonymous & diffuse that it is no longer possible to ascribe guilt to anyone single individual for abuses of that power. Instead of a Wallenstein, who wielded "eine noch sichtbare Macht," we have today a Hitler or a Stalin, whose power is, like an iceberg, about $\frac{9}{10}$ invisible & who are themselves "nur noch zufällige, äussere Ausdrucksformen dieser Macht... $\overset{\text{as one pleases}}{\text{beliebig}}$ $\overset{\text{make good}}{\text{ersetzen}}$" (p. 119). The world of Schillerian tragedy was "eine gestaltete Welt" (p. 120), ordered enough for the moral issues to 137 ~~to~~ unambiguous. In contrast our world is "eine ungestaltete, im Werden, im Umsturz begriffene, eine Welt, die am Zusammenpacken ist" (p. 120-1), where the individual is helpless to affect the course of events. There are "Keine Schuldigen und auch keine Verantwortlichen mehr. Alle können nichts dafür und haben es nicht gewollt. Es geht wirklich ohne jeden" (p. 122). Tragic it is, & comedy is just a means of sweetening this distasteful pill, luring the public into facing up to unpleasant facts it might otherwise prefer to ignore. Comedy is "eine $\overset{\text{trap}}{\text{Mausefalle}}$, in die das Publikum immer wieder gerät und immer noch geraten wird" (p. 124). "Wir können das Tragische aus der Komödie heraus erzielen, hervorbringen als einen schrecklichen Moment, als einen sich öffnenden of Hardin Craig: "Tragedy is in the nature of things & comedy only an aspect."

Abgrund" (pp. 122-3).* this "Rätsel an Unheil," "das Sinnlose, das Hoffnungslose dieser Welt" (p. 123). Although the tragic hero of Schiller's ordered world cannot be created on today's stage, it is still possible "den mutigen Menschen zu zeigen" (p. 123); "die verlorene Weltordnung wird in ihrer Brust wieder hergestellt" (p. 123). retor 138 The cruel paradox is that this positive achievement on the individual level, when viewed against the larger canvas of a nonsensical world, governed by chance, is revealed to be faintly ridiculous & basically futile. Thus the death of Alfred Ill in Der Besuch der alten Dame is "sinnvoll und sinnlos zugleich" (Komödien, I, p. 358). 139 Romulus says to Odoaker: "Es ist alles absurd geworden, was ich tat" (Romulus der Grosse in Komödien, I, p. 81). "Die Wirklichkeit hat unsere Ideen ~~Korri~~ korrigiert" (p. 83). In Die Physiker, the courageous hero Johann Wilhelm Möbius, the greatest physicist of all times, seeks to save the world from the consequence of his discovery by feigning madness, but the owner of the asylum, Fräulein Doktor Mathilde von Zahnd, has discovered his identity, copied his MSS & now, her mind unhinged, sets out to take control of the world. The grim workings of reality have rendered his act "sinnlos", just as the burning of his papers was "sinnlos" (Komödien II, p. 343, 349). 104 In his "21 Punkte zu den Physikern", Dürrenmatt states this ~~cite~~ ironically: [illegible] "Jeder Versuch eines Einzelnen, für sich zu lösen, was alle angeht, muss scheitern" (Komödien, II, p. 355).

142 The publication of J. J. Breitinger's Critische Dichtkunst (1740) heralds the appearance of Zürich on the German literary scene. Zurich's position

*4 Karl Schmid, *Aufsätze und Reden*, 1959, p. 10: "Die Assoziationen, die sich für einen Ausländer mit dem Wort Schweiz verbinden, sind diejenigen des playground of Europe, der Uhren, der Schokolade und gewisser folkloristischer Kuriositäten; politisch gilt sie als weisser Kartenfleck von völliger Irrelevanz".

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was strengthened in the 19th century by the fame of place Gottfried Keller whose *Der grüne Heinrich* Theodor Storm re-read every year.[143] From the founding of Dadaism by the multinational group, Tzara, Ball, Arp & Huelsenbeck, & the provision of asylum to Rilke, Joyce, Ricarda Huch, Hesse & Thomas Mann, up to the keeping-aloft in the Second World War of the flag of German culture with the premières of Brecht's mature plays, *Mutter Courage*, *Der gute Mensch von Sezuan* & *Leben des Galilei*, Zürich ~~et~~ could proudly claim to be a preserver of great literary tradition. It was only after the Second World War that Switzerland's position as the "Hüter der Mitte" was seriously threatened. Harry Lime (in Carol Reed's film *The Third Man*) cynically says: "Switzerland had democracy for 600 yrs & what did it produce? – the cuckoo clock!" Acutely conscious of her inordinate wealth & guiltily aware of her neutrality in the war, Switzerland became for some a "vergraste overgrown Provinz abseits der Geschichte" (Albin Zollinger)*. With the highest suicide rate in Europe & a high divorce-rate,[144] the non-conformist attitudes of the young Swiss are mirrored in the novels & plays of Max Frisch & Friedrich Dürrenmatt. In exposing their country's failings & faults, the 2 writers have incurred the wrath of the establishment. Dürrenmatt's indictment of Swiss dreams of military grandeur in his *Romulus der Grosse* (1949) brought forth an apoplectic comment from Arnold H. Schwengeler. Frisch, early in 1946, had put into words the Swiss feeling of guilt when he wrote his three *Einwürfe* for a letter (which was never sent off) to a young German soldier: "Wir wohnten am Rande einer Folterkammer, ~~wie~~ wir hörten die Schreie, aber wir waren es nicht selber, die tortured schrien; wir selb bleiben ohne die Tiefe erlittenen Leidens, aber dem Leiden zu nahe, als dass wir hätten lachen können. Unser Schicksal schien die Leere zwischen Krieg und Frieden. Unser Ausweg blieb das Helfen" (*Tagebuch 1946–9*, Droemer-Knaur, 1956, pp. 114ff). "Die Wahrheit ist konkret" was Brecht's favourite motto. *Ein Dichter ohne Weihrauch* was Frisch's verdict on Brecht in 1948. It was their attitude to "Weihrauch" that Frisch & Dürrenmatt differed most markedly from the high priest of German letters in Zürich, Prof. Emil Staiger, who has striven to keep alive what he calls "die heile Welt" of Weimar "Humanität". "Denn ohnehin wecke ich Leben nur, wo Leben in mir entzündet ist" (*Die Kunst der Interpretation*, 4th ed., 1963, p. 32).[145] It had become clear that there was little in post-war German literature which had "set him alight",[8] & the award of the Literaturpreis der Stadt Zürich on 17th Dec. 1966, provided him with an opportunity to say so in public.* Werner Weber, the editor of the *Neue Zürcher Zeitung*, spoke in his *laudatio* of Staiger's insistence on escaping "der würdelosen Despotie des Zeitgeistes". In his address *Literatur und Öffentlichkeit*, Staiger speaks of contemporary writers: "nur eine Entartung jenes Willens zur Gemeinschaft, der Dichter vergangener Tage beseelte." "Wenn solche Dichter behaupten die Kloake sei ein Bild der wahren Welt, Zuhälter bully Dirnen, Säufer drunkard Repräsentanten der wahren ungeschminkten Menschheit, so frage ich: In welchen Kreisen verkehren Sie?" This nihilistic literature arose out of the "Zeiten des[146] Wohlstands und der Ruhe", & against this picture of slothful sin, Staiger set Dilthey's praise of Schiller: "Es (habe) die sittlichen Energien auf unserer Erde vermehrt!" The reaction was swift & sharp. Max

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* On 15 Oct. the Sigmund Freud-Preis, & on 25 Jan. 1957 the "Friedensklasse" of the Pour le Mérite Order were awarded to Prof. Staiger.

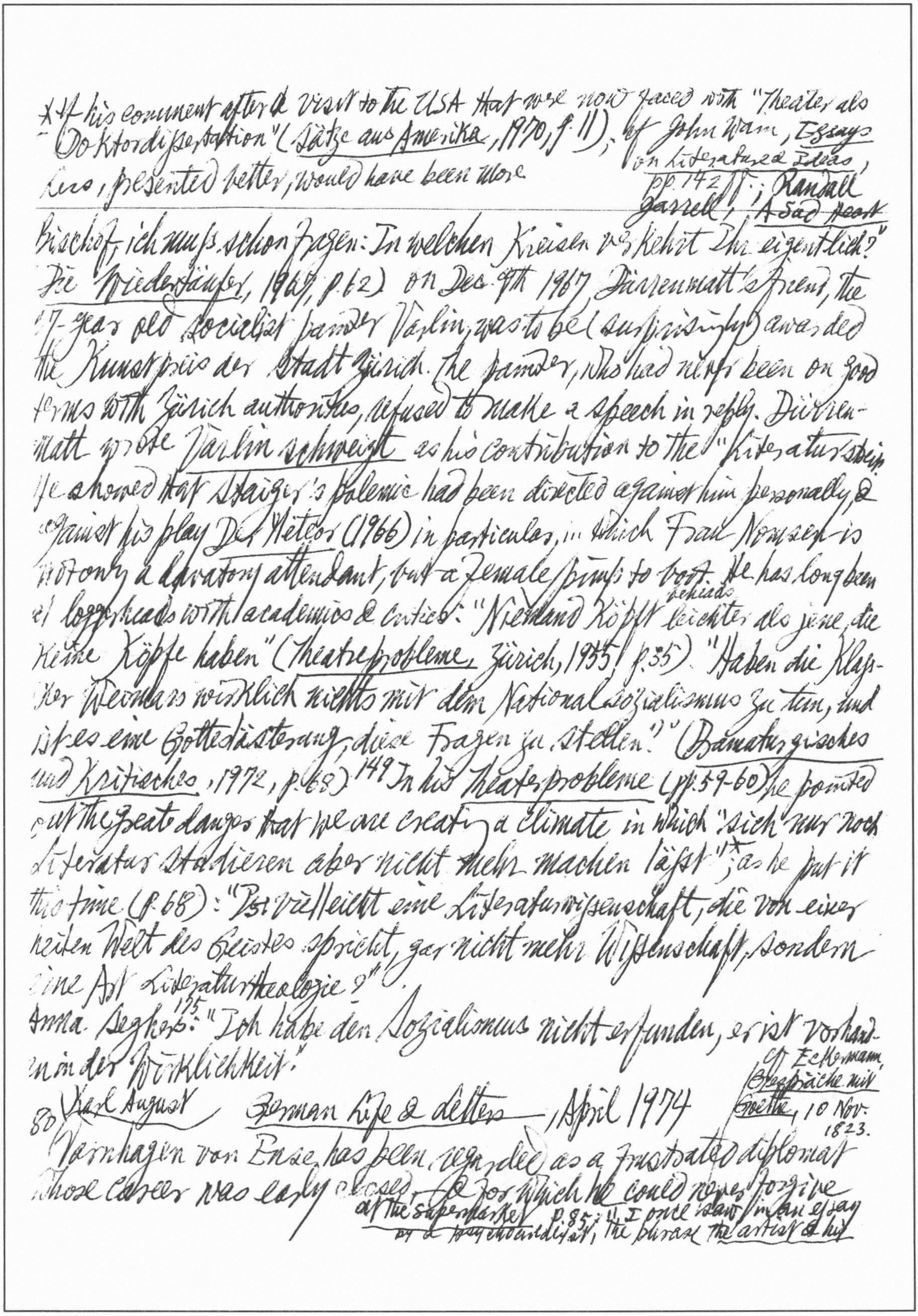
[8] cf. his *Geist und Zeitgeist*, 1964

Grimmelshausen: "Der Wahn betreugt."

of Martin du Gard to John S. Wood on the "jeunes universitaires des États Unis" (*French Studies*, April 1960, p. 130)

Philip Larkin's poem "Posterity": allusion a young American Ph.D. student called Jake Balokowsky is all set to wrap him in an uncomprehending thesis →

Frisch, as an old friend of Staiger's, wrote his diary: "er wird schwerlich verstehen, daſs ich heute als sein öffentlicher Gegner auftrete" (*Tagebuch 1966-71*, Frankfurt, 1972, p. 62). It is the author's task to descend into the market-place, & not to remain in his "überzeitliche Warte" watchtower, p. 147. Frisch's response "*Endlich darf man es wieder sagen*" appeared in the *Weltwoche* on 23rd Dec. 1966 (reprinted in *Öffentlichkeit als Partner*, 1967). He reminds Staiger that both he & Walter Muschg had taught him to despise Brecht. Staiger had told him "daſs dieser Brecht nur darum vom 'Epischen Theater' schwadroniert swagger about, weil er keine richtigen ~~richtigen~~ Stücke zu schreiben imstande ist," & Muschg had said, "daſs da von Dichtung nicht die Rede sein könne, und daſs unser Cabaret das besser mache". "Hut ab vor solchem Urteil!" comments Frisch drily (pp. 138-9). He reminds Staiger that Genet was a thief too (like Villon) & that one visit to Paris to lunch with Samuel Beckett would suffice to prove that he at any rate, is not one of the "modischen Nachäffern der Verzweiflung". Staiger's attack is similar to that of the Soviet (or any totalitarian) authorities on those writers who fail "der jeweils herrschenden Gesellschaft ein heiles Lichtbild zu dichten": "Die Naivität des apolitischen Gelehrten an diesem Platz ist nicht statthaft" permissible (p. 145). The Berner Dürrenmatt makes a parodistic addition to his play *Die Wiedertäufer* anabaptist, a new version of *Es steht geschrieben* (1947), which caused a scandal because of the overtly sexual "Tanz auf dem Dache" in the penultimate scene. When the good Bischof Franz von Waldeck pleads with the Protestant Landgraf von Hessen & the Catholic Kardinal: "Denkt an das Volk!" The Kardinal replies:



*If his comment after a visit to the USA that we're now faced with "Theater als Doktordissertation" (*Sätze aus Amerika*, 1970, p. 11); cf John Wain, *Essays on Literature & Ideas*, pp. 142 ff.; Randall Jarrell, *A Sad Heart at the Supermarket*

...ers, presented better, would have been more

Bischof, ich muss schon fragen: In welchen Kreisen verkehrt Ihr eigentlich?" Die *Wiedertäufer*, 1967, p. 62) On Dec. 9th 1967 Dürrenmatt's friend, the 77-year old socialist painter Varlin, was to be (surprisingly) awarded the Kunstpreis der Stadt Zürich. The painter, who had never been on good terms with Zürich authorities, refused to make a speech in reply. Dürrenmatt wrote *Varlin schweigt* as his contribution to the "Literaturstreit". He showed that Staiger's polemic had been directed against him personally & against his play *Der Meteor* (1966) in particular, in which Frau Nomsen is not only a lavatory attendant, but a female pimp to boot. He has long been at loggerheads with academics & critics: "Niemand köpft leichter als jene, die keine Köpfe haben" (*Theaterprobleme*, Zürich, 1955, p. 35). "Haben die Klassiker Weimars wirklich nichts mit dem Nationalsozialismus zu tun, und ist es eine Gotteslästerung, diese Fragen zu stellen?" (*Dramaturgisches und Kritisches*, 1972, p. 68) 149 In his *Theaterprobleme* (pp. 59-60) he pointed out the great danger that we are creating a climate in which "sich nur noch Literatur studieren aber nicht mehr machen lässt"*; as he put it this time (p. 68): "Ist vielleicht eine Literaturwissenschaft, die von einer heilen Welt des Geistes spricht, gar nicht mehr Wissenschaft, sondern eine Art Literaturtheologie?"

beheads

Anna Seghers: 175 "Ich habe den Sozialismus nicht erfunden, er ist vorhanden in der Wirklichkeit."

cf Eckermann, *Gespräche mit Goethe*, 10 Nov. 1823.

80 *Karl August* *German Life & Letters*, April 1974

Varnhagen von Ense has been regarded as a frustrated diplomat whose career was early closed, & for which he could never forgive

at the supermarket p. 85; "I once saw in an essay by a psychoanalyst, the phrase *the artist & his*

*He had insulted Rahel, the literary Jewess who was Varnhagen's fiancée.

Prussia. He warned Eduard von Bülow against the replacement of names with asterisks: "...das Zurückhalten und Verstecken hinter Anfangsbuchstaben ist ungemein mißbehaglich für den Leser". *Tagebücher*, 15 Vols, ed. H. H. Houben. 181 The hisses from the right & the cheers from the left which greeted the posthumous publications grew out of Varnhagen's partisan view of history. The attack which has had a long-lasting effect was Rudolf Haym's article in the *Preussische Jahrbücher* vol. XI. His niece Ludmilla Assing's *Biographische Portraits* (1871) contains a sketch in which Varnhagen relates how in 1811 he ended a friendship with Clemens Brentano* by boxing the poet's ears & confiscating one of his dramas. 183 Many even suspected that his *Rahel: Ein Buch des Andenkens für ihre Freunde* (1833) by design contained a revolutionary doctrine. 184 His multi-volume series *Biographische Denkmale* (1824–) virtually initiated the genre of modern biography in Germany. His mature years were spent in a single-handed attempt to accustom German society to the memoir (his *Denkwürdigkeiten*) as an acceptable literary activity. He corresponded with Carlyle & Milnes.

187 It Franz Karl Hägelin's appointment as the "Theaterzensor" in 1770 that the Viennese theatre owes its century of confinement in the "eiserne Jungfrau" (R. Lothar, *Das Wiener Burgtheater*, p. 127) of censorship. The actor Heinrich 188 Anschütz records in his *Erinnerungen aus dessen Leben und Wirken* (1866), p. 177: "Kein Priester durfte auf der Bühne erscheinen, keine österreichische Uniform schaugestellt werden (was übrigens noch

→competitor, the critic. "~~What~~ Whence got he that truth? Out of an analysand's mouth?"... It is an important & neglected truth ... All mediators become competitors etc. p. 151: "To the critic of art the ways of art are inevitable, & he explains with a smile why everything had to happe

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gefolgt wird), keine politische Begebenheit, keine religiöse oder philosophische Idee, sollte x von der Scene herab verhandelt werden. Lange Jahre war Wort 'Gott' verboten und es wurde statt dessen 'O Himmel' vorgeschrieben; statt 'Kirche' sagte man 'Tempel'; leichtsinnige und verbrecherische Offiziere wurden in Civilpersonen verwandelt; unpolished ungeschliffene und bösartige Grafen wurden je nach Umständen zu Baronen und bei wachsendem Unwerte zu 'Herrn von' degradiert; Präsidenten wurden zu fabelhaften Vicedomen, Geheimräte zu Kommerzienräten, Franz Moor und Ferdinand wurden die Neffen ihrer Väter, Fürsten und Könige mussten am Schlusse recht behalten u.s.w."

Jean Paul's conception of realizing the Whole Man is through the balance of all the seemingly divergent tendencies of the individual: "Nie ist eine Kraft zu schwächen — kann man nicht oft genug wiederholen — sondern nur ihr Gegenmuskel ist zu stärken" (*Levana*; *Sämtl. Werke*, ed. E. Berend, Abt. I, Bd. 12, p. 309). Cf. Schiller's *Ästhetische Briefe*: "Die mannigfaltigen Anlagen im Menschen zu entwickeln, war kein anderes Mittel, als sie einander entgegen zu setzen. Dieser Antagonism der Kräfte ist das grosse Instrument der Kultur, aber auch nur das Instrument; denn solange derselbe dauert, ist man erst auf dem Wege zu dieser" (*Werke*, Nationalausgabe, ed. B. von Wiese, Bd. 20, p. 326). What Schiller saw as a means ("Instrument") to an end which must rely upon the intervention of a highly cultivated ~~per~~ aesthetic perception, to for Jean Paul is the essential feature of the individual.

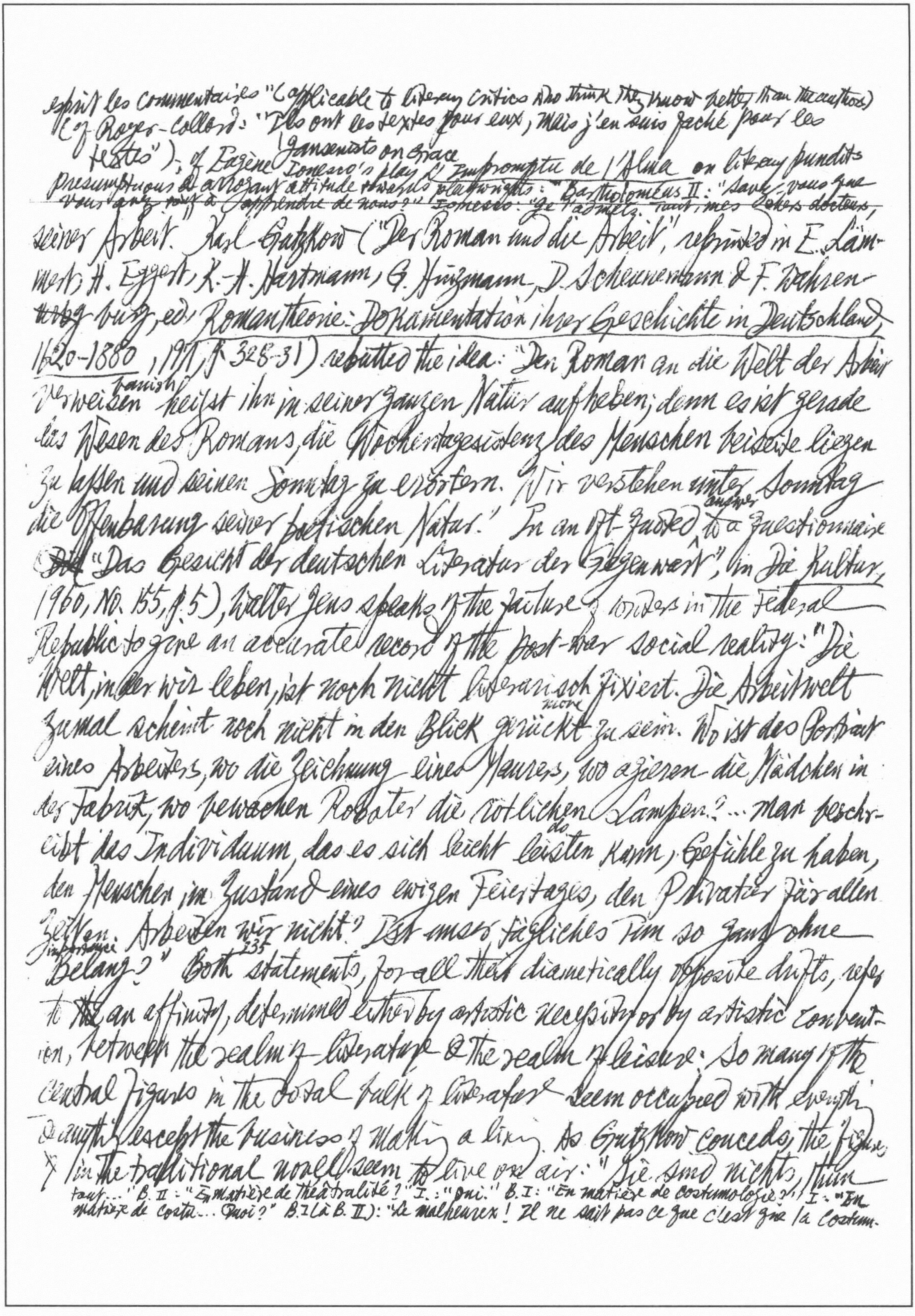
210 Jakob Burckhardt, *Weltgeschichtliche Betrachtungen*, ed. R. Marx, p. 212; "Criticizing critics doesn't make one a creator" (*New Statesman*, 23 May, 1959, p. 733. ~~DA~~ Dámaso Alonso, *Poesía Española*, 1962, p. 37:

as it did" etc.
cp. ~~Saturday Review~~
12 April, 1961, p. 46

let us not forget truism have not been written
"No olvidemos una verdad de Pero Grullo: que las obras literarias no han sido escritos para
though at times believe otherwise
comentaristas o críticos (aunque a veces críticos y comentaristas se crean otra cosa)
---Ni el Quijote se creó para los cervantistas (aunque haya algún cervantista que piense de otro modo), ni el teatro de Shakespeare para la filología alemana" German ~~Abbé Galiani on Politics: "Les sots font le texte, et les hommes d'~~

"We must grant the 19th century a special faculty for appreciating greatness of all ages & movements... Our culture has attained a high degree of pan-receptivity (Allempfänglichkeit)—& this fluidity is the essential characteristic of our culture"..." Cf. Menschliches, Allzumenschliches, §23: "The Age of Comparison. The less men are bound by tradition, the greater the internal dynamism of their motives, the greater, in turn, the external restlessness, the confused intermingling & confluence of men, the polyphony of strivings (Polyphonie der Bestrebungen). Who will acknowledge now a strict compulsion to tie himself & his descendants to one place? Who will acknowledge any strict tie or obligation at all? (Für wen gibt es überhaupt noch etwas streng Bindendes?) .. It is the age of comparison! That is its pride and—with good justice—its affliction"; Der Wille zur Macht, §218: "Our pre-eminence: we live in the age of comparison: wir können nachrechnen very ... we are the self-consciousness of history..." 213 The incapacity to resist a stimulus, the defenceless openness to all stimuli (="das Offenstehen mit allen Türen) is most frequently a symptom of decline. The same applies to the spineless submissiveness before every little fact (="das unterthänige Auf-dem-Bauch-Liegen vor jeder kleinen Tatsache), the constant readiness to empathize (das allzeit sprungbereite Sich-hinein-Setzen, Sich-hinein-Stürzen in andere und anderes) (Götzendämmerung, §6)

234 Gustav Freytag bases the motto of Soll und Haben, his hymn to the German middle-class, on a remark in Julian Schmidt's Geschichte der Deutschen Literatur im 19ten Jht, Bd. III (1855), p. 318: "Der Roman soll das deutschen Volk da suchen, wo es in seiner Tüchtigkeit zu finden ist, nämlich bei



esprit les commentaires" (applicable to literary critics who think they know better than the authors) (cf Royer-Collard: "Ils ont les textes pour eux, mais j'en suis fâché pour les textes"); cf Eugène Jansenists on Grace Ionesco's play L'Impromptu de l'Alma on literary pundits presumptuous & arrogant attitude towards playwrights: "Bartholomeus II: "Savez-vous que ~~vous avez mis à l'apprendre de nous?" Ionesco: "Je l'admets. Tout, mes chers docteurs,~~

seiner Arbeit. Karl Gutzkow ("Der Roman und die Arbeit", reprinted in E. Lämmert, H. Eggert, K.-H. Hartmann, G. Hinzmann, D. Scheunemann & F. Wahren- [illegible] burg, ed. Romantheorie: Dokumentation ihrer Geschichte in Deutschland, 1620-1880, 1971, pp. 328-31) rebutted the idea: "Den Roman an die Welt der Arbeit verweisen banish heißt ihn in seiner ganzen Natur aufheben; denn es ist gerade das Wesen des Romans, die Wochentagsexistenz des Menschen beiseite liegen zu lassen und seinen Sonntag zu erörtern. Wir verstehen unter Sonntag die Offenbarung seiner poetischen Natur." In an oft-quoted answer to a questionnaire ~~Die~~ "Das Gesicht der deutschen Literatur der Gegenwart", in Die Kultur, 1960, No. 155, p. 5), Walter Jens speaks of the failure of writers in the Federal Republic to give an accurate record of the post-war social reality: "Die Welt, in der wir leben, ist noch nicht literarisch fixiert. Die Arbeitwelt zumal scheint noch nicht in den Blick more gerückt zu sein. Wo ist das Porträt eines Arbeiters, wo die Zeichnung eines Maurers, wo agieren die Mädchen in der Fabrik, wo bewachen Roboter die rötlichen Lampen? ... Man beschreibt das Individuum, das es sich leicht do leisten kann, Gefühle zu haben, den Menschen im Zustand eines ewigen Feiertages, den Privatier für allen Zeiten. Arbeiten wir nicht?[135] Ist unser tägliches Tun so ganz ohne importance Belang?" Both statements, for all their diametrically opposite drifts, refer to ~~the~~ an affinity, determined either by artistic necessity or by artistic convention, between the realm of literature & the realm of leisure: So many of the central figures in the total bulk of literature seem occupied with everything & anything except the business of making a living. As Gutzkow concedes, the figures of in the traditional novel seem to live on air: "Sie sind nichts, thun

tout..." B. II: "En matière de théâtralité?" I.: "Oui." B. I: "En matière de costumologie?" I.: "En matière de costu... Quoi?" B. I (à B. II): "Le malheureux! Il ne sait pas ce que c'est que la costumologie! (à I.) Vous l'apprendrez!" I.: "J'apprendrai..." B. II: "En matière d'historicisation et de décorologie..." I.: "Je ferai de mon mieux!" B. III: "Vous devez connaître aussi... la spectato-psychologie!..." etc (*Théâtre*, Gallimard, II, pp. 35-6)

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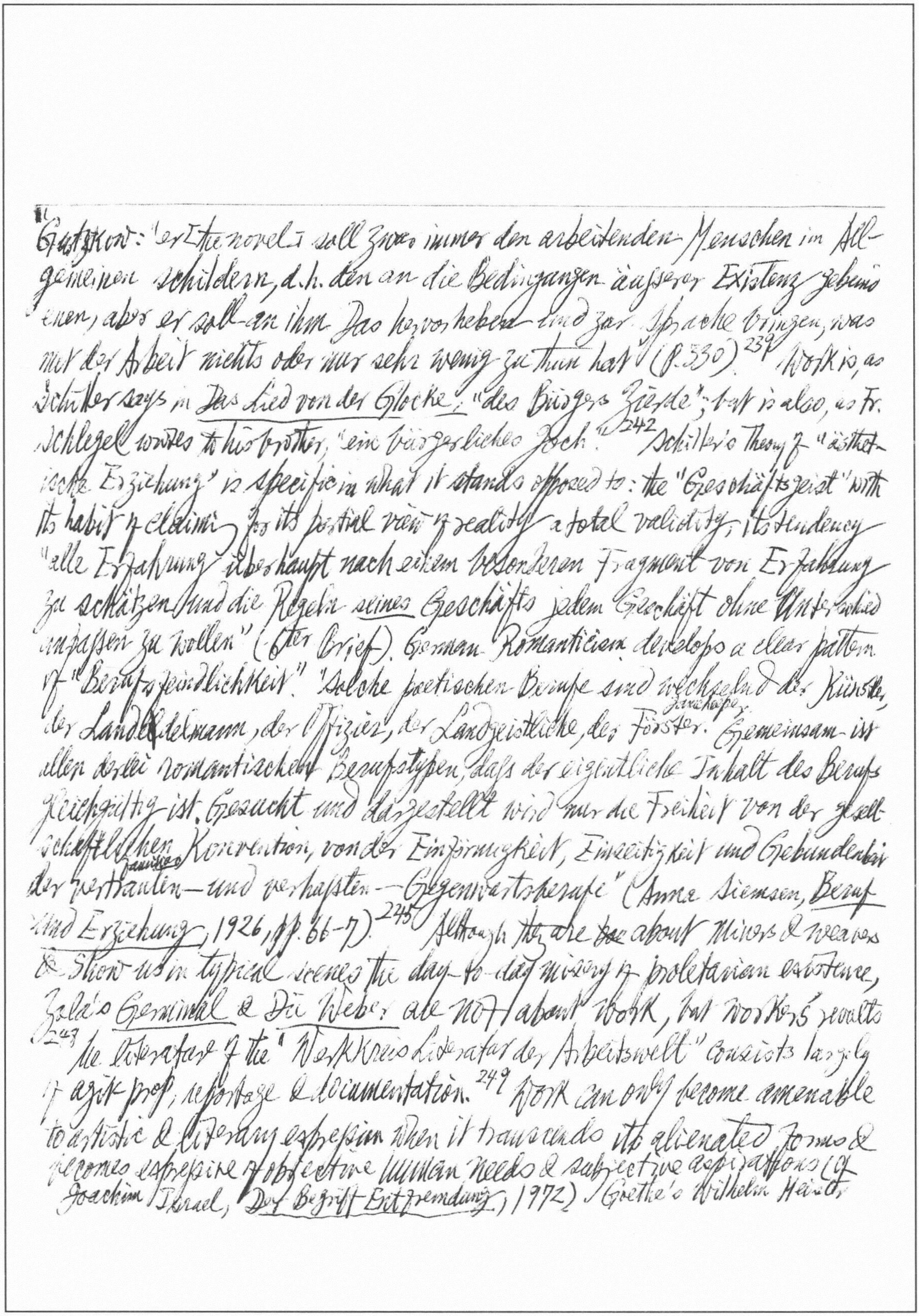
nichts, sie reflectieren nur und folgen den Eingebungen suggestion, die ihnen der Dichter gibt, um irgendeine seiner allgemeinen Wahrheiten zu beweisen" (*op. cit.* p. 329). The repetitive & cyclical monotony which we attribute to existence is only characteristic of reality as it is *directly* experienced. A perspective which does not concentrate on the day-to-day nature of things but takes a broader historical view will inevitably recognize patterns of development & change in social reality. Literature cannot subordinate itself in its mimetic process to a world where human motivation is obscured by daily habit & plot is displaced by routines of production or administration. For all the imaginative freedom & flexibility of art its structures ultimately refuse to co-extend with the structures of reality. The "Arbeitwelt" can only gain to the autonomous world of literature indirectly, as a background, as a milieu. So many archetypal figures in the German novel do not — at least within the scope of the novel's action — pursue an ordered & regular occupation: Moritz' Anton Reiser, Goethe's Wilhelm Meister & Werther, Brentano's Godwi, Novalis' Heinrich von Ofterdingen, Stifter's Heinrich Drendorf, Keller's Heinrich Lee, Rilke's Malte Laurids Brigge, Kafka's K, Mann's Hans Castorp, Hesse's Harry Haller, Döblin's Franz Biberkopf, Musil's Ulrich, Frisch's Walter Faber, & Grass' Oskar Matzerath.[237] The forms of human interaction which literature presents take place on an emotional, physical, erotic, intellectual, & spiritual level: they are rarely what Marx characterizes as that collision of indifferent individuals[238] who come together in a purely functional capacity, playing their roles in a reified of commodity values (*Grundrisse der Kritik der politischen Ökonomie*, p. 75).



"Gutzkow: "er [the novel] soll zwar immer den arbeitenden Menschen im Allgemeinen schildern, d.h. den an die Bedingungen äusserer Existenz gebundenen, aber er soll an ihm Das hervorheben und zur Sprache bringen, was mit der Arbeit nichts oder nur sehr wenig zu thun hat" (p. 330)[239] Work is, as Schiller says in Das Lied von der Glocke, "des Bürgers Zierde"; but is also, as Fr. Schlegel wrote to his brother, "ein bürgerliches Joch."[242] Schiller's Theory of "ästhetische Erziehung" is specific in what it stands opposed to: the "Geschäftsgeist" with its habit of claiming for its partial view of reality a total validity, its tendency "alle Erfahrung überhaupt nach einem besonderen Fragment von Erfahrung zu schätzen und die Regeln seines Geschäfts jedem Geschäft ohne Unterschied anpassen zu wollen" (6ter Brief). German Romanticism develops a clear pattern of "Berufsfeindlichkeit". "Solche poetischen Berufe sind wechselnd der Künstler, der Landedelmann, der Offizier, der Landgeistliche, der Förster, [illegible]. Gemeinsam ist allen derlei romantischen Berufstypen, daß der eigentliche Inhalt des Berufs gleichgültig ist. Gesucht und dargestellt wird nur die Freiheit von der gesellschaftlichen Konvention, von der Einförmigkeit, Einseitigkeit und Gebundenheit der familiären vertrauten — und verhaßten — Gegenwartsberufe" (Anna Siemsen, Beruf und Erziehung, 1926, pp. 66-7).[245] Although they are ~~[illegible]~~ about miners & weavers & show us in typical scenes the day-to-day misery of proletarian existence, Zola's Germinal & Die Weber are not about work, but workers' revolts.[247] The literature of the "Werkkreis Literatur der Arbeitswelt" consists largely of agit prop, reportage & documentation.[249] Work can only become amenable to artistic & literary expression when it transcends its alienated forms & becomes expressive of objective human needs & subjective aspirations (cf. Joachim Israel, Der Begriff Entfremdung, 1972). Goethe's Wilhelm Meister

251 a propaganda sheet produced for Bonn in that oh-so-perfect but nevertheless incorrect English

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finally takes up the craft of the "Wundarzt" & Keller's Heinrich Lee enters into public service at the end of the story; both young heroes have bid adieu to tribulations & adventures. The pattern is recognized by Hegel: "Diese Kämpfe nun aber sind in der modernen Welt nichts weiteres als die Lehrjahre die Erziehung des Individuums an der vorhandenen Wirklichkeit, und erhalten dadurch ihren wahren Sinn. Denn das Ende solcher Lehrjahre besteht darin, daß sich das Subjekt die Hörner abläuft sow one's wild oats; mit seinem Wünschen und Meinen sich in die bestehenden Verhältnisse und die Vernünftigkeit derselben hineinbildet, in die Verkettung der Welt eintritt und in ihr sich ~~derselben~~ ein angemessenen Standpunkt erwirbt acquire. Mag einer auch noch soviel sich mit der Welt herumgezankt quarrel about haben, umhergeschoben worden sein, — zuletzt bekommt er doch sein Mädchen und irgendeine Stellung, heiratet und wird ein Philister so gut wie die anderen auch" (Aesthetik, Vol. I, ed. G. Hotho, rev. by Fr. Bassenge, Berlin/GDR, 1965, pp. 567-8).

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[479] To write critically about any writer who is a serious poet, one must become one with him in the act of composing even while one remains distinct from him as oneself a critic, whose job is to fuse interpretation & judgment. This sustained & unified doubleness is what makes De Sanctis's *History* so vivid & dramatic. In his autobiographical *La Giovinezza*, he set forth his ideal. Rome in the past, America in the present: these should be our models because of the strength of their practicality. What Italians must fight against, above all, is the wavering mind, effeminate revery. Dante, Machiavelli, & Manzoni are the heroes; Petrarch, Tasso, & Leopardi are tempters to weakness. [480] The recent *Cultura e ideologia in Francesco De Sanctis* (Feltrinelli, 1964) by Sergio Landucci argues that the *History* is materialistic & anti-positivistic, i.e., proto-Marxist. His claim is part of the efforts of Italian Marxists to replace the dyad De Sanctis-Croce with the dyad De Sanctis-Gramsci. [481] In his "Introduzione" to his ed. of the *History* (Torino, 1968), Gianfranco Contini devotes 4 pages (pp. 20-24) to an analysis of the word "situation" as used by De Sanctis. [482] Wellek was baffled by this emphasis laid on the word by recent Italian students of De Sanctis.

[513] Hazlitt on Michelangelo: "His forms, however, are not *middle* but *extreme* forms, massy, gigantic, supernatural" (*Complete Works*, ed. P. P. Howe, XVIII, 115). Cf. the essay "On Certain Inconsistencies in Sir Joshua Reynolds' Discourses": "Ideal Expression is not neutral expression, but extreme expression" (VIII, 141). "On the Ideal": "It is no wonder that Sir Joshua, when he first saw Raphael's pictures in the Vatican, was at a loss to discover any great *excellence* in them, if he was looking out for his theory of the ideal of neutral character & middle forms" (XVIII, 81); cf. Ruskin: "But Sir

Joshua [on Titian] is as inaccurate in fact, as false in principle. He himself furnishes a most singular instance of the very error of which he accuses Vasari,— of 'seeing what he expects; or, rather, in the present case, not seeing what he does not expect'" (*Works*, ed E. T. Cook & A. Wedderburn, III, 29)

515 Hazlitt regards Denner as an example to be "shunned because he *did nothing but finish*; because he finished ill, & because he finished to excess." Denner's emphasis upon minutiae, his tendency to reflect man as he might be seen through a magnifying glass, violated the "business" of painting i.e. "to express objects as they appear naturally, not as they may be made to appear artificially" ("On the Imitation of Nature", XVIII. 72). Ruskin: "It is not detail sought for its own sake,— not the calculable tricks of the Dutch house-painters, nor the numbered hairs & mapped wrinkles of Denner, which constitute great art,— they are the lowest & most contemptible art; but it is detail referred to a great end" (*Works*, III, 32.) 518 Hazlitt used the term "gusto" indiscriminately to describe a number of qualities. M. H. Abrams thinks that his "'gusto' involves a flash of intensity in both the artist's conception & effect", derived from the Longinian "enthrallment" (*The Mirror & the Lamp*, pp. 134-5). Elizabeth Schneider sees a relationship between Hazlitt's "gusto" & Diderot's *verve* (*The Aesthetics of Wm Hazlitt*, p. 58)

The aesthetic attitude is "disinterested & sympathetic attention to & contemplation of any object of awareness whatever, for its own sake alone" (Jerome Stolnitz, *The Philosophy of Art & Art Criticism*, 1961, p. 35). Our ordinary attitude toward an object would take the form of a question, "What can I do with it, & what can it do to me?" (p. 33). George Dickie objects that "a person's motive or intention is different from his action"; the differentiating purposes for attending to objects does not differentiate ways of attending to objects, although there may be many motives, purposes, or reasons for doing so, there is only one way of attending to objects. In listening to a piece of music, the critic Jones has an ulterior purpose & the music-lover Smith does not, but this does not mean that Jones' listening differs from Smith's.

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[501] Carl Jung's typology was of value to Aldous Huxley in writing fiction. Huxley had always been interested in the dissociation personality: the lack of any unifying principle, the over-specialization & one-sided development of individuals. He found in Lawrence an example of balanced personality (hence the character of Rampion in *Point Counter Point*).[502] The satirical portrait of Lawrence as the over-emotional Kingham in *Three or Two Graces* (1926) was written before September 1925, i.e. before his intimacy with Lawrence. [503] Lawrence finds *Proper Studies* too "serious & professional" & dismisses it as "a bore" in a letter to Koteliansky. "All I want to do to your Lucy is smack her across the mouth, your Rampion is the most boring character in the book — a gas-bag. Your attempt at intellectual sympathy!" (*The Collected Letters of D. H. Lawrence*, ed. H. T. Moore, p. 1096). He sees Huxley as being himself a symptom of the evil he describes, & finds in him "the desperate courage of repulsion & repudiation" with no capacity for providing an alternative.[504] The theme of *Proper Studies* is the natural inequality of man as opposed to the unnatural principle of equality which is the basis of political democracy, religious dogmatism (one law for the lion & the ox)

& education. Huxley may have derived the idea from Wilfredo Pareto whom he names with approval in his Introduction. But the idea is current at that time, e.g. Birkin in Lawrence's *Women in Love*, ch. 8, asserts the intrinsic difference & inequality in spirit between men. One essay deals with "the varieties of the human mind" according to "the classification of Jung", & the other is entitled "Personality & the Discontinuity of the Mind" (ed. 1927, pp. 41-88 "General Description of the Types", & pp. 230-59).*505 To point out the essential incompatibility between systems of thought based on contrary directions of the mind he instances his own incapacity to enter into the extremely introverted spirit of Hegel's idealism. He adopts Jung's view that modern civilisation is unbalanced & predominantly extraverted[8]: turned towards the objects, bent on mastering the outer world, materialistic. According to Jung, each attitude (extraverted or introverted) is itself subdivided according to 4 "psychological functions": Thought & Feeling (the rational functions), Sensation & Intuition (irrational functions). Any individual must be broadly defined by two elements, as, for instance in the case of Huxley according to his own self-definition, an "intellectual extravert". "Outer circumstance & inner disposition frequently favour one mechanism & restrict or hinder the other", so that a type will be produced; but "the other mechanism can never be completely suppressed, since it is an integral part of the psychic economy" (*Psychological Types*, rev. ed. 1971, p. 6). Any human being is potentially complete, but also belongs to a type, & a proper awareness of his nature enables him to avoid two opposite dangers: letting circumstances

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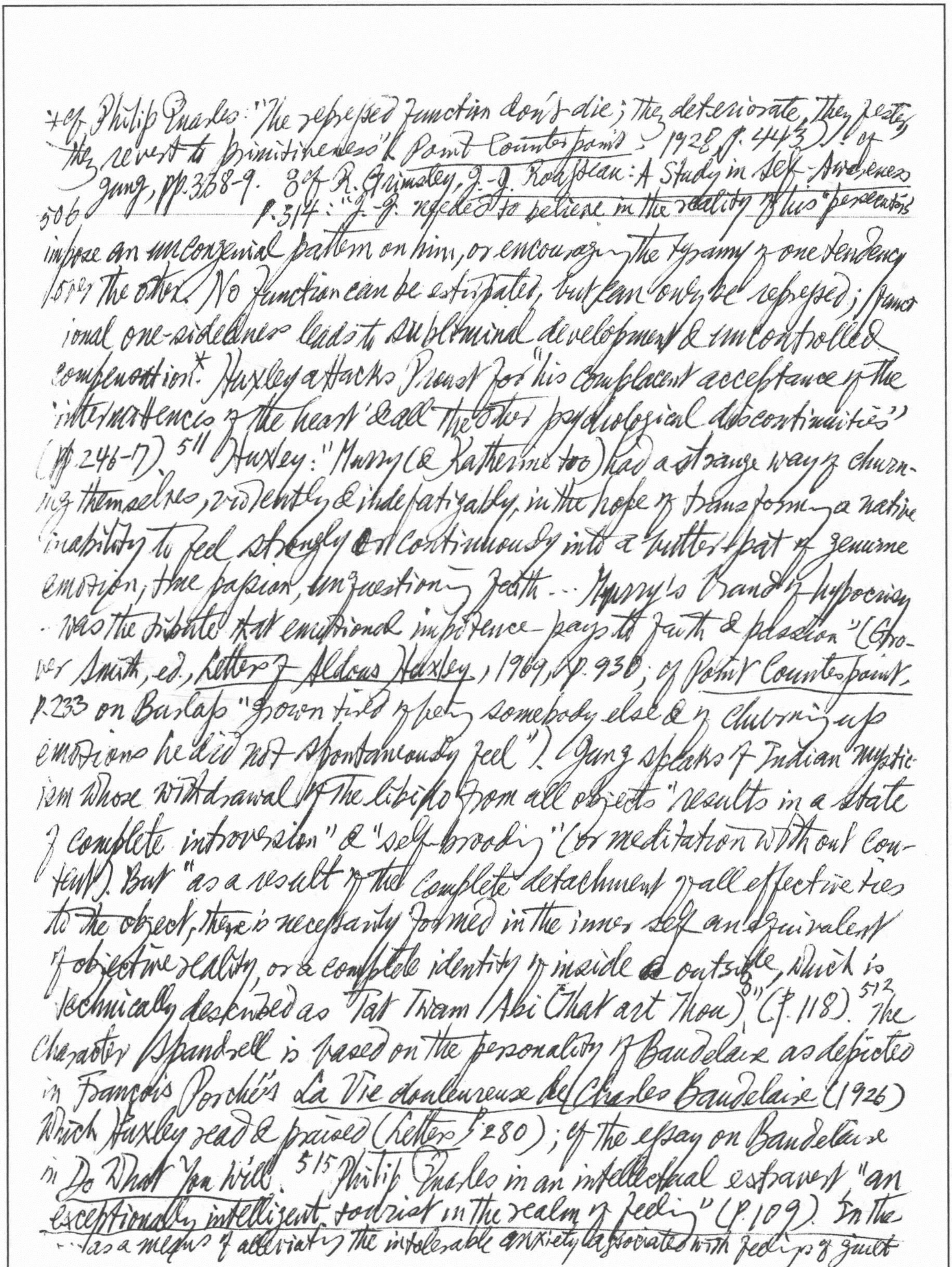
* Jung's *Psychological Types*, published in 1921, was tr. into English in 1923.

[8] This is the spelling of Jung & Huxley; "extrovert" is now the usual form.



*cf. Philip Quarles: "The repressed functions don't die; they deteriorate, they fester, they revert to primitiveness" (Point Counterpoint, 1928, p. 443). [7] cf Jung, pp. 338-9. [8] cf R. Grimsley, J.-J. Rousseau: A Study in Self-Awareness

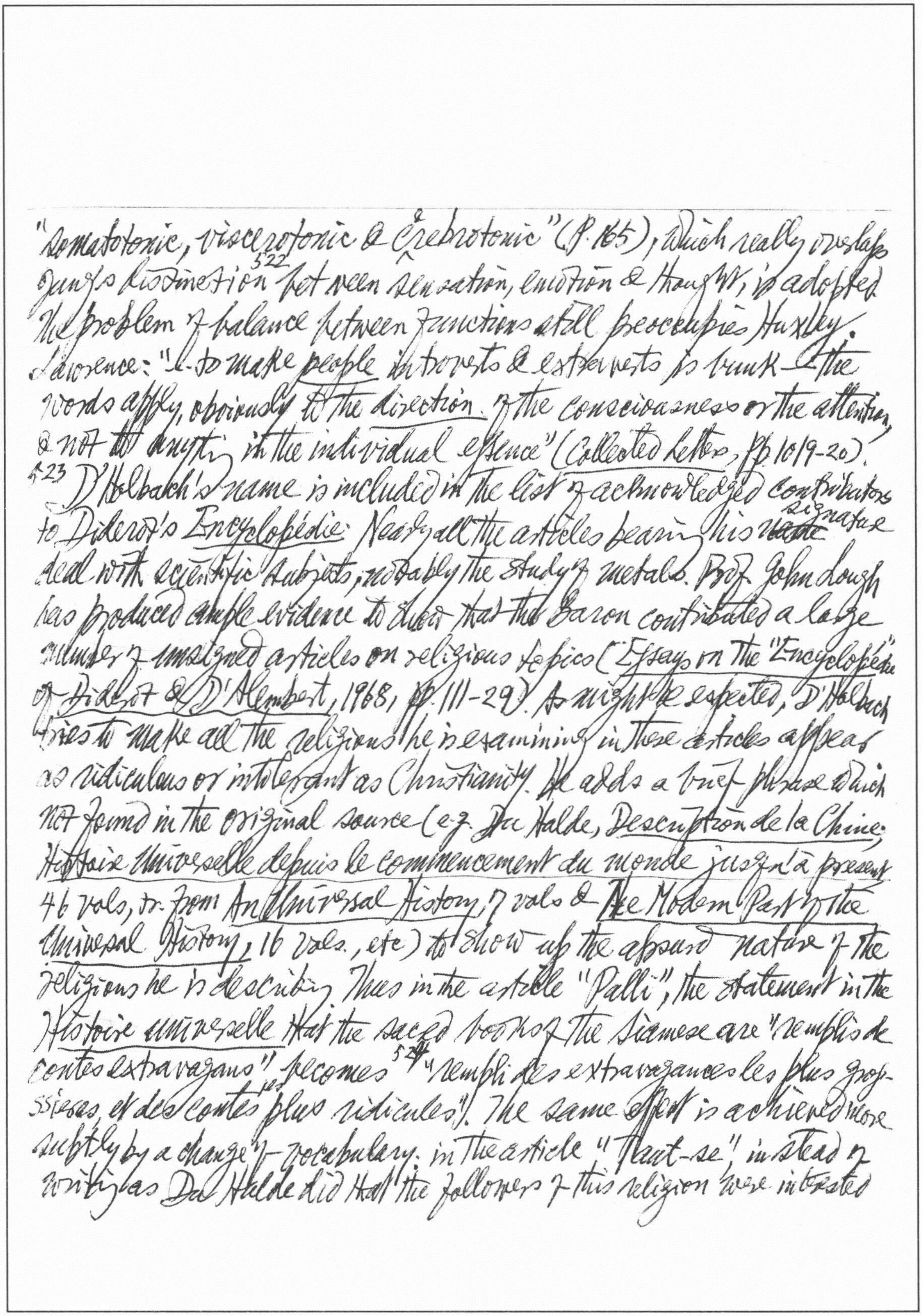
506 p. 314: "J.-J. refused to believe in the reality of his 'persecutors' impose an uncongenial pattern on him, or encouraging the tyranny of one tendency over the other. No function can be extirpated, but can only be repressed; functional one-sidedness leads to subliminal development & uncontrolled compensation.* Huxley attacks Proust for "his complacent acceptance of the 'intermittences of the heart' & all the other psychological discontinuities" (pp. 246-7). [511] Huxley: "Murry (& Katherine too) had a strange way of churning themselves, violently & indefatigably, in the hope of transforming a native inability to feel strongly or continuously into a butter-pat of genuine emotion, true passion, unquestioning faith... Murry's brand of hypocrisy ... was the tribute that emotional impotence pays to faith & passion" (Grover Smith, ed., Letters of Aldous Huxley, 1969, p. 930; cf Point Counterpoint, p. 233 on Burlap "grown tired of being somebody else & of churning up emotions he did not spontaneously feel"). Jung speaks of Indian mysticism whose withdrawal of the libido from all objects "results in a state of complete introversion" & "self-brooding" (or meditation without content). But "as a result of the complete detachment of all effective ties to the object, there is necessarily formed in the inner self an equivalent of objective reality, or a complete identity of inside & outside,[8] which is technically described as Tat Twam Asi (That art Thou)." (p. 118). [512] The character Spandrell is based on the personality of Baudelaire as depicted in François Porché's La Vie douloureuse de Charles Baudelaire (1926) which Huxley read & praised (Letters p. 280); cf the essay on Baudelaire in Do What You Will. [515] Philip Quarles is an intellectual extravert, "an exceptionally intelligent tourist in the realm of feeling" (p. 109). In the

.. as a means of alleviating the intolerable anxiety (associated with feelings of guilt essay on Pascal in *Do What You Will*+, the new practical morality is defined as "the equilibrium of balanced excesses" (p. 279) This comes near to the dilettantism of Gide—*disponibilité* (the constant open ability of all forms of experience). 520 "To advance from primitivism to civilization, from mere blood to mind & spirit, is a progress whose price is fixed... I thought once that the payment could be evaded, or at least very greatly reduced; that it was possible to make very nearly the best of both worlds. But this, I believe, was a delusion... When man became an intellectual & spiritual being, he paid for his new privileges with a treasure of intuitions, of emotional spontaneity, of sensuality still innocent of self-consciousness. Lawrence thought that he should abandon the new privileges in return for the old treasure" (*Beyond the Mexique Bay*, 1934, pp. 259, 311-5). *Eyeless in Gaza*8 (1936) represents a new phase in Huxley's spiritual evolution. The central character is Anthony Beavis, seen at different moments in his life. Beavis reacts against Lawrence's vitalism, because life is not enough: "How could one be content with the namelessness of mere energy, with the less than individuality of a power, that for all its mysterious divineness, was yet unconscious, beneath good & evil?" (ch. 26, p. 357). The movement is not downwards, through "blood-consciousness" to unconsciousness: it is upwards, beyond the self to the Ground of our Being, "a spiritual reality underlying & uniting all apparently separate existents" (*Ends & Means*, p. 300) In *Ends & Means*, Jung is not mentioned, but Dr Sheldon's & physiological classification of

"& unworthiness; this image served to conceal from him the truth about his own state of mind ... Persecution thus acted as a kind of objective guarantee of J.-J.'s goodness."

+ From Blake: "Do what you will, this world's a fiction".

8 Referring to Samson's lot after the Delilah's betrayal (see *Judges*, 16.21: "But the Philistines... put out his eyes; & they brought him down to Gaza, & bound him with fetters of brass")

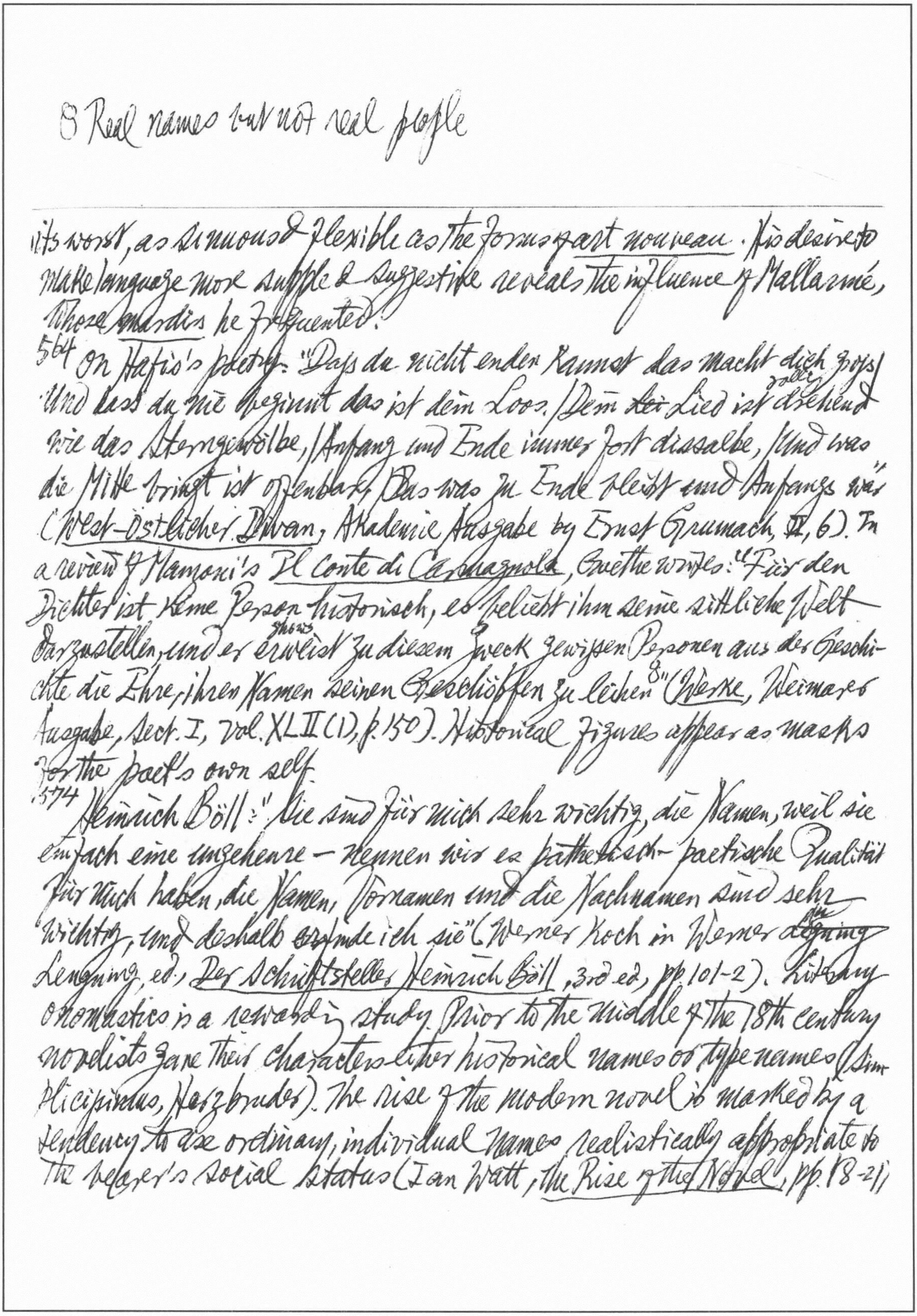


"somatotonic, viscerotonic & cerebrotonic" (p. 165), which really overlaps Jung's distinction[522] between sensation, emotion & thought, is adopted. The problem of balance between functions still preoccupies Huxley. Lawrence: "i.e. to make *people* introverts & extraverts is bunk — the words apply, obviously to the *direction* of the consciousness or the attention, & not to anything in the individual essence" (*Collected Letters*, pp. 1019-20).

[523] D'Holbach's name is included in the list of acknowledged contributors to *Diderot's Encyclopédie*. Nearly all the articles bearing his ~~name~~ signature deal with scientific subjects, notably the study of metals. Prof. John Lough has produced ample evidence to show that the Baron contributed a large number of unsigned articles on religious topics (*Essays on the "Encyclopédie" of Diderot & D'Alembert*, 1968, pp. 111-29). As might be expected, D'Holbach tries to make all the religions he is examining in these articles appear as ridiculous or intolerant as Christianity. He adds a brief phrase which not found in the original source (e.g. Du Halde, *Description de la Chine*; *Histoire Universelle depuis le commencement du monde jusqu'à present*, 46 vols, tr. from *An Universal History*, 7 vols & *The Modern Part of the Universal History*, 16 vols., etc) to show up the absurd nature of the religions he is describing. Thus in the article "Palli", the statement in the *Histoire universelle* that the sacred books of the Siamese are "remplis de contes extravagans" becomes[524] "rempli des extravagances les plus grossières, et des contes les plus ridicules". The same effect is achieved more subtly by a change of vocabulary: in the article "Taut-se", instead of writing as Du Halde did that the followers of this religion were interested

in the study of chemistry (III 16), D'Halbach writes that they are "fort adonnés à l'alchimie" (*Ency.*, XV, 946).[525] In the article "Vartias" the phrase saying that the nuns "vivent avec beaucoup de régularité et d'une manière exemplaire" (*Hist. Univ.*, XIX, 155) is omitted from the *Encyclopédie* (XVI, 850). In[52] the article "Taut-se", the books of "Lao-Kiun" ~~are~~ said to have been "altérés par ses disciples, qui *y ont ajouté un grand nombre de superstitions*" (XV, 946) — the clause in italics is not found in Du Halde (III, 16).[530] The article "Tien" is an example of D'Halbach's drawing an almost direct parallel with Catholicism, implying that the Catholic theologians are guilty of an Orwellian "doublethink": "[Les missionnaires] persistèrent à les soupçonner d'athéisme et d'idolatrie, quelqu'incompatible que la chose paroisse…, aimant mieux se persuader que les lettrés ne croyoient point intérieurement ce qu'ils professoient de bouche, et les accusent de quelques restrictions mentales qui, comme on sait, ont été authorisées en Europe, par quelques théologiens connus des missionnaires" (XVI, 319).

[534] Paul Adam had an amazing flair for seizing on minority views which were about to become fashionable & exploiting them before other people did so.[535] The contortions to which he subjected the syntax of the French language in his early days seem to have left ~~to~~ him permanently incapable of writing a straightforward sentence. The style is precious in the extreme,[536] abounding in neologisms & archaisms, as far removed from everyday speech as possible, evocative at its best & pretentious at



8 Real names but not real people

its worst, as sinuous & flexible as the forms of *art nouveau*. His desire to make language more supple & suggestive reveals the influence of Mallarmé, whose *mardis* he frequented.

564 On Hafis's poetry: "Dass du nicht enden kannst das macht dich gross / Und dass du nie beginnst das ist dein Loos. / Dem ~~der~~ Lied ist voller drehend wie das Sterngewölbe, / Anfang und Ende immer fort dieselbe, / Und was die Mitte bringt ist offenbar, / Das was zu Ende bleibt und Anfangs war" (*West-Östlicher Diwan*, Akademie Ausgabe by Ernst Grumach, II, 6). In a review of Manzoni's *Il Conte di Carmagnola*, Goethe writes: "Für den Dichter ist keine Person historisch, es beliebt ihm seine sittliche Welt darzustellen, und er shows erweist zu diesem Zweck gewissen Personen aus der Geschichte die Ehre, ihren Namen seinen Geschöpfen zu leihen[8]" (*Werke*, Weimarer Ausgabe, Sect. I, Vol. XLII (1), p. 150). Historical figures appear as masks for the poet's own self.

574 *Heinrich Böll*: "Sie sind für mich sehr wichtig, die Namen, weil sie einfach eine ungeheure – nennen wir es pathetisch-poetische Qualität für mich haben, die Namen, Vornamen und die Nachnamen sind sehr wichtig, und deshalb erfinde ich sie" (Werner Koch in Werner ~~Lening~~ Lengning, ed., *Der Schriftsteller Heinrich Böll*, 3rd ed., pp. 101-2). Literary onomastics is a rewarding study. Prior to the middle of the 18th century novelists gave their characters either historical names or type names (Simplicissimus, Herzbruder). The rise of the modern novel is marked by a tendency to use ordinary, individual names realistically appropriate to the bearer's social status (Ian Watt, *The Rise of the Novel*, pp. 18-21)

* Yet this novel contains a female character bearing the name "Marie"?

§ The title is explained in the first epigraph: "Eine Weltkatastrophe kann zu manchem dienen. Auch dazu, ein Alibi zu finden vor Gott. Wo warst du, Adam? 'Ich war im Weltkrieg.'"

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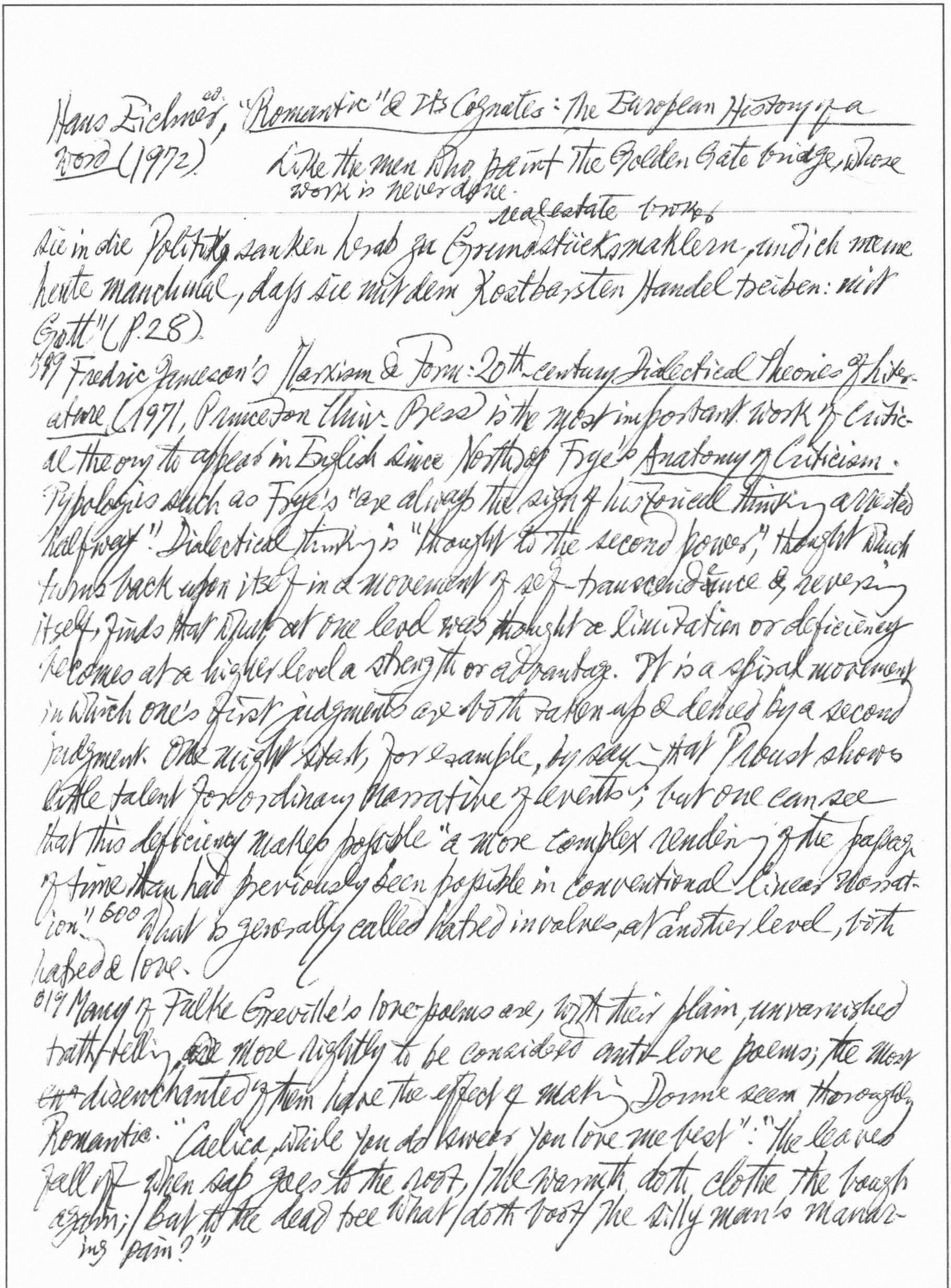
576 The 20th century has seen a partial revival of the older type-name. In this, expressionism played an important part, with its avoidance of personal names (Der Sohn, Der Vater, Der Kassierer, etc), or its use of obviously signifying names (Sternheim's Maske, Toller's Hinkemann limp, etc.). In the later novels of Hermann Hesse & Thomas Mann names such as Joseph Knecht, Serenus Zeitblom, & Adrian Leverkühn are closer to the significative than to the realistically plausible. In Böll, double-barrelled names invariably belong to targets of satire: Bur-Malottke, the pompous purveyor of culture in *Doktor Murkes gesammeltes Schweigen*, Machorka-Muff the renascent Nazi general of *Hauptstädtisches Journal*, & Kugl-Eggers, the unrepentant Nazi lawyer of *Ende einer Dienstfahrt*. A preference for certain groups of sounds can be traced in his choice of names for his female characters. Olina of *Der Zug* train *war pünktlich* appears to be reincarnated in Ilona of *Wo warst du, Adam?*§; in Nella, Wilma, Leni, Klementina, etc. Even where the *n* & *l* sounds are missing, *e* & *i* sounds predominate: Käte, Edith, etc. One sound almost entirely missing is the *r*, "der Laut, auf dem die militärische Disziplin hauptsächlich beruht" (*Ansichten eines Clowns*, pp. 81-2).* In *Und sagte Kein einziges Wort* Frau Franke, the tyrannical landlady, is a prominent member of the Catholic Establishment, but Käte suspects that her piety is a form of speculation: "Sie stammt aus einem alten städtischen Händlergeschlecht, das die Gegenstände, mit denen es Handel trieb, von Geschlecht zu Geschlecht wechselte, immer kostbarere fand: von Öl, Salz und Mehl, von Fisch und Tuch cloth kamen sie zu Wein, dann gingen



Hans Eichner, ed., *"Romantic" & Its Cognates: The European History of a Word* (1972).

Like the men who paint the Golden Gate bridge, whose work is never done.

real estate brokers

sie in die Politik sanken herab zu Grundstücksmaklern, und ich meine heute manchmal, dass sie mit dem kostbarsten Handel treiben: mit Gott" (P.28)

599 Fredric Jameson's *Marxism & Form: 20th-century Dialectical Theories of Literature* (1971, Princeton Univ. Press) is the most important work of critical theory to appear in English since Northrop Frye's *Anatomy of Criticism*. Typologies such as Frye's "are always the sign of historical thinking arrested halfway". Dialectical thinking is "thought to the second power," thought which turns back upon itself in a movement of self-transcendence & reversing itself, finds that what at one level was thought a limitation or deficiency becomes at a higher level a strength or advantage. It is a spiral movement in which one's first judgments are both taken up & denied by a second judgment. One might start, for example, by saying that Proust shows little talent for ordinary narrative of events; but one can see that this deficiency makes possible "a more complex rendering of the passage of time than had previously been possible in conventional linear narration." 600 What is generally called hatred involves, at another level, both hatred & love.

619 Many of Fulke Greville's love-poems are, with their plain, unvarnished truth-telling, ~~are~~ more rightly to be considered anti-love poems; the most ~~en~~ disenchanted of them have the effect of making Donne seem thoroughly Romantic. "Caelica, while you do swear you love me best": "The leaves fall off when sap goes to the root, / The warmth doth clothe the bough again; / But to the dead tree what / doth boot / The silly man's manuring pain?"

The Italian word *pagare* takes on under English influence the sense of "to be worth while" ("il delitto non paga"); *ragazzo* is ultimately derived from the Arabic *raqqāṣ* (delivery boy, messenger), & *facchino* from *faqīh*, originally "theologian", through "customs superintendent", down to "porter" — a good example of semantic degradation.

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7 "Allegory means the figural relation between events: one event "means" another event, either by anticipating it or by recalling it, & thereby illuminating it. It usually involves two audiences: the earlier & the present audience, or, in Pauline terms, those who read in the spirit & those who read in the letter, i.e. good readers & bad readers. To read in the letter would be to deny the relation between the Old & New Testaments as St Paul sees it. Petrarch's letter on his ascent of Mt. Ventoux (*Familiares* IV.1) is allegorical as he himself shows in the account: ascent-as-moral progress & mountain-top-as-vantage-point. There are many parallels between Petrarch's account & Augustine's *Confessions*, Bk VII, Ovid & Seneca; cf Pierre Courcelle *Les Confessions de saint Augustin dans la tradition littéraire: Antécédents et postérité*, 1963, pp. 339-342. There is hardly an ~~account~~ element in Petrarch's account of the *sortes* [looking into Augustine's *Confessions* which he carried about on his person & "by chance [*forte*] the 10th bk presented itself: "And men go about to admire high mountains & the great floods of the sea ... & themselves they leave behind"] that is without its correlative in Augustine's Bk VIII, except for the voice crying "Tolle, lege" (Courcelle, p. 342)."[28] The poem "Da pensier in pensier, di monte in monte" has many points of contact with the letter: "Ove d'altra montagna ombra non tocchi, / verso 'l maggiore e 'l più espedito giogo / tirar mi suol un desiderio intenso; / indi i miei danni a misurar con gli occhi / comincio, e 'ntanto lagrimando sfogo / di dolorosa nebbia il cor condenso, / alor ch'i' miro e penso / quanta aria dal bel viso mi diparte / che sempre m'è sì presso et sì lontano".

Roman Jakobson holds that the poetic function of language tends to focus a discourse upon itself, making it an almost autonomous system of linguistic signs; every reference in the message ~~to~~ an external reality is thus, if not abolished, at least rendered innocuous ("Linguistics & Poetics", in Thomas A. Sebeok, ed., *Style in Language*, p. 370) Michael Riffaterre goes even further & speaks dismissively of "referential fallacy" since "Les mots n'ont de sens que dans le cadre de la structure poétique réalisée dans le contexte, et par rapport à son code dans la mesure où celui coïncide avec la structure" (*Essais de stylistique structurale*, 1971, p. 220). Paronomasia, by bringing together words of similar sound, provokes unexpected encounters of meaning through pure attraction of sound. *Amer* rhymes with *amour* in the *Roman de la Rose*, 4203-4. For Ronsard, Love & Death become synonyms through the agreement of paronyms: "Car l'Amour et la Mort n'est qu'une mesme chose" (*Sonnets pour Helene*, Liv. II, ed. H. Weber, p. 451). "In poetry, any conspicuous similarity in sound is evaluated in respect to similarity &/or dissimilarity in meaning" (Jakobson, *ib.*, p. 372; cf p. 351).[30] By means of the name *Laura*, phonic & semantic equivalences are superimposed upon each other. Yet this name rarely appears in the *Canzoniere*, as if it were prohibited by an unwritten law.* Only by hiding under other nominal entities does the name have the right to appear: entities perceived as approximations, or rather, illicit approaches to the beloved object. Sometimes it is the laurel (*lauro*) which echoes Laura. The allegorical value of laurel, in e.g. *Daphne* or *Délie*, takes on a completely different meaning in the *Canzoniere*. Here, this value is incorporated into the language itself, reflecting unceasingly the the image of Laura who is simultaneously absent & present. The 6 laurels of the 6 the identity of the beloved.

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*The name *Laura* appears in Contini's ed. of the *Canzoniere* (Einaudi, 1964) in the following poems: 239, v. 8 & v. 23; 291, v. 4; 332, v. 50. The name also appears in the Latin form Laurea in the sonnet 225, v. 10; cf the note in *Le Rime di F. Petrarca*, ed. G. Carducci & S. Ferrari (reprinted 1960, Sansoni) p. 319. In sonnet 291, Carducci prints *L'aura*, 29 stressing the hiding of the name in accordance with the Provençal tradition of concealing

*"L'Aurora" in v. 1 has phonic equivalence in "Laura[a] ora" in v. 4. Carducci refers to this conjunction as a "giocolino di parole" (p. 404)

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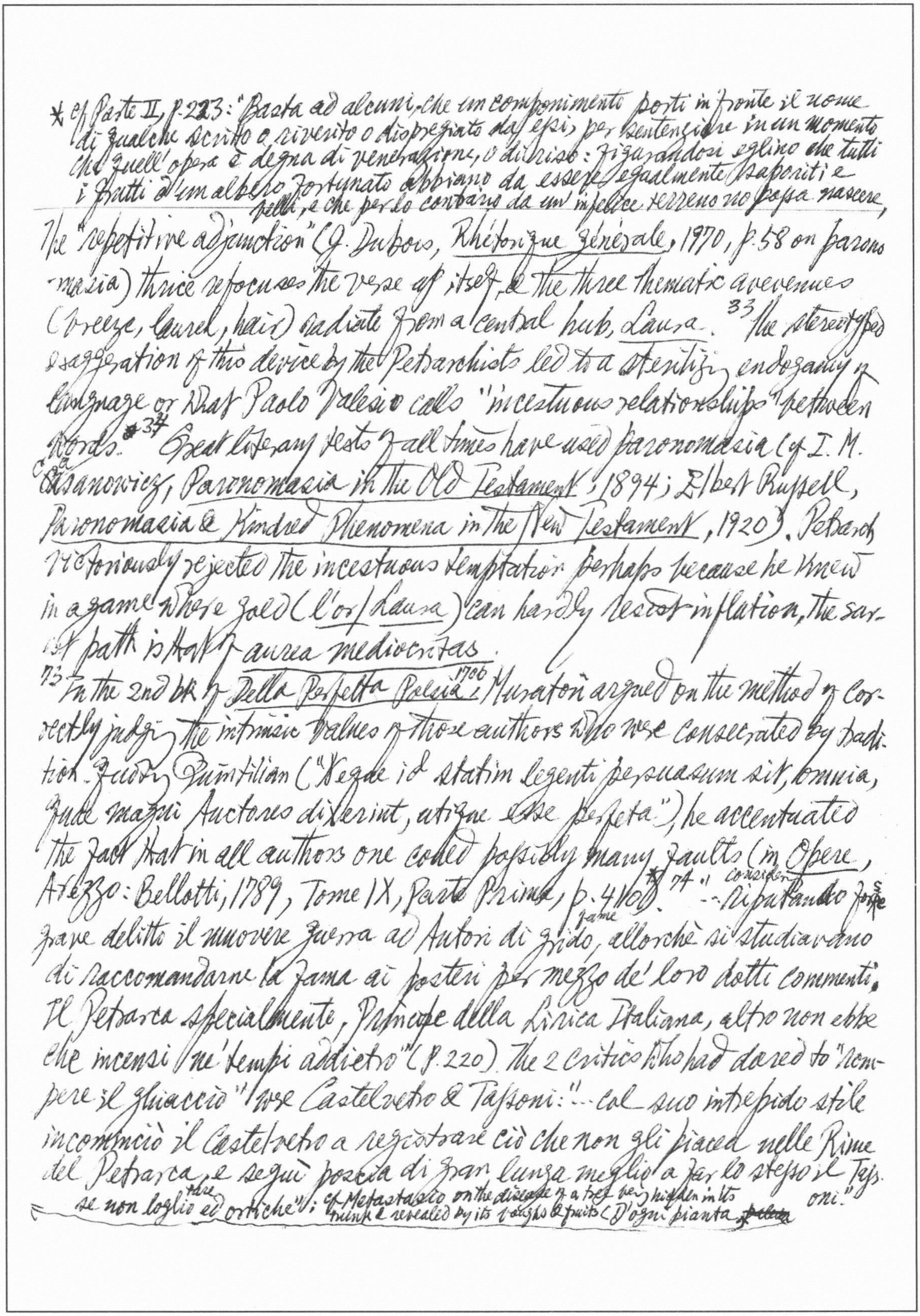
stanzas in Canzone 30 are valorized by the juxtaposition of paronyms in the concluding stanza: p.46 "se tanto viver po' ben cólto lauro. / L'auro e i topacii al sol sopra la neve". The sound "lauro" dies only to live again in "l'auro"; but this homonymy is suggestive only because it evokes, beyond 31 its literal meaning, the one meaning of importance to the poet: Madonna Laura. Paronomasia thus has the function of bringing to life an otherwise forbidden presence. It is a subterfuge enabling the poet to "dire sans dire", to signal without pronouncing that which Maurice Scève calls the "surnomable" (Délie, dizain 59, v. 9). The meaning highlighted by paronomasia in no way cancels the symbolic meaning of the paronyms (l'aura = "l'afflato d'amore", l'alloro laurel = "la gloria poetica", etc.) Such a rhetorical device creates that "prolonged hesitation between sound & sense" defined by Valéry (Tel Quel II, Pléiade II, p. 637). Sonnet 29 Rime, Trionfi e Poesie Latine, ~~Ricc-ardo~~, Riccardo Ricciardi, p. 377 illustrates best this process of suggestion through sound: "Quand'io veggio dal ciel ~~ascendo~~ scender / l'Aurora / co la fronte di rose et co' crin d'oro, / Amor m'assale, ond'io mi discoloro, / et dico sospirando: 'Ivi è Laura ora.'* / O felice Titon, tu sai ben l'ora / da ricovrare il tuo caro tesoro; / ma io che debbo far del dolce alloro? / ché se 'l vo' riveder, conven ch'io mora." Laura's name appears openly in v. 4, but her presence permeates the entire sonnet. 32 This schema prepares the culmination of the final verse: "Né di sé m'à lasciato altro che 'l nome." Her name is deciphered clearly; the sonnet's direction is made legitimate. Sometimes mimetic practices are multiplied within a single verse, as in Sonnet 246: p.320 "L'aura che 'l verde lauro et l'aureo crine / soavemente sospirando move

laurel tree

Giuseppe Riconosciuto, I.

palesa l'aspetto / Il difetto, che il tronco nasconde, / Per le fronde, dal frutto, o dal fior)



* cf Parte II, p.223: "Basta ad alcuni, che un componimento porti in fronte il nome di qualche scritto o riverito o dispregiato da essi, per sentenziare in un momento che quell'opera è degna di venerazione, o di riso: figurandosi eglino che tutti i frutti d'un albero fortunato abbiano da essere egualmente saporiti e belli, e che per lo contrario da un infelice terreno non possa nascere,

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The "repetitive adjunction" (cf. Dubois, Rhétorique générale, 1970, p.58 on paronomasia) thrice refocuses the verse of itself, & the three thematic avenues (breeze, laurel, hair) radiate from a central hub, Laura.[33] The stereotyped exaggeration of this device by the Petrarchists led to a sterilizing endogamy of language or what Paolo Valesio calls "incestuous relationships between words."*[34] Great literary texts of all times have used paronomasia (cf. I. M. Casanowicz, Paronomasia in the Old Testament, 1894; Elbert Russell, Paronomasia & Kindred Phenomena in the New Testament, 1920). Petrarch notoriously rejected the incestuous temptation perhaps because he knew in a game where gold (l'or/Laura) can hardly resist inflation, the surest path is that of aurea mediocritas.

73 In the 2nd bk of Della Perfetta Poesia 1706, Muratori argued on the method of correctly judging the intrinsic values of those authors who were consecrated by tradition. Quoting Quintilian ("Neque id statim legenti persuasum sit, omnia, quae magni Auctores dixerint, utique esse perfecta"), he accentuated the fact that in all authors one could possibly many faults (in Opere, Arezzo: Bellotti, 1789, Tome IX, Parte Prima, p. 410).* 74 "...considering Riputando forse grave delitto il muovere guerra ad Autori di fame grido, allorchè si studiavano di raccomandarne la fama ai posteri per mezzo de' loro dotti commenti. Il Petrarca specialmente, Principe della Lirica Italiana, altro non ebbe che incensi ne' tempi addietro" (p.220). The 2 critics who had dared to "rompere il ghiaccio" were Castelvetro & Tassoni: "...col suo intrepido stile incominciò il Castelvetro a registrare ciò che non gli piaceva nelle Rime del Petrarca, e seguì poscia di gran lunga meglio a far lo stesso il Tassoni."

se non loglio tare ed ortiche"; cf Metastasio on the disease of a tree very hidden in its trunk & revealed by its boughs & fruits (D'ogni pianta ~~[illegible]~~

Muratori defends the Italian poetic tradition against the ~~prefetic~~ polemic of père Bouhours & at the same time formulates a theory of creative imagination based on Tommaso Ceva's definition of poetry "un sogno fatto alla presenza della ragione"* — a compromise between rationality & fantasy (hence Muratori's option for the verisimilar as one of the foundations of artistic expression). 75 "... il possibile, e verisimile, si suole, anzi si dee cercar da' Poeti"; The Truth can be either "certo, evidente, reale e avvenuto; o pur quello che diciam verisimile, probabile, e pellegrino." 78 A propos of Petrarch's sonnet "Dormito hai, bella Donna, un breve sonno": "... il Poeta ... veste bizzarramente la Verità ch'egli volea proporre. Ciò sommamente diletta la Fantasia, e fa nello stesso temp apprendere un Vero all'Intelletto" (p. 96) 79 Fantasy is allowed to "delirar saviamente, ma non l'impazzare." 81 Muratori suggests that in his canzone "Una donna più bella assai che il sole", Petrarch was alluding à la St. Augustine, to the two sisters Philocalia beauty & Philosophia. 84 His reaction to the sonnet 134 "Pace non trovo, e no ho da far guerra" is strongly negative: "Che i begl'ingegni lodino e ammirino questo sonetto, io non so dar loro torto; ma non so già lodare che nel secolo prossimo passato tanti begl'ingegni (quasi consistesse il più bello del Petrarca in questi tali contrapposti) cotanto perdutamente si rivolgessero ad imitarlo in questo e da farsi scudo e gloria della sua autorità, seminando tutti i loro componimenti di contrapposti... si sono perciò udite, fino a muovere lo stomaco, infinite di queste antitesi" 171 (Osservazioni alle Rime del Petrarca). 85 He condemns Petrarch's play on words, over-abundant use of metaphors, etc. → in Le Rime di Francesco Petrarca colle Note letterali e critiche del Castelvetro, Tassoni, Muratori, Alfieri, etc., ed. 2

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* cf my marginalia to Croce, Estetica, 10ª éd., p. 354 à propos of Schleiermacher's phrase "der wachende Traum des Künstlers". According to E. M. Fusco, Scrittori e Idee, p. 277, the formula "un sogno che si fa in presenza della ragione" occurs in S. Bettinelli's Dell'Entusiasmo delle belle lettere

86 His dislike for the *sestina* form as narrowly constricting, derives from Gravina who considered all rhyme schemes as irrational & fettering devices precluding a freer & valid expression (Franco Betti, *Storia critica delle Lettere Virgiliane* 1972, pp. 53-9). 85 He looks at Petrarch's poems through a Baroque telescope detecting & magnifying those faults typically attributed to *seicentismo*. "Muratori preceded, & did not follow Addison, Burke & Home, Du Bos & Batteux" (J. G. Robertson, *Studies in the Genesis of Romantic Theory*, p. 87).

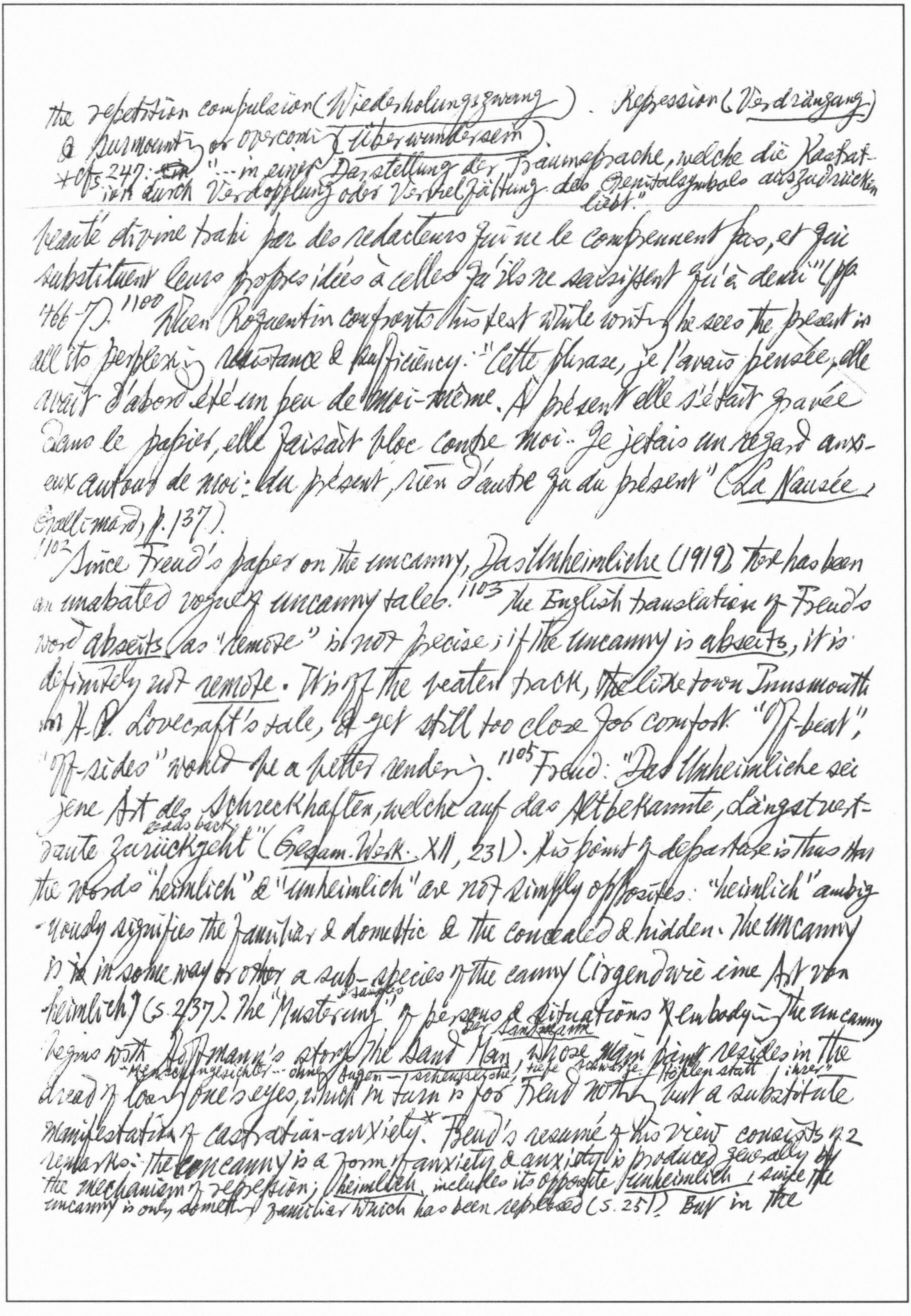
92 In the 5th poem in the *Rime sparse*, Petrarch puns on the meaning of each syllable of Laura's name (*Laurette*, adapted to aulic style in a Latinate form, *Lauretta*): "Quando io moro i sospiri a chiamar voi / e'l nome che nel cor mi scrisse Amore, / LAUdando s'incomincia udir di fore / il suon de' primi dolci accenti suoi; / vostro stato REal che 'ncontro poi / raddoppia a l'alta impresa il mio valore; / ma "TAci": grida il fin, 'che farle onore / e d'altri omeri soma che da' tuoi. / Cosi LAUdare et REverire insegna / la voce stessa, pur ch'altri vi chiami, / o d'ogni reverenza e d'onor degna; / se non che forse Apollo si disdegna / ch'a parlar de suoi sempre verdi rami / lingua morTAl presuntuosa vegna."

125 The theme of "the unwanted heart" in Petrarch's "Mira quel colle, e stanco mio cor vago" & Donne's "The Blossom" & "The Broken Heart".

Carrer, 1837, vol. I. pp. 446-7)

MLN, Dec. 1973

1073 Vico: "The Christian religion, which teaches truths so sublime that it receives into service the most learned philosophies of the gentiles & cultivates three languages as its own" ("ch'insegna verità cotanto sublimi che vi si sono ricevute a servirla le più dotte filosofie de' gentili, e coltiva tre lingue Hebrew, Greek, & Latin come sue") (*The New Science*, tr. T. G. Bergin & M. H. Fisch, p. 372). Bruce Metzger, *The Text of the New Testament*, 2nd ed. 1964, pp. 20-1: "Though scribes were forbidden to talk to one another in the scriptorium, the more irrepressible found devious ways to communicate with each other. One such means was to jot remarks on the margin of the page being transcribed & to show it to one's neighbour. The margins of a 9th-century Latin ms of Cassiodorus' commentary on the Psalms contains a variety of common remarks written in Irish. E.g. 'Tis cold today.' 'That is natural; it is winter.' 'The lamp gives a bad light.' ... 'I feel quite dull today; I don't know what's wrong with me'." [1080] The text is writing or as Gadamer calls it, a *Selbstentfremdung der Sprache* (*Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*, 2nd ed., 1965, pp. 370-1) [1081] It is vulnerable & may involve another "self-estrangement" via transcribing scribes. "Scribes," says A. E. Housman, "will alter a less familiar form to a more familiar, if they see nothing to prevent them" ("An Application of Thought to Textual Criticism", in *Selected Prose*, ed. John Carter, p. 147). According to Renan (*Vie de Jésus*, 13th ed., Calmann-Lévy, p. 311), Jesus was opposed to the notion of codifying & writing about his faith or about his morality. The original force of Jesus' message is impaired by the text: "On entrevoit à chaque ligne un original d'une



the repetition compulsion (Wiederholungszwang). Repression (Verdrängung)
a surmounting or overcoming (überwundensein)
*Cf. S. 247: "...in einer Darstellung der Traumsprache, welche die Kastration durch Verdopplung oder Vervielfältigung des Genitalsymbols auszudrücken liebt."

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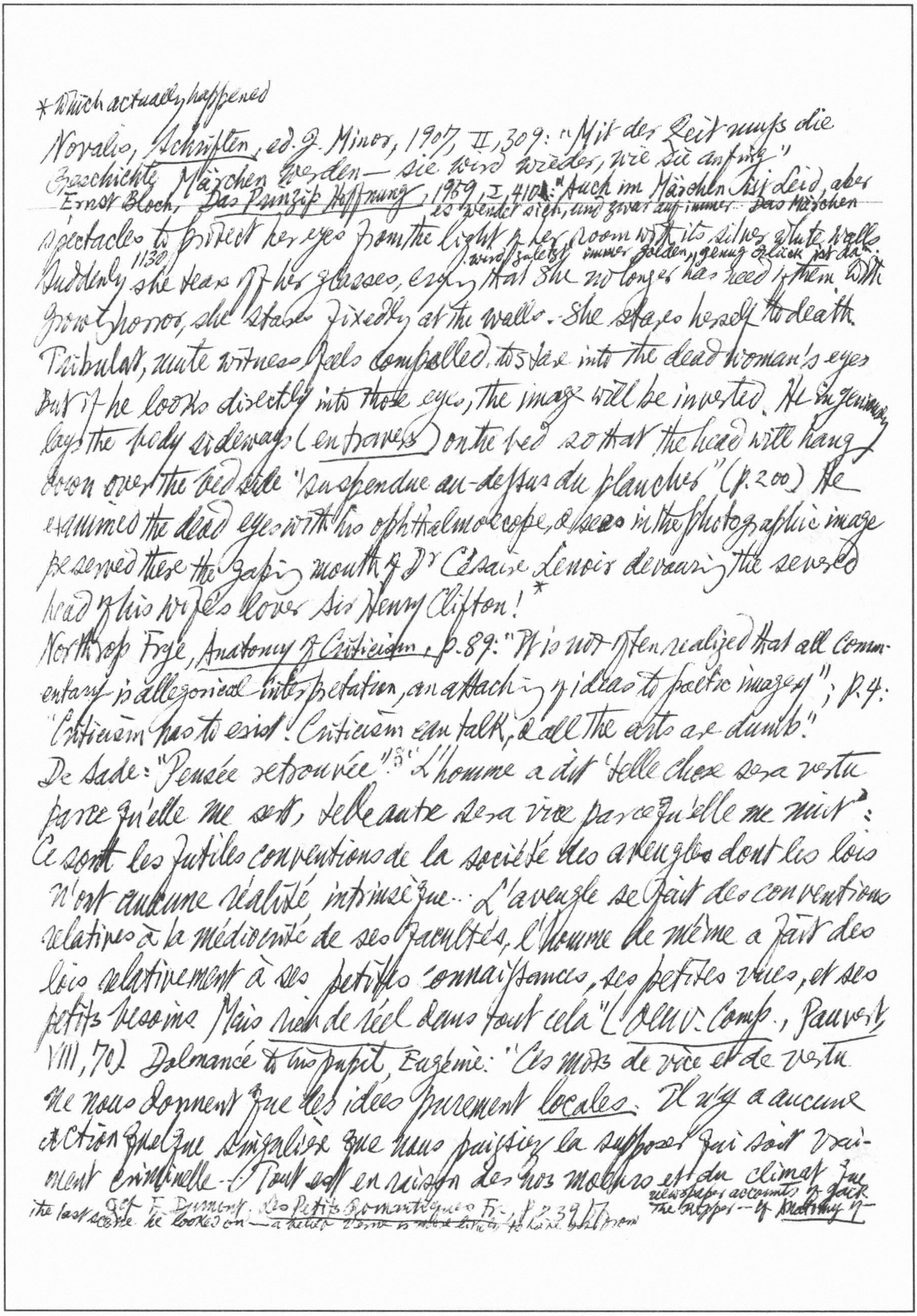
beauté divine trahi par des rédacteurs qui ne le comprennent pas, et qui substituent leurs propres idées à celles qu'ils ne saisissent qu'à demi" (pp. 466-7).[1100] When Roquentin confronts this text while writing he sees the present in all its perplexing resistance & sufficiency: "Cette phrase, je l'avais pensée, elle avait d'abord été un peu de moi-même. À présent elle s'était gravée dans le papier, elle faisait bloc contre moi. Je jetais un regard anxieux autour de moi: du présent, rien d'autre que du présent" (La Nausée, Gallimard, p. 137).

[1102] Since Freud's paper on the uncanny, Das Unheimliche (1919) there has been an unabated vogue of uncanny tales.[1103] The English translation of Freud's word abseits as "remote" is not precise; if the uncanny is abseits, it is definitely not remote. It is off the beaten track, like the town Innsmouth in H. P. Lovecraft's tale, & yet still too close for comfort. "Off-beat", "off-sides" would be a better rendering.[1105] Freud: "Das Unheimliche sei jene Art des Schreckhaften, welche auf das Altbekannte, Längstvertraute zurückgeht" leads back (Gesam. Werk. XII, 231). His point of departure is thus that the words "heimlich" & "unheimlich" are not simply opposites: "heimlich" ambiguously signifies the familiar & domestic & the concealed & hidden. The uncanny is ~~is~~ in some way or other a sub-species of the canny (irgendwie eine Art von heimlich) (S. 237). The "Musterung" samples of persons & situations embodying the uncanny begins with Hoffmann's story The Sand Man Der Sandmann, whose main point resides in the dread of losing one's eyes "Menschengesichter ... ohne Augen — schwarze ... tiefe schwarze Höhlen statt ihrer", which in turn is for Freud nothing but a substitute manifestation of castration-anxiety.* Freud's résumé of his view consists of 2 remarks: the uncanny is a form of anxiety & anxiety is produced generally by the mechanism of repression; heimlich includes its opposite unheimlich, since the uncanny is only something familiar which has been repressed (S. 251). But in the

Marx calls Capital the dead labor of the past which lives like a vampire sucking up living labor, & which thrives all the more, the more it devours ("verstorbene Arbeit, die sich nur vampyrmäßig belebt durch Einsaugung lebendiger Arbeit, und umsomehr lebt, je mehr sie davon einsaugt" (*Das Kapital*, Dietz Verlag, I, 247)

1111 *Neue Folge der Vorlesungen zur Einführung in die Psychoanalyse*, Lecture 32, "Angst und Triebleben", Freud reversed his theory of anxiety: it is anxiety which produces repression, not *vice versa*: "Nicht die Verdrängung schafft die Angst, sondern die Angst ist früher da, die Angst macht die Verdrängung". "Die Angst ist die Reaktion auf die Gefahrsituation... Diese Gefahr war aber in den bisher betrachteten Fällen die Kastration oder etwas von ihr Abgeleitetes" (*Hemmung* inhibition, *Symptom und Angst*, in *GW*, XIV, S. 159). 1124 Villiers de l'Isle-Adam's *Claire Lenoir* is derived from Hoffmann's tale which he openly cites in *L'Ève future* as motto for ch. 2: "C'est lui! — Ah! dis-je en ouvrant de grands yeux dans l'obscurité: c'est l'*Homme au sable*!" Tribulat Bonhomet, professor of physiology, boasts of his own physiognomy as no less "la physionomie de mon siècle, dont j'ai lieu de me croire l'ARCHETYPE" (*Oeuvr. comp.* Mercure de France, III, p. 53). *It* is dominated by a huge nose, "à la fois envahisseur et vaporisateur". "Le Nez, c'est l'expression des facultés du raisonnement chez l'homme; c'est l'organe qui précède, qui éclaire, qui sent et indique" (p. 50-1). One of his passions is the observation of "les infiniment petits, les Infusoires". 1128 The Academy of Sciences in Paris has made a remarkable discovery: namely, that all animals destined for human consumption display the curious characteristic of preserving the last image seen by them before being slaughtered, like a photograph within their eyes, until decomposition sets in. Tribulat is charmed by this discovery[8]. 1129 Claire tells Tribulat that her husband lived on after his death & will soon return to take her with him "par les yeux". Her eyesight is failing & she has to wear giant blue

[8] *TLS*, Dec. 17, 1976, p. 1576 Jean Jules-Verne's Life of his Grandfather *Jules Verne* records the belief in the Victorian fantasy that a dead man's retina, suitably developed in alum, records



* Which actually happened

Novalis, Schriften, ed. J. Minor, 1907, II, 309: "Mit der Zeit muss die
Geschichte Märchen werden — sie wird wieder, wie sie anfing"
Ernst Bloch, Das Prinzip Hoffnung, 1959, I, 410: "Auch im Märchen ist Leid, aber
es wendet sich, und zwar auf immer. Das Märchen
spectacles to protect her eyes from the light of her room with its silver white walls.
wird zuletzt immer golden, genug Glück ist da."
Suddenly 1130 she tears off her glasses, crying that she no longer has need of them. With
growing horror, she stares fixedly at the walls. She stares herself to death.
Tribulat, mute witness, feels compelled to stare into the dead woman's eyes
But if he looks directly into those eyes, the image will be inverted. He ingeniously
lays the body sideways (en travers) on the bed so that the head will hang
down over the bedside "suspendue au-dessus du plancher" (p. 200) He
examines the dead eyes with his ophthalmoscope, & sees in the photographic image
preserved there the gaping mouth of Dr Césaire Lenoir devouring the severed
head of his wife's lover Sir Henry Clifton! *
Northrop Frye, Anatomy of Criticism, p. 89: "It is not often realized that all commentary is allegorical interpretation, an attaching of ideas to poetic imagery"; p. 4:
"Criticism has to exist! Criticism can talk, & all the arts are dumb."
De Sade: "Pensée retrouvée" "L'homme a dit 'telle chose sera vertu
parce qu'elle me sert, telle autre sera vice parce qu'elle me nuit':
Ce sont les futiles conventions de la société des aveugles dont les lois
n'ont aucune réalité intrinsèque... L'aveugle se fait des conventions
relatives à la médiocrité de ses facultés, l'homme de même a fait des
lois relativement à ses petites connaissances, ses petites vues, et ses
petits besoins. Mais rien de réel dans tout cela" (Oeuv. Comp., Pauvert,
VIII, 70) Dolmancé to his pupil, Eugénie: "Ces mots de vice et de vertu
ne nous donnent que des idées purement locales. Il n'y a aucune
action quelque singulière que vous puissiez la supposer qui soit vraiment criminelle... Tout est en raison de nos moeurs et du climat que
Cf. F. Dumont, Les Petits Romantiques Fr., p. 239 ff.
the last scene he looked on — a better scene is more likely to have been from newspaper accounts of Jack
the Ripper — of anatomy of —

nous habitons" (*La Philosophie dans le boudoir*, XXV, 61-2). When Mme de Saint-Ange points out to Dolmancé ~~that~~ according to his argument, "l'extinction de la race humaine ne serait qu'un service rendu à la nature", he does not hesitate: "Qui en doute, Madame... Les guerres, les pestes, les famines, les meurtres ne sont que des accidents nécessaires des lois de la nature..." (Ib. 85-6). "La plupart des élans de la nature étant funestes à la société, il est tout simple qu'elle en ait fait des crimes ... Mais les lois bonnes pour la société, sont très mauvaises pour l'individu qui la compose car, ... *elles le gênent et le captivent* les trois quarts de sa vie" (Ib., p. 180). The incestuous M. de Franval to his daughter: "Tu seras toujours préférée Eugénie.... Quelle extravagance des hommes! Une jolie personne ne saurait me tenter [i.e. me serait interdite] parce que j'aurais le tort de l'avoir mise au monde... Ah! quels sophismes, quelle absurdité que ces futiles *conventions humains*" ("Eugénie de Franval", VI, 105, 123)*. Claude Lévi-Strauss, *Les Structures élémentaires de la parenté*, 1967, p. 552: "La prohibition de l'inceste est moins une règle qui interdit d'épouser mère, sœur ou fille, qu'une règle qui oblige à donner mère, sœur ou fille à autrui." In his "Essai sur le don: Forme et raison de l'échange dans les sociétés archaïques" (*Sociologie et Anthropologie*, 1958, pp. 143-279), Marcel Mauss ~~shows that~~ how the gift, in a socio-cultural context, takes on the meaning of an acquisition: the recipient feels constrained not only to accept the gift but also to return it with interest. The giver will eventually receives a greater gift in return**

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* cf Dolmancé on "ces délicieux incestes": "Quelques singuliers qu'ils puissent paraître aux sots, qui prennent imbécilement les institutions sociales pour les divines lois de la nature" (XXV, p. 96). cf Andrea de Nerciat, *Felicia ou Mes Fredaines*, IV Ptie, Ch. 24-25 (Her lovers include her own father & brother & her justification after having learned

** "Potlatch", "Indian gift", "To throw a sprat to catch a mackerel".

their identity) — *L'oeuvre du Chevalier Andrea de Nerciat*, "Les Maîtres d'Amour", II, pp. 301-3

Roland Barthes, *Sade, Fourier, Loyola*, 1971, pp. 37-8: "Il raconte qu'il a connu un homme qui a f...u trois enfants qu'il avait de sa mère, desquels il y avait une fille qu'il avait fait épouser à son fils, de façon qu'en f...ant celle-là, il f...ait sa soeur, sa fille et sa belle-fille et qu'il contraignait son fils à f...re sa soeur et sa belle-mère." ~~Saint~~ Saint-Fond has had Juliette poison his father, & then leads his own incestuous daughter before the dying man & indulges in an unspeakable orgy, exclaiming: "Je parricidais, j'incestais, j'assassinais, je prostituais, je sodomisais" (*Histoire de Juliette*, XX, 132).

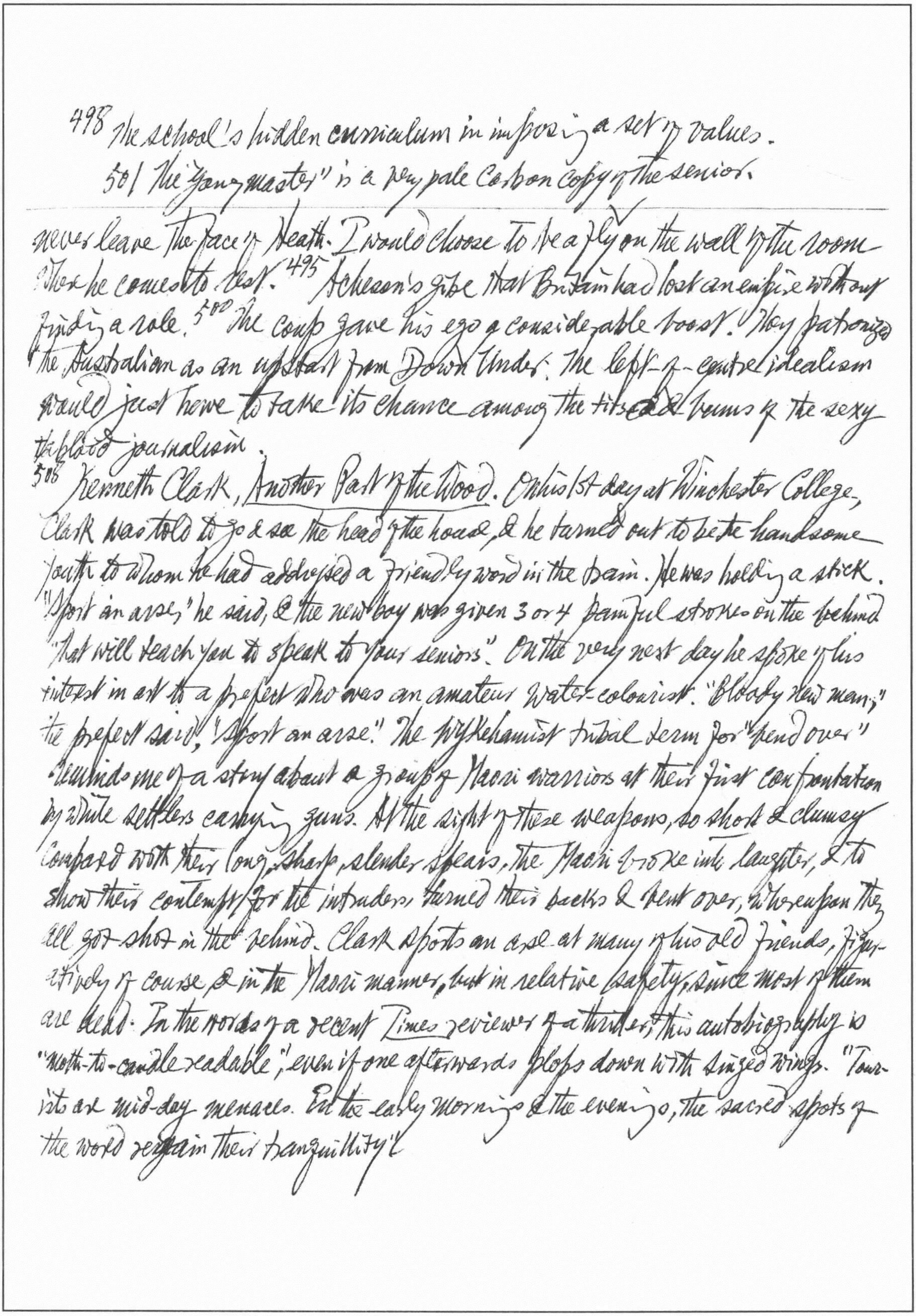
Freud's famous dictum in *New Introductory Lectures on Psychoanalysis* (tr. J. Strachey, p. 80): "Wo ich war, soll Nichts werden", tr. by Jacques Lacan with a touch of Sartre, "là où était le je, le néant doit être" (*Ecrits*, 1966, "La chose freudienne", pp. 401-436)

1314 Just as St Jerome had said that ardent love of one's wife is adultery, so too does Aquinas condemn the kissing & touching of women for reasons of delight, whether or not the activity culminates in sexual intercourse. Andreas Capellanus, who antedates Aquinas, renounces in the final pages of his *Tractatus amoris et de amoris remedio* all sexual indulgence, marriage itself being justified not merely as a holy bond but because "with a wife we overcame our passion."

→ *Anatomy of Melancholy*, Part. I. Sect. III. Mem III. Bell, I, p. 489 quoting Galen that "mad men & such as are near death have in their eyes images of what they think they see."

New Statesman, 11 October 1974

489 The more outrageous pockets of privilege have, admittedly, been cleaned up. Even those who have regarded Mr Wilson's answer as the wrong one are in the end reluctantly compelled to concede that Mr Heath seems to have no answer at all. A collection of not-unintelligent individuals deliberately decide to live down to the old Lloyd George jibe of being "the stupid party." 490 My prediction is based on little more than hunch. The public postures of both parties are identical. But politics are about priorities; to be adult is to choose, you can't have everything & there is always a price tag. It is folly &, worse, dishonesty to say that we can pull through by pulling together. We must first of all decide the direction in which we are travelling. 491 Mr Heath proved to have the opposite of the Midas touch: every bit of supposed electoral gold he tried to use turned to dross in his hands. The *Daily Mail*, self-appointed cheer-leader of the Tories, found great difficulty in banging the Conservative drum. 492 It put its shirt on the Tory success. The cards in the press are firmly stacked against Labour. A fundamental restructuring 建設改造 of Portuguese society is a hard task & General Spinola has eroded his own prestige. The army is weary of open-ended reform, & unidentified right-groups are planning a vast Lisbon rally for Portugal's "silent majority". 493 Portugal has done little else except face crises since April but it has once again survived a crisis. 494 An Oxbridge college rather earlier than it expected, or feared, or hoped, will acquire a new head. There was never anything tragic about the emperor unclothed. It is different with the spurned leader, the prophet unhonoured, the king deposed. If I had a candid camera, then I would



498 The school's hidden curriculum in imposing a set of values.

501 The "young master" is a very pale carbon copy of the senior.

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never leave the face of Heath. I would choose to be a fly on the wall of the room when he comes to rest. 495 Acheson's gibe that Britain had lost an empire without finding a role. 500 The coup gave his ego a considerable boost. They patronized the Australian as an upstart from Down Under. The left-of-centre idealism would just have to take its chance among the tits and bums of the sexy tabloid journalism.

508 Kenneth Clark, Another Part of the Wood. On his 1st day at Winchester College, Clark was told to go & see the head of the house, & he turned out to be the handsome youth to whom he had addressed a friendly word in the train. He was holding a stick. "Sport an arse," he said, & the new boy was given 3 or 4 painful strokes on the behind "that will teach you to speak to your seniors." On the very next day he spoke of his interest in art to a prefect who was an amateur water-colourist. "Bloody new man," the prefect said, "Sport an arse." The Wykehamist tribal term for "bend over" reminds me of a story about a group of Maori warriors at their first confrontation by white settlers carrying guns. At the sight of these weapons, so short & clumsy compared with their long, sharp, slender spears, the Maori broke into laughter, & to show their contempt for the intruders turned their backs & bent over, whereupon they all got shot in the behind. Clark sports an arse at many of his old friends, figuratively of course, & in the Maori manner, but in relative safety, since most of them are dead. In the words of a recent Times reviewer of a thriller, this autobiography is "moth-to-candle readable", even if one afterwards flops down with singed wings. "Tourists are mid-day menaces. In the early mornings & the evenings, the sacred spots of the world regain their tranquillity."

energising his contributors at the weekly lunches.
John Morley & his Pharisaic fellow-Liberals went whoring after strange gods
513 erotic or sub-pornographic novels. From then on, legend took over.

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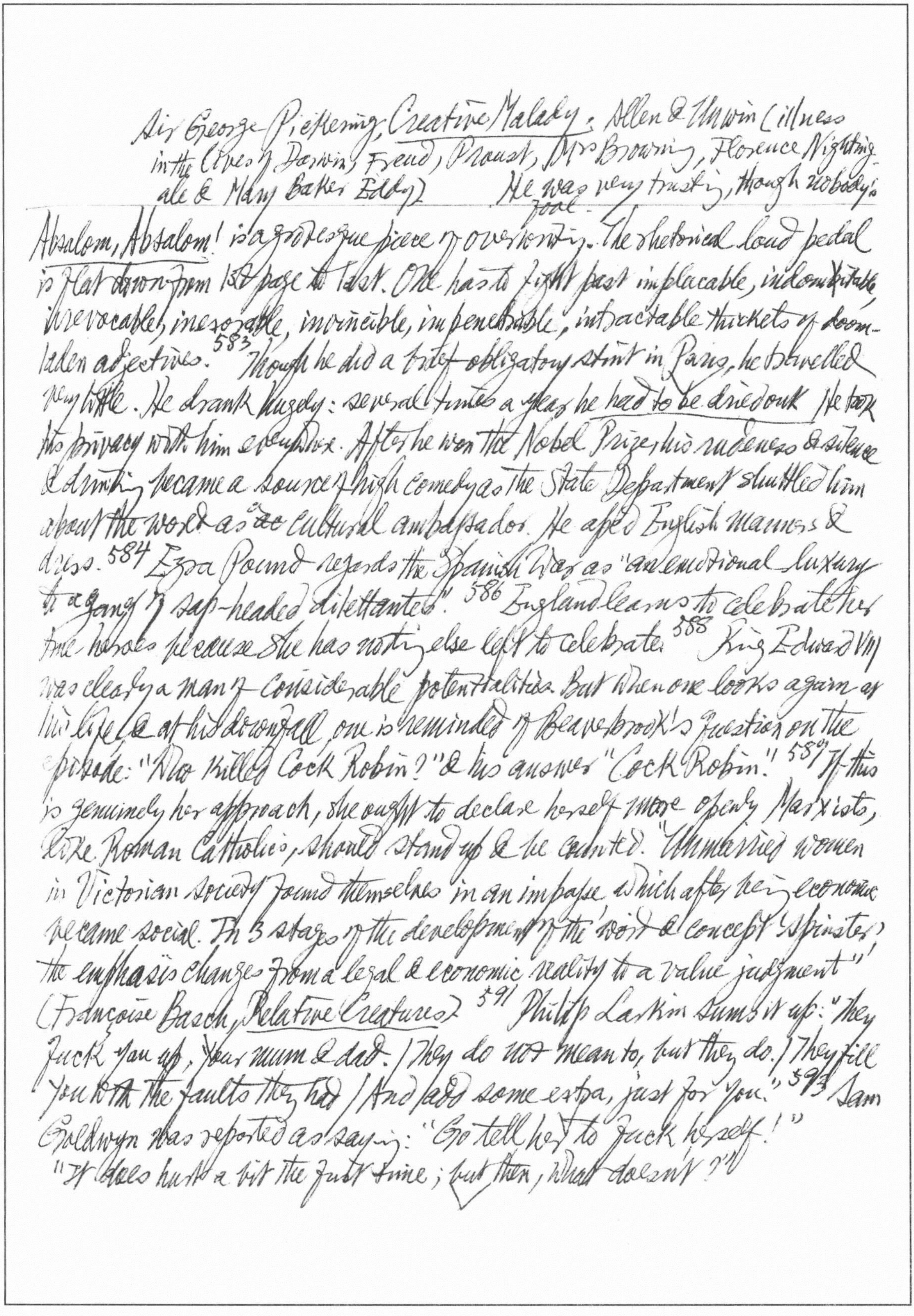
510 He had the faith, but lacked the vision. 511 He has made a practice of never giving a ruler the benefit of the doubt. It exasperates a large number of well-meaning people to the edge of despair, & sometimes over. 512 ~~At~~ Octavio Paz makes the valid claim that Mexico was in a sense invented for the English by Lowry & Lawrence, but he might have added Greene in The Power & The Glory. Ethnic groups disperse & cultural frontiers dissolve throughout the world today. 513 She is indeed the stuff of which male wet dreams are made. 514 Back in the talkshop, they took every possible chance to smuggle literacy into the proceedings. The others to in the studio lowered their eyes as though as he had farted at a funeral & there was probably a tut-tutting session later over drinks.

25 Oct: 558 We had Sir Joseph Keith contemplating this vale of tears & then starting to cry himself. At the mere mention of contraception, experienced politicians start & shy away, pleading pressing engagements elsewhere. 561 First the story & then the moral. 573 We must learn to accept inflation instead of combatting. Children must be taught the simple proposition that saving equals waste. Parents should confiscate any pocket money which has not been spent by bed-time. Nobody now can make any financial provision for his old age. 577 Carlyle gave a damn for neither taste nor decorum. Scott was but a zephyr in the wind-scale of genius besides his Force Ten gale. His great importance, surely is as the man who introduced the idea of alienation into politics, long before Marx or Marcuse. 578 Historic mansions are either disappearing under the pick or trussed up as preserved carcasses for some hideously improper use. 582 Beiderbecke ruined his talent by becoming a piece of jazz icing on the large, tasteless Whiteman cake. / Paul Knox's



Sir George Pickering, *Creative Malady*: Allen & Unwin (illness in the lives of Darwin, Freud, Proust, Mrs Browning, Florence Nightingale & Mary Baker Eddy) He was very trusting, though nobody's fool.

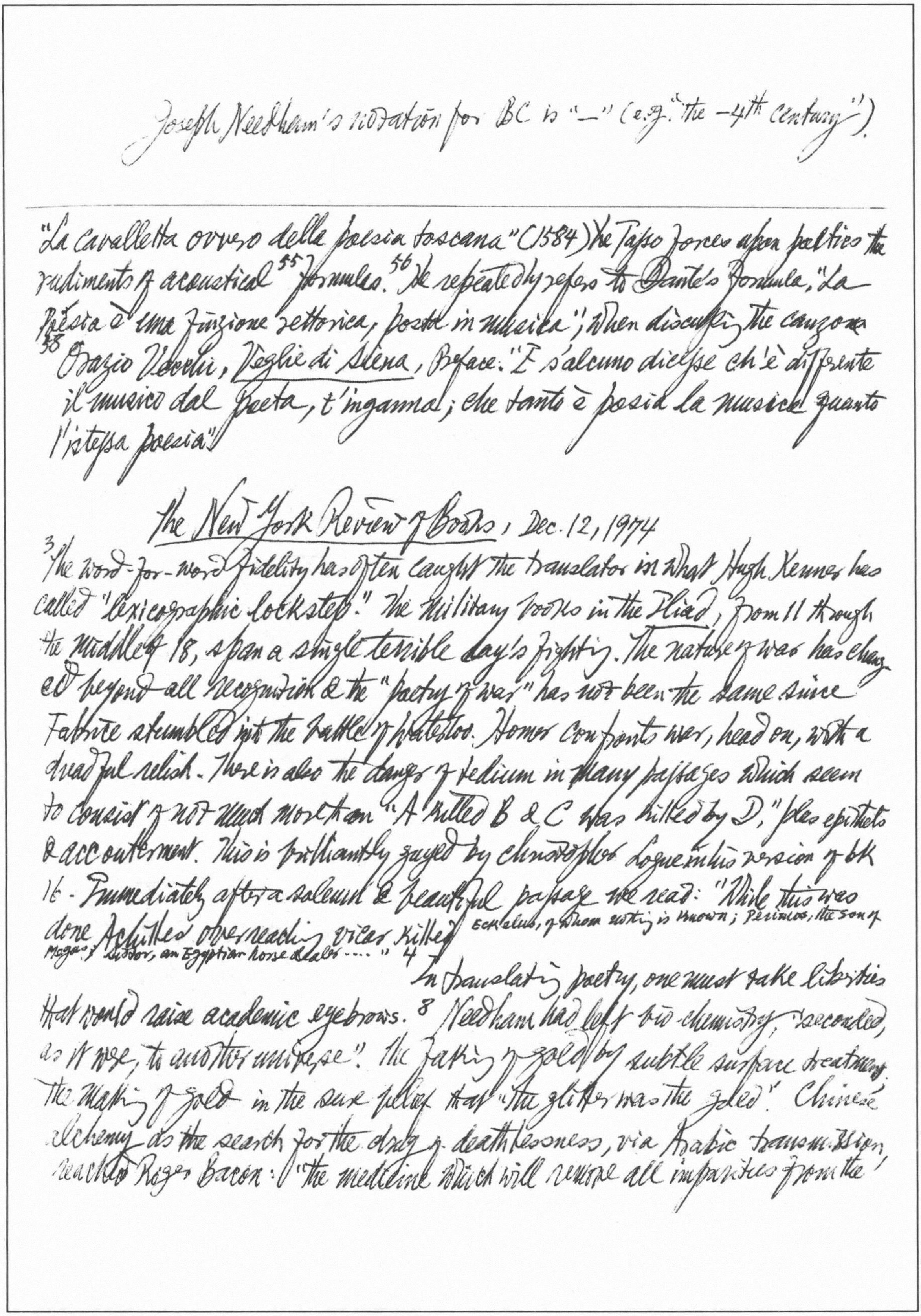
Absalom, Absalom! is a grotesque piece of overwriting. The rhetorical loud pedal is flat down from 1st page to last. One has to fight past implacable, indomitable, irrevocable, inexorable, invincible, impenetrable, intractable thickets of doom-laden adjectives.[583] Though he did a brief obligatory stint in Paris, he travelled very little. He drank hugely: several times a year he *had to be driedout*. He took his privacy with him everywhere. After he won the Nobel Prize his rudeness & silence & drinking became a source of high comedy as the State Department shuttled him about the world as ~~the~~ a cultural ambassador. He aped English manners & dress.[584] Ezra Pound regards the Spanish War as "an emotional luxury to a gang of sap-headed dilettantes".[586] England learns to celebrate her true heroes because she has nothing else left to celebrate.[588] King Edward VIII was clearly a man of considerable potentialities. But when one looks again at his life, & at his downfall, one is reminded of Beaverbrook's question on the episode: "Who killed Cock Robin?" & his answer "Cock Robin."[589] If this is genuinely her approach, she ought to declare herself more openly. Marxists, like Roman Catholics, should stand up & be counted. "Unmarried women in Victorian society found themselves in an impasse which after being economic became social. In 3 stages of the development of the word & concept 'spinster,' the emphasis changes from a legal & economic reality to a value judgment" (Françoise Basch, *Relative Creatures*)[591] Philip Larkin sums it up: "They fuck you up, your mum & dad. / They do not mean to, but they do. / They fill you with the faults they had / And add some extra, just for you."[593] Sam Goldwyn was reported as saying: "Go tell her to fuck herself!"

"It does hurt a bit the first time; but then, what doesn't?"

3 *Italian Quarterly.* Fall 1974

According to Arnold Toynbee, there are 3 traditional ways of reconciling oneself to the fact of death: 1. Man makes himself the master of death by committing suicide. 2. Man denies the reality of death of death through the belief in immortality. 3. Man conquers death through the immortality of the work he leaves behind. Eugenio Donadoni states that "da tutta l'opera del Leopardi non emerge l'apoteosi della morte; sì la brama dolorosa della vita" (*Scritti e discorsi letterari*, p. 32). Sergio Solmi, however, sees the idea of death in Leopardi as "l'ultimo rifugio, la suprema valvola di sicurezza… aspirazione al riposo" (*Scritti leopardiani*, pp. 88-9). 49 *Bose*

Pietro Bembo's *Della volgar lingua* (1525) provoked a new awareness of the *sound* of words in poetry. Bembo gave over to sounds & rhythms *without fixed intellectual meaning* a major share of effect in poetic language.[50] Imitative devices & harmonic effects: *ut musica poesis*. To both Dante & Tasso the ultimate poetic form containing the common essentials of poetry & music was the canzone. *De vulgari eloquentia*, II.iv.3: "que nihil aliud est quam fictio rethorica musicaque poita". In Dante's time music was "a mere handmaid of poetry, for unity of poetry & music was even then a thing of the past" (Albert Einstein, *The Italian Madrigal*, p. 13).[53] Dante's terminology underscored the musical characteristics of the canzone: it contains number, modulation, sound, tone, note, harmony.[54] According to Bembo, every written composition of "any merit" has either *gravità* (which includes *l'onestà*, *la dignità*, *la maestà*, *la magnificenza*, *la grandezza*) & *piacevolezza* (which includes *la grazia*, *la soavità*, *la vaghezza*, *la dolcezza*, *gli scherzi*, *i giuochi*). The components which go to make up either of these are *suono*, *numero* & *variazione*. In the dialogue



Joseph Needham's notation for BC is "–" (e.g. "the –4th century").

"La cavalletta ovvero della poesia toscana" (1584) the Tasso forces upon poetics the rudiments of acoustical[55] formulas.[56] He repeatedly refers to ~~Dante's~~ formula, "La poesia è una finzione rettorica, posta in musica"; when discussing the canzone

[58] Orazio Vecchi, *Veglie di Siena*, Preface: "E s'alcuno dicesse ch'è differente il musico dal poeta, t'inganna; che tanto è poesia la musica quanto l'istessa poesia."

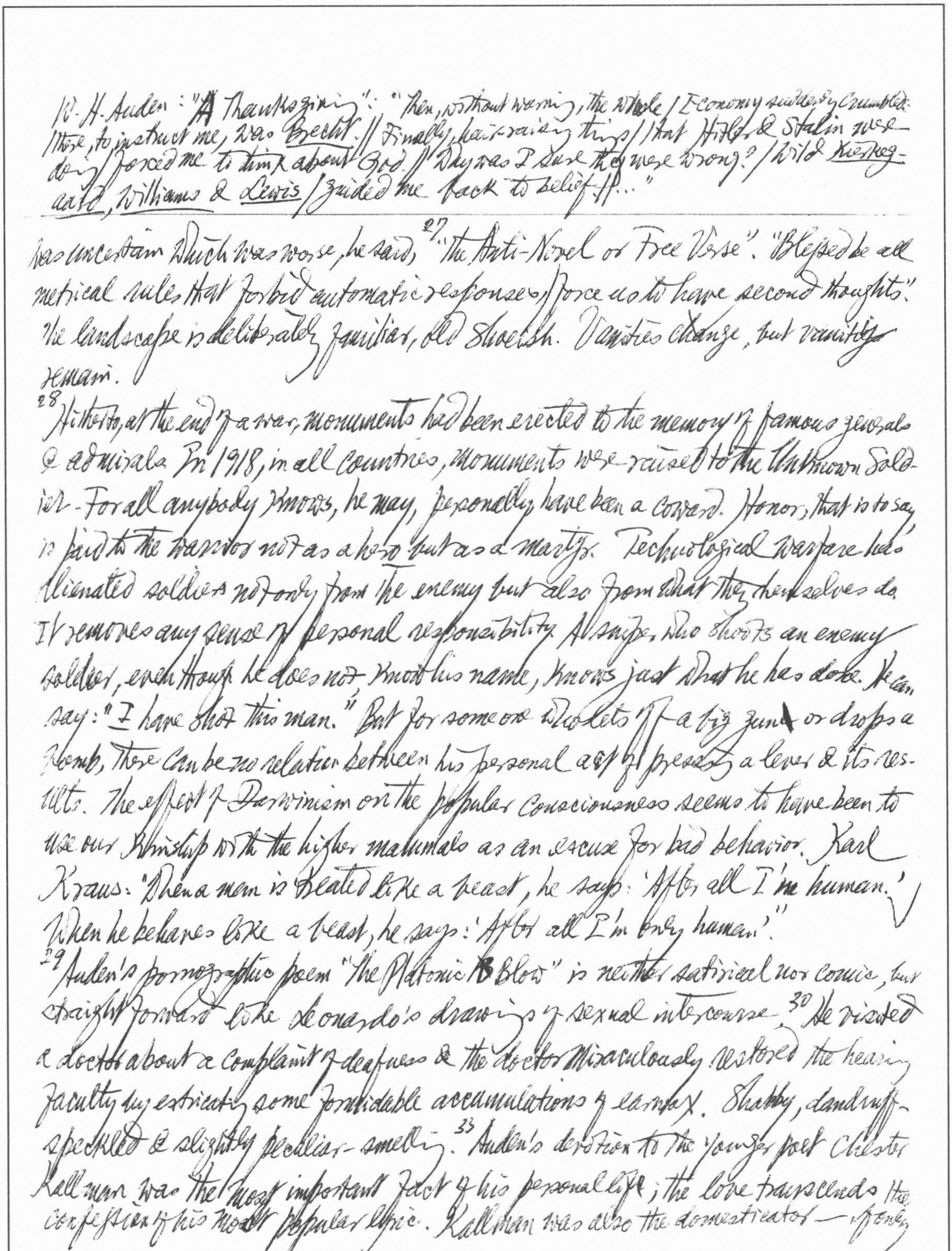
the New York Review of Books, Dec. 12, 1974

[3] The word-for-word fidelity has often caught the translator in what Hugh Kenner has called "lexicographic lockstep." The military books in the *Iliad*, from 11 through the middle of 18, span a single terrible day's fighting. The nature of war has changed beyond all recognition & the "poetry of war" has not been the same since Fabrice stumbled into the battle of Waterloo. Homer confronts war, head on, with a dreadful relish. There is also the danger of tedium in many passages which seem to consist of not much more than "A killed B & C was killed by D," plus epithets & accouterment. This is brilliantly gayed by Christopher Logue in his version of bk 16 - Immediately after a solemn & beautiful passage we read: "While this was done Achilles' overreaching vicar killed Eckeleus, of whom nothing is known; Perimos, the son of Megas; Liddor, an Egyptian horse dealer ...." [4]

In translating poetry, one must take liberties that would raise academic eyebrows. [8] Needham had left bio-chemistry, "seconded, as it were, to another universe": the faking of gold by subtle surface treatment; the making of gold in the sure belief that "the glitter was the gold". Chinese alchemy as the search for the drug of deathlessness, via Arabic transmission, reached Roger Bacon: "the medicine which will remove all impurities from the lesser metals will ... take off so much of the corruptibility of the body that human life may be prolonged for many centuries". The oldest drug of deathlessness was the soma of the Sanskrit Vedas, the fly-agaric.

of[12] Leonardo's 46 notebooks catalogued by Pompeo Leoni, only 18 have survived. Leonardo himself mentions 50 large & small books. The greater of the notebooks are remarkably uninteresting in themselves. Leonardo da Vinci was a compulsive notetaker. He was fascinated by mathematics & would fill many pages with calculations which are of no interest to mathematicians, & of even less interest to the art historian. But the serious student cannot afford to skip a single page. Nothing takes the place of a long slog, & it is an exacting process. At least two eminent Leonardists have gone mad.[14] One soldiered on with those dismal old plates & strained one's eyes.[17] His sublime definition of music: figurazione delle cose invisibili.[19] Culture is a cosmetic painted on life by rich people to conceal its ugliness.[22] A famous Soviet historian, M. Pokrovsky, once said that history is but a projection of present politics to the past.[23] Moses Mendelssohn, the influential German-Jewish philosopher. He was the first modern Jew, the real champion of emancipation & rights of Jews. Fichte regarded the Jewry as a dangerous subversive element & advanced the idea of a compulsory return of the Jews to Palestine: "In order to protect ourselves in front of them, I cannot see any other way, except by conquering their destined country & to deport them all there."

[26] An iconoclast, Auden refused to allow his ~~shot~~ shirt or anyone else's to be stuffed. In his review of Ackerley' autobiography Auden had made his own proclivities clear, but in his verse the gender of the beloved was always undifferentiated. He



W. H. Auden: "A Thanksgiving": "Then, without warning, the whole / Economy suddenly crumbled: / there, to instruct me, was Brecht. // Finally, hair-raising things / that Hitler & Stalin were doing / forced me to think about God. // Why was I sure they were wrong? / Wild Kierkegaard, Williams & Lewis / guided me back to belief. //…"

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was uncertain which was worse, he said,[27] "the Anti-Novel or Free Verse". "Blessed be all metrical rules that forbid automatic responses, force us to have second thoughts." The landscape is deliberately familiar, old Shoeish. Vanities change, but vanities remain.

[28] Hitherto, at the end of a war, monuments had been erected to the memory of famous generals & admirals. In 1918, in all countries, monuments were raised to the Unknown Soldier. For all anybody knows, he may, personally, have been a coward. Honor, that is to say, is paid to the warrior not as a hero but as a martyr. Technological warfare has alienated soldiers not only from the enemy but also from what they themselves do. It removes any sense of personal responsibility. A sniper, who shoots an enemy soldier, even though he does not know his name, knows just what he has done. He can say: "I have shot this man." But for someone who lets off a big gun or drops a bomb, there can be no relation between his personal act of pressing a lever & its results. The effect of Darwinism on the popular consciousness seems to have been to use our kinship with the higher mammals as an excuse for bad behavior. Karl Kraus: "When a man is treated like a beast, he says: 'After all I'm human.' When he behaves like a beast, he says: 'After all I'm only human.'"

[29] Auden's pornographic poem "The Platonic Blow" is neither satirical nor comic, but straightforward like Leonardo's drawings of sexual intercourse.[30] He visited a doctor about a complaint of deafness & the doctor miraculously restored the hearing faculty by extricating some formidable accumulations of earwax. Shabby, dandruff-speckled & slightly peculiar-smelling.[33] Auden's devotion to the younger poet Chester Kallman was the most important fact of his personal life; the love transcends the confession of his most popular lyric. Kallman was also the domesticator — spending

42 Their sophistication & polymorphous perversities startle

Wm H. Epstein, John Cleland: Images of a Life (Columbia Univ. Press)

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to a degree, for the tamer was so mild that the animal was never entirely housebroken.

34 The outré exclamation might be described as emotion recollected in alcohol

36 Throughout the Stalin era the only honest emotion most people could wisely display in public was fear. The regime skillfully wheedled loans & economic aid out of capitalistic enemies, getting them, in Lenin's phrase, to provide the rope for their own hanging.

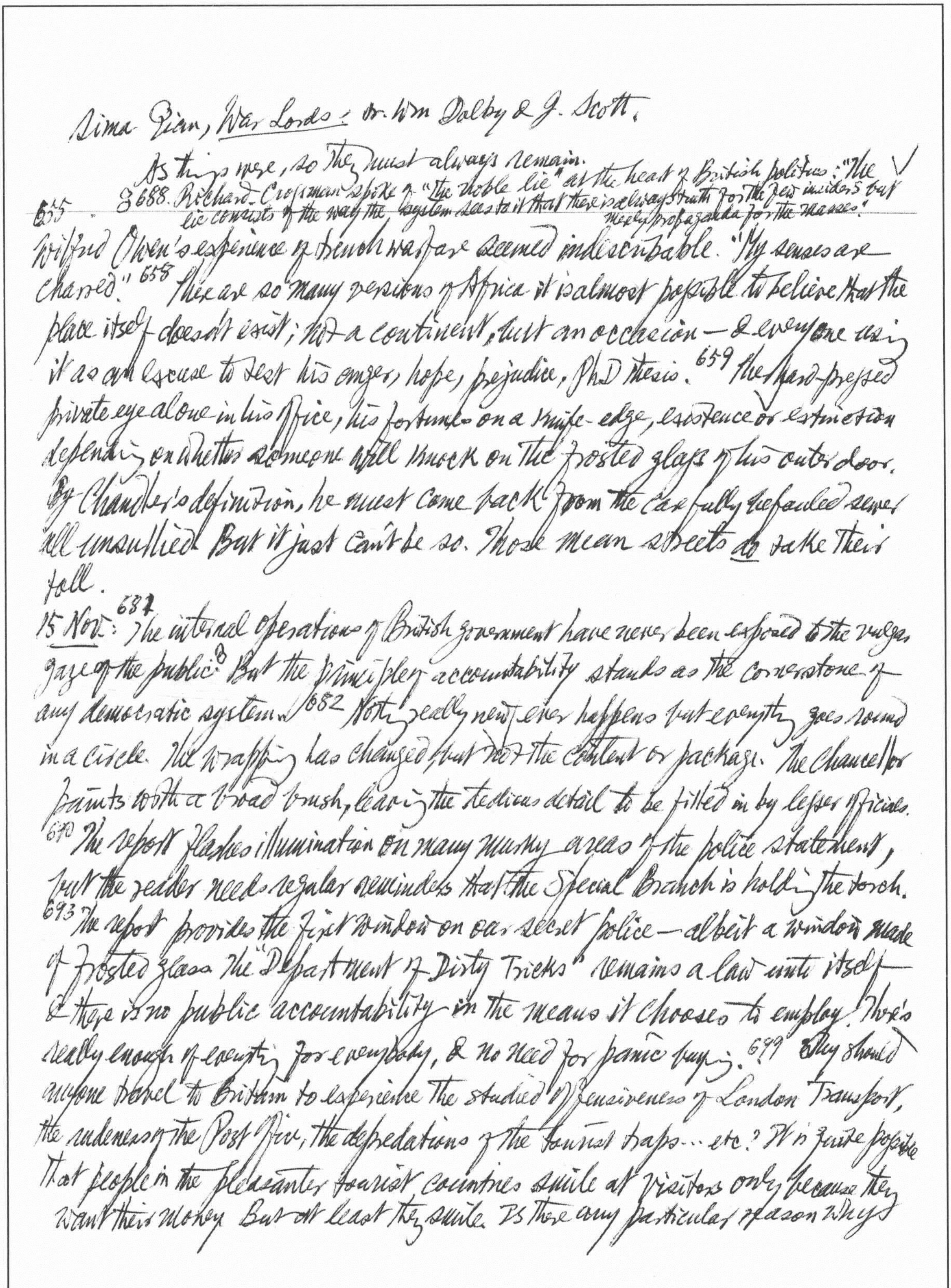
44 The editor seems to care more about not being wrong than about being right; he seems always to be looking over his shoulder for people trying to catch him in failures of scholarly decorum. 48 This is by now an old story but stories get old very fast these days. Can Rome stand it, withstand it? The crazy project reminds one of G. G. Belli's descriptions of eternity: "che dura sempre e nun finisce mai".

New Statesman, 8 Nov. 1974.

642 A wrongly described Department of Information exists to make sure that nobody does talk. Yet there are whispers. Until that bomb was thrown terrorism was something other people had to live with. Now it had invaded the capital. 644 We grab what we can — big houses, women. 648 A cultural impresario & public relations man. 648 Heating & transport are luxuries in such belt-tightening times.

650 Ted Heath positively exuded bonhomie; no fellow at the party was safe from being well-met. Some were embarrassed by his eager accostings.

654 Russell Baker of the N. Y. Times: "No matter how many journalists share a cab, you can be sure that they will each claim for it on their expenses!"



Sima Qian, War Lords: tr. Wm Dalby & J. Scott.

As things were, so they must always remain. ✓
& 688. Richard Crossman spoke of "The noble lie" at the heart of British politics: "The lie consists of the way the system sees to it that there is always truth for the few insiders but merely propaganda for the masses."

655 Wilfred Owen's experience of trench warfare seemed indescribable. "My senses are charred." 658 There are so many versions of Africa it is almost possible to believe that the place itself doesn't exist; not a continent, but an occasion — & everyone using it as an excuse to vent his anger, hope, prejudice, PhD thesis. 659 The hard-pressed private eye alone in his office, his fortunes on a knife-edge, existence or extinction depending on whether someone will knock on the frosted glass of his outer door. By Chandler's definition, he must come back from the carefully [illegible] sewer all unsullied But it just can't be so. Those mean streets do take their toll.

15 Nov: 687 The internal operations of British government have never been exposed to the vulgar gaze of the public.8 But the principle of accountability stands as the cornerstone of any democratic system. 682 Nothing really new ever happens but everything goes round in a circle. The wrapping has changed but not the content or package. The Chancellor paints with a broad brush, leaving the tedious detail to be filled in by lesser officials. 690 The report flashes illumination on many murky areas of the police statement, but the reader needs regular reminders that the Special Branch is holding the torch. 693 The report provides the first window on our secret police — albeit a window made of frosted glass. The "Department of Dirty Tricks" remains a law unto itself & there is no public accountability in the means it chooses to employ. There's really enough of everything for everybody, & no need for panic buying. 699 Why should anyone travel to Britain to experience the studied offensiveness of London Transport, the rudeness of the Post Office, the depredations of the tourist traps... etc.? It is quite possible that people in the pleasanter tourist countries smile at visitors only because they want their money But at least they smile. Is there any particular reason why

704 Tom Wagner, a Texan oil millionaire, was chided for tipping less than his son. He replied: "My boy's got a rich ~~Dad~~ Daddy. I ain't."

Stars & Farts.

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tourists should bring their money to a country that greets them with scowls & snarls? If we want to win back that missing quarter-million of visitors, we shall have to forgo our ambitions to be judged the world's rudest nation.
704 I wrote a book on Johnson; but as the girl said, it was only a little one, a wicked publisher seduced me, & I have promised never, never to do it again. Somewhere incarcerated in the adipose corpus of this dropsical folio is an emaciated duodecimo struggling to get out. Johnson wrote from the Hebrides to Mrs Thrale, "my nights are flatulent, though not to the utmost degree." To imagine the utmost degree of flatulence in Johnson's vast frame taxes one's powers. 705 For us hunger means no more than the feeling we get in our minds & bellies when the 3rd good meal of the ~~food~~ day is served up 90 minutes. We do not ~~really~~ ~~to~~ understand what a famine really does to people. "People without food do not simply lie down quietly & die. The way to death is nasty, brutish & often not short!" Apart from the odd queen (& female monarchs usually emerge as rather larger than life), women have been hidden from history. J. S. Mill: "Every man is a tyrant in his own household." 707 Through his friendship with Ralph Partridge, Gerald Brenan met & had the misfortune to fall ~~into~~ in love with Dora Carrington. Her singular passion for Lytton Strachey, her marriage to Ralph Partridge & the pluralist ménage. I am mystified by the fact that she, who seemed so plain & so dull, should have created such havoc.
22 Nov. 1974: 733 The battlefield medicine approach of helping only those who are likely to pull through. 737 Wm Lloyd Garrison, the great American leader of the anti-slavery movement: "On this subject I do not wish to think, or speak or write with moderation. Tell a man whose house is on fire, to give a moderate alarm; tell him to moderately rescue his wife from the hands of the ~~rash~~ ravisher; tell the

mother to gradually extricate her babe from the fire into which it has fallen; but urge me not to use moderation in a cause like the present."

942 Gordon N. Ray, H.G. Wells & Rebecca West: The story of a love affair. In a review Miss West wittily dismissed Wells as "the Old Maid among novelists," & characterised "the sex-obsession" in his novels as "the reaction towards the flesh of a mind too long absorbed in airships & colloids." 46 & very prosperous, Wells asked the reviewer, 20, & beautiful & talented, down to one of his crowded week-ends in Essex. She fell in love with him, &, more than once bitten, he turned her off peremptorily. They became lovers, happy if harassed for 4 yrs. Wells had no intention of divorcing his efficient wife. She has preserved his 800 letters, but Wells destroyed all her letters to himself, except 5, after the breach. Both parties experienced passion & Wells, perhaps for the first time, was in love with a woman who could stand up to him & even outmatch him intellectually. Wells's demanding sexuality & hysterical self-importance. Their meetings were fugitive. She existed, she began to feel, only to "assuage the physical itch." He was openly "unfaithful" to her, & came close to involving her name in a scandal that would have ruined her: the attempted suicide of an Austrian woman in his flat.

945 John Betjeman was simply born old, thereby ruling out the prospect of immaturity.

Porker "is all pedigree & purse (& his womenfolk are worse) 749 Her ingenious use of a silky, steely idiom is half the battle. The other half is not fought, let alone won.

752 The sea cucumber alone of all creatures breathes through its own anus.

29 Nov: 761 Ministers feeling a dual tug on their loyalties have been peremptorily called to order. Anxious to affirm their own orthodoxy, eager to chastise schismatics, they have little energy left for making converts.

to be kept screened from prying eyes.
A respected journal cannot afford to live on respectability

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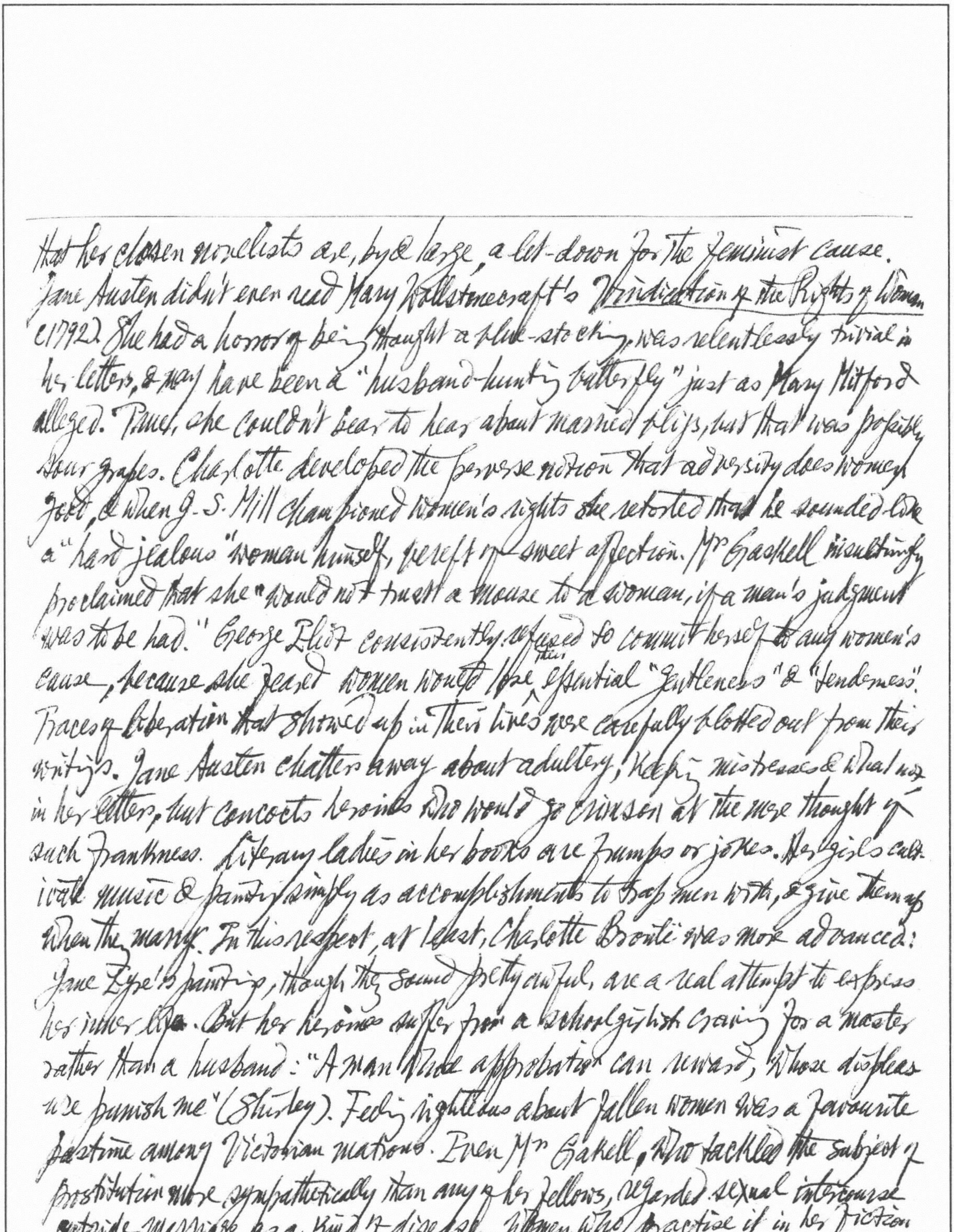
762 After a spell at the Treasury, most Chancellors retire battered & bruised. 764 Lawless & tyrannical regimes will naturally seek to remould in their own image any international forum of which they are members. The UN has betrayed its aims & torn up its charter. Its pretensions have been cruelly exposed by the playing-card petty states of the Persian Gulf. Radicals who regard capital punishment with loathing are cheerfully adjusting themselves to political massacre, so long as the terrorists have the right brand-image. The terrorists are pushing forward the threshold of violence. 773 Geneva prostitutes yesterday protested over a ban on working during the day; they said "family commitments" prevented some of them working at night. 774 If I know my Margaret Thatcher, the deed will simply be done. If the futurologists could bear to remember that they are making social forecasts, they might recall the poem doodled by Sir Alex Cairncross: "A trend is a trend is a trend / But the question is, will it bend? / Will it alter its course / Through some unforeseen force / And come to a premature end?"

779 Patricia Beer, Reader, I Married Him. Women's Lib has had a freshening impact on literary criticism. Man-haters & lesbians are now sought after with an enthusiasm once reserved for phallic symbols. Kate Millett's version of Villette in Sexual Politics presents the reader with a revolutionary, homosexual Lucy Snowe who "hoodwinks" M. Paul throughout the novel, & pockets his money & gives the slip at the end—thus providing a model for her subjugated sisters the world over. That Charlotte Brontë's Lucy worships M. Paul & aches to wed him are facts that Kate Millett apparently found it too nasty to contemplate, so she left them out. Patricia Beer is above expedients of this kind, & doesn't shirk admitting



that her chosen novelists are, by & large, a let-down for the feminist cause. Jane Austen didn't even read Mary Wollstonecraft's Vindication of the Rights of Women (1792). She had a horror of being thought a blue-stocking, was relentlessly trivial in her letters, & may have been a "husband-hunting butterfly" just as Mary Mitford alleged. True, she couldn't bear to hear about married flirts, but that was possibly sour grapes. Charlotte developed the perverse notion that adversity does women good, & when J. S. Mill championed women's rights she retorted that he sounded like a "hard jealous" woman himself, bereft of sweet affection. Mrs Gaskell insultingly proclaimed that she "would not trust a mouse to a woman, if a man's judgment was to be had." George Eliot consistently refused to commit herself to any women's cause, because she feared women would lose their essential "gentleness" & "tenderness". Traces of liberation that showed up in their lives were carefully blotted out from their writings. Jane Austen chatters away about adultery, keeping mistresses & what not in her letters, but concocts heroines who would go crimson at the mere thought of such frankness. Literary ladies in her books are frumps or jokes. Her girls cultivate music & painting simply as accomplishments to trap men with, & give them up when they marry. In this respect, at least, Charlotte Brontë was more advanced: Jane Eyre's paintings, though they sound pretty awful, are a real attempt to express her inner life. But her heroines suffer from a schoolgirlish craving for a master rather than a husband: "A man whose approbation can reward, whose displeasure punish me" (Shirley). Feeling righteous about fallen women was a favourite pastime among Victorian matrons. Even Mrs Gaskell, who tackled the subject of prostitution more sympathetically than any of her fellows, regarded sexual intercourse outside marriage as a kind of disease. Women who practise it in her fiction

* Her uncle is the idiotic dilettante Mr Brooke & her 2nd husband Will Ladislaw.

Anita Loos, Kiss Hollywood Goodbye

** Better: "outwitting the foolish & outdaring the foolhardy."

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develop a fierce, haggard look & degenerate physically. George Eliot lived with G. H. Lewes happily for 25 yrs. Yet she never celebrates a successful union of this kind in her novels. On the contrary, the fearsome Mrs Glasher with her brood of little bastards in Daniel Deronda seems a warning against any such hanky-panky. Nor does George Eliot, though hugely brainy herself, ever grant her heroines creative intellectual powers. Even Dorothea marries as foolishly the second as she did the first. She marries first her father, then her uncle.* 980 Virginia Woolf choked with venom at the sight of "common little tarts powdering & painting, & of women in Fuller's eating cakes—"Where does the money come from to feed these fat white slugs?"
983 The Radicals wanted change & improvement without trouble, particularly to themselves. Cars roared & spewed out pollution. 986 The acquisition of a car is a liberating experience. Cities & cars have reached a stalemate. 988 Few reformers have done so much good or inflicted so little damage by their efforts. Most psychology is blissfully ignorant of biology as an important factor in personal disorder. If men are born free but everywhere in chains, we must return to birth in order to regain the freedom. 992 The Ziegfeld Follies songs like "Daddy Has a Sweetheart & Mother is Her Name," "I Just Can't Make My Eyes Behave". "There was a time when you couldn't go anywhere in the theatre, especially the johns, without falling upon 2 or 3 members of the cast doing drugs or having sex or both. There were any number of gay or straight combinations"; "The girls would take coffee breaks, pot breaks, sex breaks, rest breaks, or just break breaks" (Donnie Davies, Letting Down My Hair). 998 Outwitting fools & outdaring knaves.**

who was in Hair for 2 yrs.

i. *December*: 805 The hanging lobbyists want retribution, & are no longer afraid to say so. Once they even introduced sham kindliness into the debate, to the effect that it was better for a man to die quickly than to rot in jail. But capital punishment would escalate the horror. Even children would be liable for the drop. 806 At this point we must ask whether ~~one is~~ we are dreaming, pinch ourselves, & conclude we are not. 825 "Captain James Cook was not a self-dramatising explorer. He grew slowly into responsibility. There is always one more thing to ~~be done~~ do after everything is done. His crews ate strangely but well; scurvy was kept off by lemon juice & sauerkraut which the crew of the *Endeavour* refused to eat until they saw the officers eat it! In Tahiti everyone took to eating rats — there were thousands everywhere — & they were good. 826 Tiny islands of order & comfort, his flat among them, still exist in the half-deserted residential blocks, behind the ramparts of uncleared rubbish. 827 Three of Tennyson's brothers & three of his sisters wrote poetry. 828 Eccentricity needs a background of agreed & generally practised decorum to show it up: today a drop-out who wanted to be conspicuous would have to have his hair cut short back & sides, & wear a bowler. 829 The Government's dirty tricks department. Wilkes lost his charisma. 830 Armand-Jean de Rancé, abbot of La Trappe, is a legendary holy terror. His stern, cowled figure remains in the mind as a silent *memento mori* to the Sun King & his creatures. 831 The aim of La Trappe was a renunciation of all earthly — not just worldly — things. Anonymity, humility, total surrender of self was the rule here: the will, not the body, was the enemy. Anything likely to relieve the monotony was suspect in the abbot's eyes. Hence his objection to learning & study as part of the monastic life: intellectual abstinence is as important as physical abstinence. Contemplation, let alone mysticism, was a luxury & the place is to be regarded as the tomb. 8

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* "Trappist monks greet each other daily with the words: *Frère, il faut mourir*, & a mythical agendum in the duties of a monk is the digging of his own grave, a few spadefuls a day" (*New Statesman*, June 1, 1957, p. 715.)

François Ponge: "La poésie, merde pour ce mot."
* Though Lorelei of her best seller is a dumb blonde.
860 He was always a hard-line conservative

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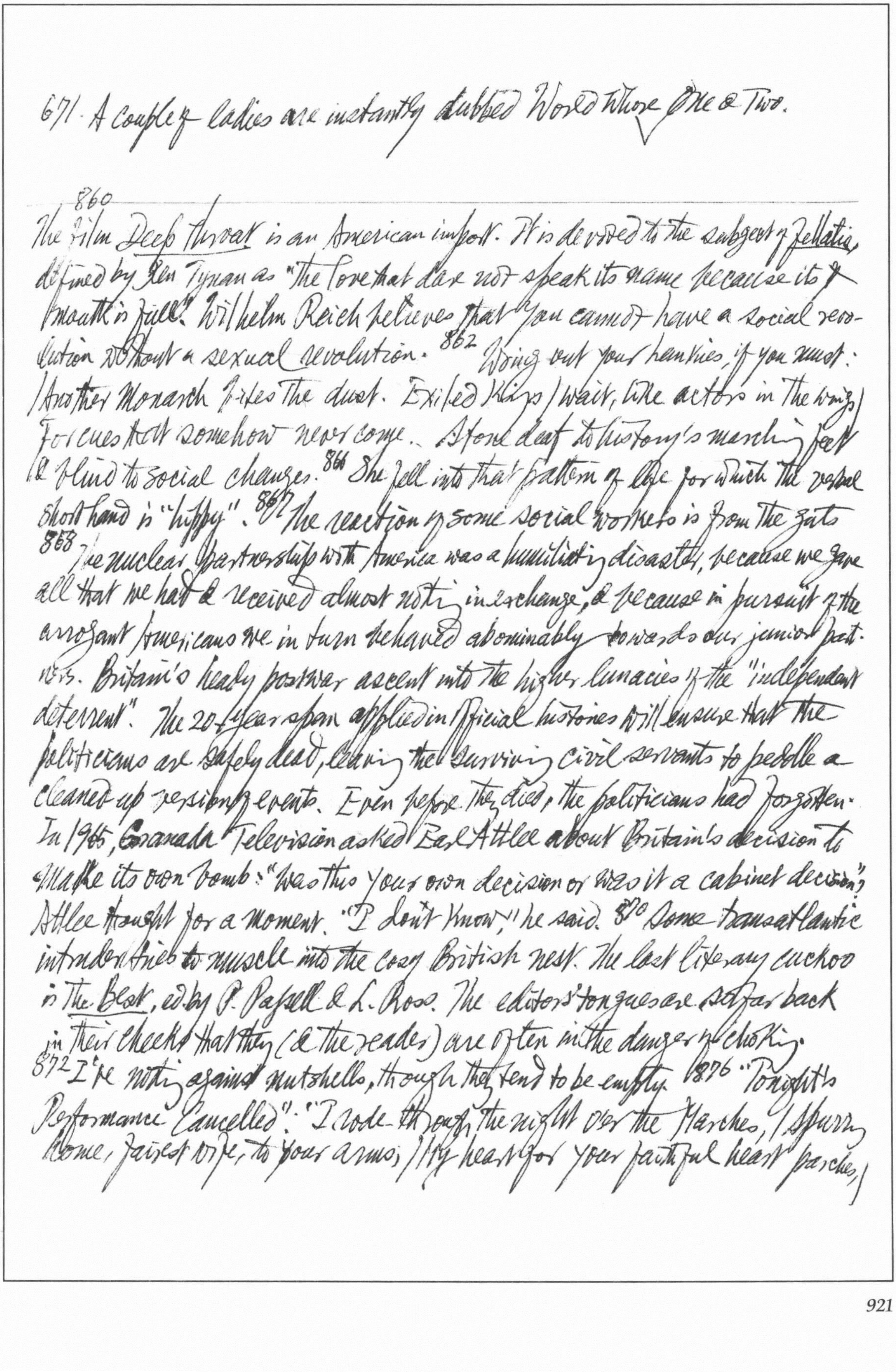
832 When Mme de la Fayette unaccountably asked him why he had left the world, the abbot gave her a piously general but a Delphic answer. Perhaps she, knowing about ~~&~~ his love of Mme de Montbazon ~~who died of scarlet~~ whose demise of scarlet fever was alleged to have caused his conversion, had her novelist's reasons for asking the question. If so, she got no farther than the rest of us.

836 *Gentlemen Prefer Blondes* went into 85 editions, was the favorite bedside reading of Churchill & Joyce & the subject of an Empson villanelle. Aldous Huxley wanted to keep Anita Loos as a pet, Cecil Beaton called her "the quintessence of cuteness." She is a brunette* of 4 feet 11 married to a preposterous & evidently irresistible phoney "Mr E." who took all her money when it came in. "The magazine heroines were all "sensibility" incarnate, yet they managed to survive ordeals that would have killed ordinary mortals. Though her frame is so fragile that a breath of wind might scatter it like chaff, it is sometimes stouter than a statue of cast iron!" Those who are mechanically illiterate get rooked by garagemen, plumbers, electricians & other common rogues. 844 Foreigners are often ignorant. If you learnt French at school you soon find that French people don't understand their own language.

13 Dec.: 849 He emerged as the victor of a boardroom battle. 850 Looking at one with eyes that concede nothing to Mr Whitelaw's in soulfulness. 858 The policy is so riddled with inconsistencies that it looks like a centipede out of step with itself. Black wages are going up & job barriers going down. The ultimate barrier will have to come down — segregated toilets. 859 "Blimey, don't they bury their dead in England any more?" "No, they stuff 'em & send 'em out 'ere."



671. A couple of ladies are instantly dubbed World Whore One & Two.

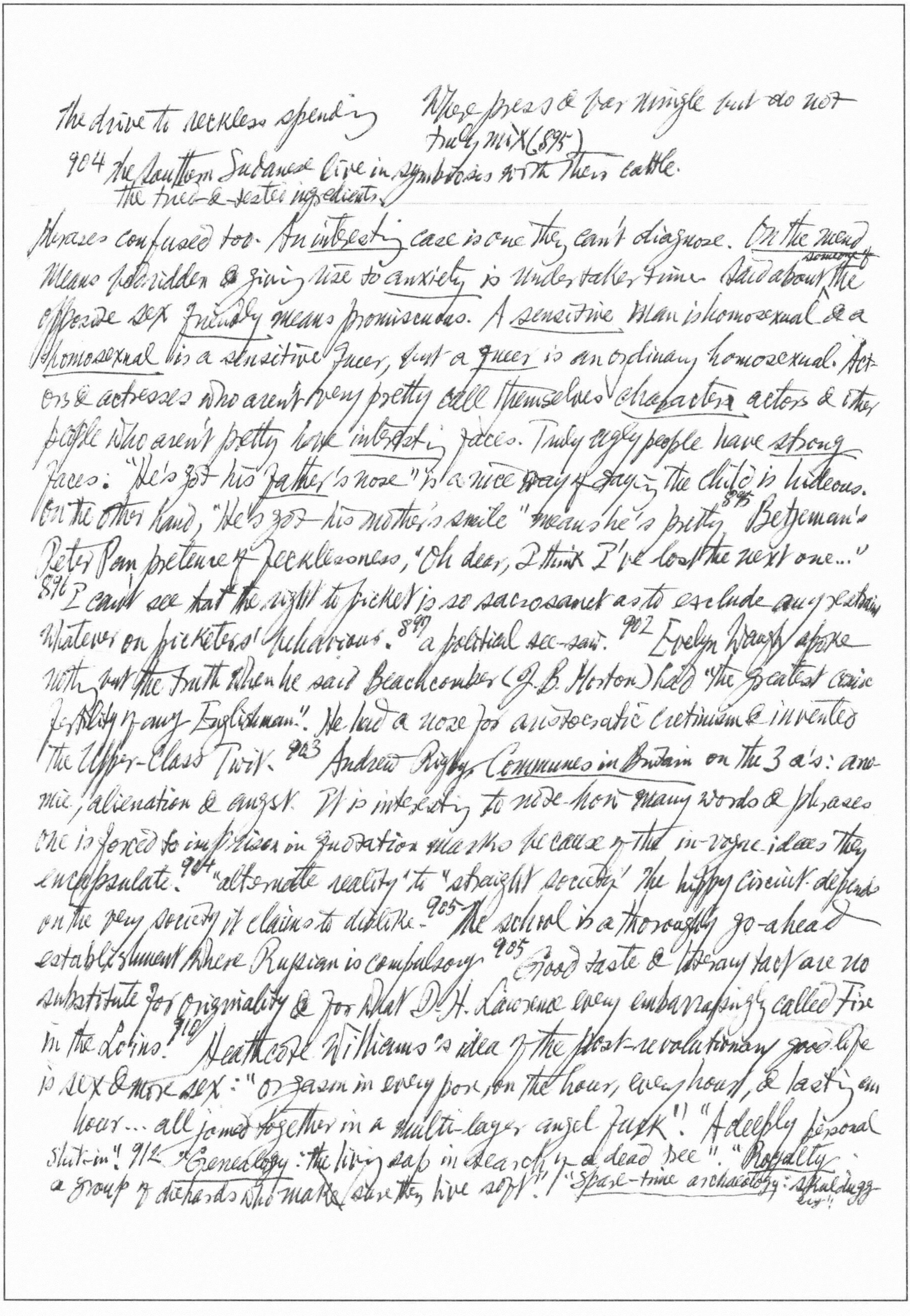
860 The film *Deep Throat* is an American import. It is devoted to the subject of *fellatio*, defined by Ken Tynan as "the love that dare not speak its name because its mouth is full". Wilhelm Reich believes that you cannot have a social revolution without a sexual revolution. 862 Wring out your hankies, if you must: / Another Monarch bites the dust. Exiled Kings / wait, like actors in the wings, / For cues that somehow never come.. Stone deaf to history's marching feet / & blind to social changes. 866 She fell into that pattern of life for which the verbal shorthand is "hippy". 867 The reaction of some social workers is from the guts 868 The nuclear partnership with America was a humiliating disaster, because we gave all that we had & received almost nothing in exchange, & because in pursuit of the arrogant Americans we in turn behaved abominably towards our junior partners. Britain's heady postwar ascent into the higher lunacies of the "independent deterrent". The 20-year span applied in official histories will ensure that the politicians are safely dead, leaving the surviving civil servants to peddle a cleaned up version of events. Even before they died, the politicians had forgotten. In 1965, Granada Television asked Earl Attlee about Britain's decision to make its own bomb: "Was this your own decision or was it a cabinet decision"? Attlee thought for a moment. "I don't know," he said. 870 Some transatlantic intruders tries to muscle into the cosy British nest. The last literary cuckoo is *The Best*, ed by P. Passell & L. Ross. The editors' tongues are so far back in their cheeks that they (& the reader) are often in the danger of choking. 872 I've nothing against nutshells, though they tend to be empty. 876 "Tonight's Performance Cancelled": "I rode through the night over the Marches, / Spurring home, fairest wife, to your arms, / My heart for your faithful heart parches, /

885. The story is under-reported.

For 'tis years since I gazed on your charms. / And now we embrace with fond passion / As you loosen your courtly attire, / Caressing in rapturous fashion / Till our souls are a-swoon with desire; / But alas! for the blow that a harsh fate has dealt / And alack! for my memory vague— / I've forgotten the key of your chastity belt / And the locksmith is down with the plague." —Wm. Hodson.

20 Dec.: 882 A generalised concept of doom, whether Armageddon or the Apocalypse "Wolf" has been cried time after time. No one is now going to pay any attention until the wolf gobbles him up. 883 The Western world has been slithering into the sharpest slump since the war. 893 The New Left people have been trickling back into the mainstream of American life. They accept their cooption by "the system." They retain the alienated, anti-capitalist frames of mind, but they are in the system now, however ambivalent they feel

894 The number of words to which dictionary definitions no longer apply in everyday conversation is steadily increasing. *Artistic* now means unemployable or unwilling to work office hours. *Talent* is something that the majority of school leavers have; *talented* people think the world owes them a living. An *academic* man is one who can't play games & an *intellectual* man is one who knows more than you do. On the other hand, an *intellectual* woman is a woman who enjoys sex as much as a man does & an *academic* woman is a woman who's got the job you think you ought to have. A *liberated* woman is a woman who is unattractive to men. *Statesman*: redundant politician; *Socialist*: *Liberal*; *Liberal*: Hip Tory; *Tory*: a civilised Fascist; *Fascist*: anyone you don't like. The medical profession have got some of their words &



the drive to reckless spending　　Where press & bar mingle but do not truly mix (895)

904 the Southern Sudanese live in symbiosis with their cattle.
the tried-&-tested ingredients.

phrases confused too. An interesting case is one they can't diagnose. On the mend
means bedridden & giving rise to anxiety is undertaker time. Said about someone of the
opposite sex friendly means promiscuous. A sensitive man is homosexual & a
homosexual is a sensitive queer, but a queer is an ordinary homosexual. Act-
ors & actresses who aren't very pretty call themselves character actors & other
people who aren't pretty have interesting faces. Truly ugly people have strong
faces: "He's got his father's nose" is a nice way of saying the child is hideous.
On the other hand, "He's got his mother's smile" means he's pretty. 895 Betjeman's
Peter Pan pretence of fecklessness, "Oh dear, I think I've lost the next one..."
896 I can't see that the right to picket is so sacrosanct as to exclude any restraint
whatever on picketers' behaviour. 899 a political see-saw. 902 Evelyn Waugh spoke
nothing but the truth when he said Beachcomber (J. B. Morton) had "the greatest comic
fertility of any Englishman". He had a nose for aristocratic cretinism & invented
the Upper-Class Twit. 903 Andrew Rigby, Communes in Britain on the 3 a's: ano-
mie, alienation & angst. It is interesting to note how many words & phrases
one is forced to imprison in quotation marks because of the in-vogue ideas they
encapsulate. 904 "alternative reality" to "straight society" the hippy circuit depends
on the very society it claims to dislike. 905 The school is a thoroughly go-ahead
establishment where Russian is compulsory. 905 Good taste & literary tact are no
substitute for originality & for what D. H. Lawrence very embarrassingly called Fire
in the Loins! 910 Heathcote Williams's idea of the post-revolutionary good life
is sex & more sex: "orgasm in every pore, on the hour, every hour, & lasting an
hour... all jammed together in a multi-layer angel fuck"! "A deeply personal
shut-in"! 912 "Genealogy: the living sap in search of a dead tree". "Royalty:
a group of diehards who make sure they live soft"! "Spare-time archaeology: skulduggery"!

27 Dec.: 919 1975 may not be the Year of the Deluge. The honors may be postponed; we may muddle through. Economic crisis does not conform to the rules of a Greek play, with Nemesis making its appearance on cue. It is positively harmful for a leader to take on Cassandra's role if he is not absolutely certain that ruin lies round the corner. 930 Raj Palme Dutt's father was ~~was~~ a Hindu doctor practising in a working-class quarter in Cambridge, & his mother was a beautiful Swede Miss Palme. At Balliol Dutt got a first in Mods & in Greats, but his political opinions nullified his academic qualifications. It is rather piquant that the present Master of Balliol, Christopher Hill, is a Marxist. 934 The greatest monument to the cult is Wm S. Baring-Gould's monumental Annotated Sherlock Holmes. 935 Holmes is a Mittyesque fantasy figure, the effortless overachiever. 942 "Forty round the chest, girls, forty round the chest, / That is the sort of breast, girls, sure to be caressed; /... / Forty round the hips, chaps, forty round the hips, / Makes you lick your lips & long to get to grips, /...

8 of Samuel Becket, *Malloy*, p.30 on his winter underwear: "The T.L.S. was admirably adapted to this purpose, of a never failing toughness & impermeability. Even farts made no impression on it."

T. L. S., 6 June 1973

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614 At a performance of John Gay's *The Mohocks: a Tragi-Comic Farce*, a somewhat deaf spectator was moved to tears by the tragic gestures & declamatory tones coming from the stage & puzzled why the audience were roaring with laughter.

616 Patrick Roberts's *The Psychology of Tragic Drama* is an attempt to marry Melanie Klein ~~Kleinian~~ analysis with literature. The marriage has not yet been consummated because the couple are less well assorted than at first appears. 617 Members of an over-privileged group.

618 1816 Lord Elgin: "And the Turks have been continually defacing the heads; & in some instances they have actually acknowledged to me, that they have pounded down the statues to convert them into mortar." The frieze of the Parthenon with its famous horsemen was less battered than most of the sculptures of the temple, probably because it had been protected by an overhanging roof. Its state is sad enough; there are pieces all over the world — one foot for example is in Palermo, because a British citizen died in Sicily

619 The conduct of war indeed is very similar to that of a large business. Fundamental to its success is a sound basis of production. One must know or guess as best *one* can what one's opponent is doing or intending to do. The fire-power of weapons had improved to an even greater degree, so that the only hope of survival on the battlefield was either to go underground or eventually behind armour. An almost unknown Captain Auger of the French Engineers had clearly pointed this out in a brilliant history of the American Civil War, published in 1895, but such a view had no hope of prevailing against the theories of General Bonnal & Colonel Foch at the École de Guerre, based on the overriding virtues of *élan* & *l'offensive à outrance*. Wellington must receive low marks as an innovator.

Rilke: "Requiem für Wolf Graf von Kalckreuth": "Die grossen Worte aus den Zeiten, da Geschehen noch sichtbar war, sind nicht für uns. / Wer spricht von Siegen: Ueberstehn ist alles" (Those great words from the time when / Events are visible still, are not for us / Who speaks of victory. To survive is all). of Olivia Manning, The Spoilt City

620 Ideas of abstract theoreticians seldom become irrelevant, even if they are never relevant to anything in particular.

625 The general reader may find the forest obliterated by the trees. H.A.L. Fisher recounted in his diary that Lloyd George, on including Churchill in his cabinet, had likened him to "the counsel employed by a solicitor, not because he is the best man, but because 'he would be dangerous on the other side.'" Churchill an omnibus appointment as Secretary of State for Air as well as for War. His wife disapproved of the arrangement. "It would be a tour de force to do the two, like keeping a lot of balls in the air at the same time. After all, you want to be a statesman, not a juggler." But he met the challenge with energy to spare. He told Lloyd George: "One might as well legalize sodomy as recognize the Bolsheviks." Determined to "kill the Bolshie", he was prepared even to "kiss the Hun". Without descending from the fence, the biographer has guardedly conceded that Churchill was wrong. 626 There was such crap flowing down the front page

20 June 1975

Peter Gay, Style in History: Burckhardt's concept of the Renaissance is a reified idea. To hoist an author with his own petard may sometimes be justified; seeming to help him blow his own trumpet is more questionable. If he falters occasionally one can forgive him — as Desdemona loved Othello — for the dangers he has passed. "Macaulay is insistent like an old-fashioned innkeeper constantly appearing to ask if everything is satisfactory"; "Ranke's religion, the precipitate of wide reading & vague thinking, was sincerely felt, consistently heartening & totally convenient ... Bismarck was obviously more immediate to God than Bebel". p.223: "The important thing is to survive".

Of Hayden White's learned & monumental Metahistory: The Historical Imagination in the 19th Century.

James Sutherland, ed. *The Oxford Book of Literary Anecdotes*. 688 If literature can be described as journalism worth reading twice, then anecdotes can be described as gossip worth hearing twice.

Francis Coventry, *The History of Pompey the Little or the Life & Adventures of a Lap-Dog* (1751), OUP. 689 As a novelist Coventry sprang fully armed from the head of Fielding. The book initiated a tedious tradition of fly-on-the-wall novels, in which the role of hero was taken by a banknote or a flea. It is a canine picaresque which the doings, or rather the being-done-tos, of a Bolognese-born pet. As Pompey passes from one owner to another, he experiences vicariously a wide range of contemporary life-styles. Everyone read it; John Cleland reviewed it & Lady Montague compiled a private key

690 Hugh Lloyd-Jones, ~~The~~ *Females of the Species*. An elegant ed. with translation Simonide's satirical poem on various types of women. 691 Saint-Simon was moved to the marrow by the final spectacle of the dying Louis XIV "qui vit et goûta sa mort". 692 Andra Medea & Kathleen Thompson, *Against Rape*. Rape, even the most husky Women's Libber will agree, is one thing (maybe *the* one thing) that boys will always be better at than girls. The authors are convinced that "rape-wish" lurks within — & not so far within — all randy males. Illustrated with a picture of a male figure with all the vulnerable parts on his body marked & the appropriate tactics for self-defence indicated, e.g. "snap knee in groin (do not try a kick unless it is very fast)"; "If grabbed from rear, bring heel down over kneecap" etc. Groucho Marx immortally observed: "Either he's dead or my watch stopped." 698 A circuitous critical catch-22 proves that Augustan satires are never subversive or they cease to be Augustan.

Richard Usborne, *Clubland Heroes*
Barrie & Jenkins, £3.25

T.L.S., 3 Jan. 1975

2 "In Paris Herzen used his great fortune, on which so many rascals battened, to found a press & publish a journal, the famous *Bell*. He was the father of Russian *narodnichestvo*, or populism, an outlook more than a doctrine. He later pleaded for gradualism & piecemeal reform & lost his faith in the instinctive socialism & virtue of the Russian peasant." 3 "the incredible Nechaev's theory of revolutionary violence has a very modern ring. He was the prototype of Peter Verkhovensky in Dostoevsky's *The Possessed*, who held that "everything is permitted". His famous *Catechism of a Revolutionary* became the locus classicus on the revolutionary ethics of the so-called Jacobins, or violent conspirators, in the Russian revolutionary movement."

4 "Baron Corvo's emotionally injured self is the sole character of his fictions, with everybody else seen through the haze of his paranoia, like figures in a fun-fair mirror. His long air-raid siren wail of self-pity precludes sympathy." "The only practice described in *Venice Letters* (written to C. M. Fox, a homosexual Quaker living in Cornwall) is mutual masturbation. It has been suggested that *The Desire & Pursuit of the Whole* was a punning title."

5 "He gives a blow-by-blow account of the horrors of the profession & writes in para-military language (the kind which, in *Reader's Digest*, announces progress in "Man's war against the common cold")." "Miss Monica Dickens's attempt at impersonating a male voice is a failure from the start."

9 "Alvaro Guevara took a third share in a regular whore rooms with Nevinson & Rothenstein." "Edith Sitwell "had adored Alvaro for years & would have married him"." "He soon shot his artistic bolt." "His West End bowler was a totem throughout his life."

Walter de la Mare: "Look thy last on all things lovely."
the deadest of duds in his arsenal. ✓

11

Schopenhauer reluctantly concedes that there is no successful marriage of the arts, only rape. But rape is union, albeit forced. Some art-forms are more "repetition-proof" than others. Poetry can revolve inside the same head for years, always yielding new truths. The film, on the other hand, is extremely vulnerable, being "consumed by use", to use Leo Stein's phrase.

19 Georges Dumézil, *Mythe et Épopée*, 3 vols. The "idéologie tripartite" or "le cadre des trois fonctions" is a skeleton key which opens too many doors. First function: "le sacré" (cult, law, etc.). Second: "la force" physical force; third: "la richesse" fecundity, wealth etc.

25 *T.L.S.*, 10 Jan. 1975.

Marx & Engels, *Collected Works*, Vol. I, Lawrence & Wishart. The mss. were in a chaotic state to begin with & survived by a series of adventures which would make an excellent subject for a thriller. When Marx died in his armchair in 1883, the dismemberment of his papers began very fast: his daughter destroyed correspondence which contained remarks that would have hurt Engels; & Engels in person burnt many letters referring to himself. Among his other qualifications, Engels was the only person able to decipher Marx's handwriting. Before his death he took the precaution of initiating Bernstein & Kautsky into the mysteries of Marx's hieroglyphs, though Kautsky was replaced, owing to a family quarrel, by Bebel. The accession of the Bolsheviks to power in Russia created a still unresolved tension as to who should have the prime responsibility for editing the works of the founding fathers. Hitler's *Machtergreifung* in 1933 forced the German Social Democrats to adopt panic measures for the safety of the Marx-Engels papers. The bulk of them were at first concealed behind rolls of wall paper in a decorator's shop; they were then transferred to an antique bookseller to be hidden like the

26 Psychological warriors resemble generals in their tendency to turn defeats into victories; such is the nature of the beast that no old psychological warrior reminiscing should be taken at face value.

a law-school drop-out:

29 "Elections are the opium of decadent democracy."

√ proverbial leaf in the forest. Finally, the collection was sold to the International Institute of Social History in Amsterdam.[26] In 1939 they had to be hurriedly shipped to England where they spent the war in the Banbury Road, Oxford, through the agency of G. D. H. Cole. It is these papers, duly returned to the Amsterdam Institute, that form the basis of the present edition. Some of the material was lost in its peregrinations. Dietz Verlag in East Berlin are about to begin publication of the super-MEGA containing absolutely everything Marx & Engels are known to have jotted down in however unguarded a moment.

86 Mann in German means ~~both~~ "man" (in the sense of vir, homme) & "husband". The Swedish ~~Man~~ Människan means "man" (in the species sense, Mensch, homme, homo) but not "male man" (in the sense of Mann, vir, homme) or "husband". English & German man distinguish between "man" & "one" (on as in on dit); Swedish does not. The Swedish of one of C. G. Jung's books is entitled Människan och hennes symboler, literally "Man & her symbols".

T. L. S, 17 Jan. 1975

47. Carol Blum, Diderot. The central "secret premise" of his life & work is that "he could be as good a man as his father without being pious like his brother." He is seen acting out the part in front of his ever-present father, & vying with his ecclesiastical brother who had chosen the other road of piety. His remark to Sophie Volland: "At the bottom of our most tender passions & noblest sentiments, there is a hint of testicle."

48 Barbara Cartland has just published her 15$\overset{8}{0}$th novel Fire on the Snow, & Norah Lofts is on to her 50th. Until last year the romantic

Cf. 53. Simenon has published 297 novels.

Wittgenstein's own preface starts with the not often remembered hope that the purpose of the *Tractatus Logico-Philosophicus* "would be achieved if it gave pleasure to one person who read & understood it."

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novelists might perhaps have felt that they had no place in the Hall of Fame, but even that potential grievance has now been righted by two excellent books on the genre: *Rachel Anderson's The Purple Heart Throbs* & Mirabel Cecil's *Heroines in Love*. The extraordinary Babu English which Georgette Heyer presented as the current speech of the Regency period seems to have died with her. They have no power of selection: in go all details. To apply to their work the standards & criteria of Lukacs's on the historical novel would make the applier & not the novelist look silly.[49] The real world, as Byron had occasion to remark, has always been "a curious sight / And very much unlike what people write."[50] Dentists can usually find a few small cavities in their patients' teeth if they look hard enough; & reviewers can behave likewise.

[53] Francis Lacassin & Gilbert Sigaux, ed., *Simenon*. Mme Maigret is the most unliberated of females, her function is to cook meals her husband will never eat, to wait for his return, etc. As Evelyne Sullerot points out in ~~the~~ an essay in this volume, the relationship is sexless: "jamais il ne *couche* pas même avec Mme Maigret, auprès de qui il *dort*".

[52] The *récupération* of disestablished intellectuals is becoming a distinctive feature of Giscard's new France. First it was the anti-novelist & vaguely blue cinéaste, Alain Robbe-~~Gri~~Grillet, who, at much the same ~~time~~ moment as our own P. G. Wodehouse was being gazetted as a knight, became, of all unlikely things, a Chevalier of the Légion d'Honneur. And now Jacques Soustelle, Gaullist ultra, has been sent abroad, to Britain & the U.S., to find out in what way the human sciences are better organized abroad than they are in France so as to remove the bulkheads that still exist in French universities between research & teaching.

60 of Thackeray, *The Paris Sketch Book* which records the saying of an English squire: "A literary man! I thought he had been a gentleman!" (Gordon N. Ray, *Thackeray: The Uses of Adversity*, p. 196);

59 ~~Joyce Hemlow, *The History of Fanny Burney*, p. 182 quoting *Cecilia*~~

Johnson was keenly aware of the difference between a purely honorary ~~degree~~ doctorate & one ~~conferred~~ awarded for distinction in a profession. He praises Watts as a theologian & adds: "It was therefore with great propriety that, in 1728, he received from Edinburgh & Aberdeen an unsolicited diploma, by which he became Doctor of Divinity. Academical honours would have more value if they were always bestowed with equal judgment." Written after his honorary ~~LL~~ LL.D. from Dublin & Oxford, this is worth pondering. According to Hawkins, he was "little pleased to be called a Doctor in consequence of" the Dublin degree. Of the Oxford degree Boswell says: "He never, so far as I know, assumed his title of *Doctor* but called himself *Mr* Johnson... he loved... to be merely *genteel* — *un gentilhomme comme un autre*." In his sketch of Swift, Johnson consistently refused to call him "Doctor Swift," though Swift's contemporaries regularly did so. Congreve "disgusted" his visitor Voltaire "by the despicable foppery of desiring to be considered not as an author but a gentleman." How strange that Boswell should have permanently fastened the stigma of "Doctor" on him, alone of the great English writers! — *T.L.S.*, 24 Jan. 1975.

70 Susan Chitty, *The Beast & the Monk: A Life of Charles Kingsley*. A clergyman who proclaimed himself a Chartist, supported Darwin, grew warm about physical joys of marriage & attacked property from the pulpit. Humorous Kingsley could be; sarcastic sometimes, jocular often; but for irony he needed the refuge of a fictitious character, like the sceptical Jew in *Hypatia*, Raphael Ben-Ezra — until his conversion to Christianity, when he begins to talk in the same deadly earnest as the other characters. He was never more than a fellow-

"Let me counsel you to remember that a lady, whether so called from birth or only from fortune, should never degrade herself by being put on a level with writers, & such sort

73 a hate-child, not a love-child. 75 use jargon to conceal ignorance.
* Feb-7-1975, p.141, corrected by ~~the~~ a correspondent. "*Both* have wings. He has the wings of an eagle or a vulture, & she the wings of a butterfly."

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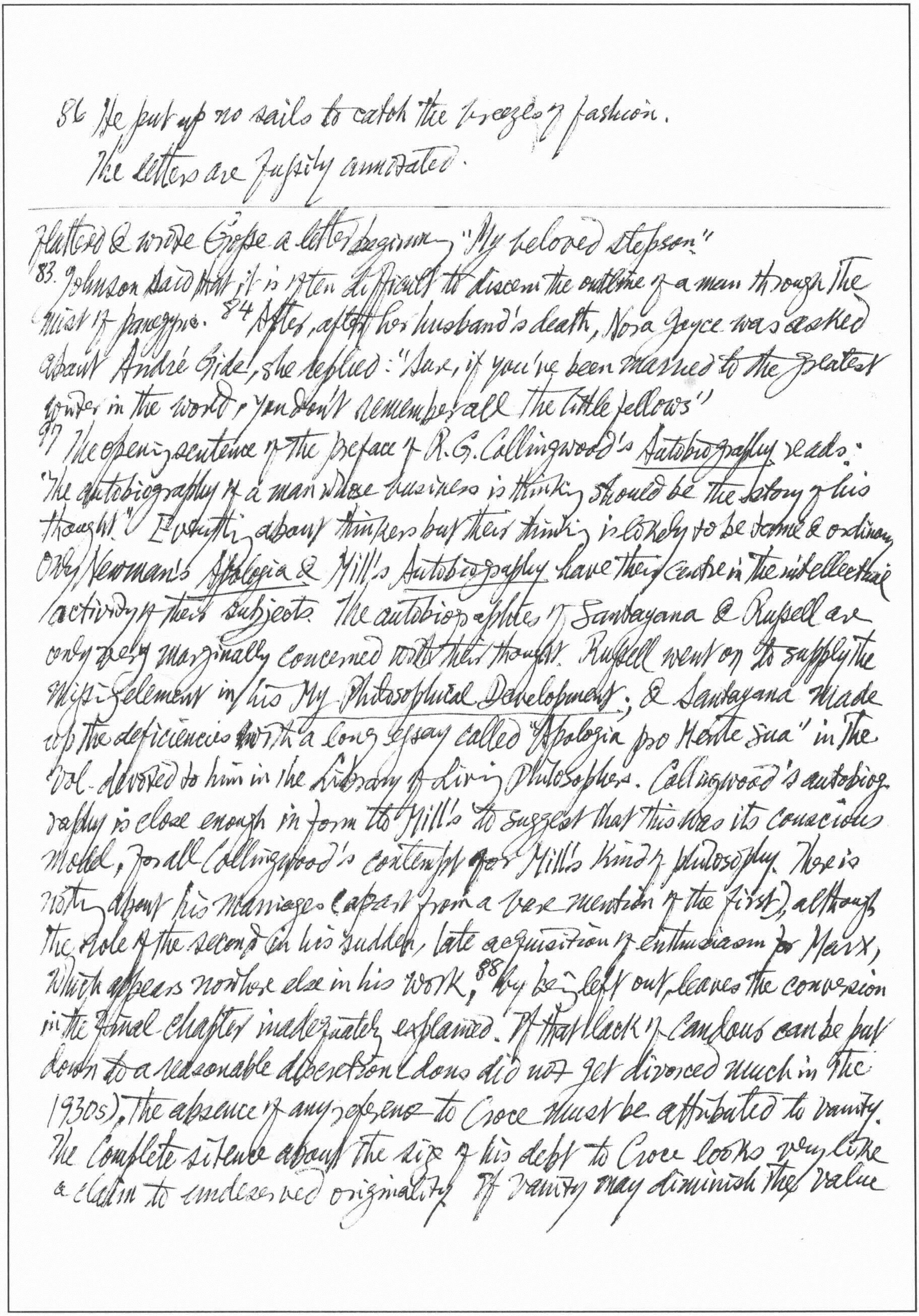
traveller of the moderate Chartists; he gave Darwinism a providential, teleological twist; he embraced bloodthirsty patriotism against Russians & sepoys & composed *Brave Words for Brave Soldiers*. Naked female martyrs, Christian or pagan, always fascinated him. A poor undergraduate, he fell in love with Fanny Grenfell. The Grenfells were adepts at keeping the lovers apart; they were later to do the same with Fanny's niece Georgina & her future husband Max Müller. In the hothouse of a protracted early-Victorian engagement Kingsley's erotic imagination bloomed oddly. He developed the unorthodox view that heaven might consist of uninterrupted sexual intercourse. Hawthorne heard that Kingsley had made drawings no pure man could look at. The quaintest among the extant drawings is one of Charles & Fanny, locked in copulation & decked out with ~~drawings~~ wings, levitating towards heaven & eternal bliss.*

72 John Wilkes was physically hideous but "he could talk away his face in thirty minutes."

76 Pepys, when he gave up his diary through failing eyesight, felt it was "as much as to see myself go into the grave." For Anaïs Nin an unrecorded moment was agony & her diary became, on her own admission, a drug & a vice. Robert A. Fothergill in his *Private Chronicles: A Study of English Diaries* takes the diaries of one man, Barbellion, & three women, Katherine Mansfield, Ivy Jacquier & Anaïs Nin, as representative of intense self-preoccupation.

77 Marilyn Monroe took to the seamier side of sexual self-advertisement like a duck to the mill-pond. 78 Her gift, ultimately, was her body. ~~He~~ She was a horror to work with. "Libido seemed to ooze out of her like a dew through the cracks in a vase." She was conspicuously at her ease being naked. She
of people."

eschewed underwear & disregarded American conventions about deodorants.
She was a martyr to her menstrual cycle. "She was pleasant in bed, but
receptive rather than innovative & somewhat ceremonious—like a geisha."
Love-making may never have been more to her than a heartfelt simulation.
79 E. Gosse, Father & Son, ed J. Hepburn, Oxford. When his Life of Swinburne was
published in 1917, Gosse received a letter from Housman, who, although well aware
of errors which he was quick to point out, wrote that "it is a great comfort to
have it done by someone who knows chalk from cheese" Assiduous cultivation
of the eminent, charming conversation. Osbert Sitwell: "Young writers were not
introduced to him, they were brought up to be presented." His view of Howards End
as "all that prose fiction should not be" is well known. If mud is thrown at
anyone so prickly, some is bound to stick. John Carter (Books & Book Collectors) elegantly demolished Fannie E. Ratchford's case for Gosse's involvement
with the Wise forgeries. Miss Grosskurth revealed that Gosse was on J. A. Symonds's mailing list for photographs of naked boys, & that he had admitted to
Symonds: "the wild beast is not dead, but tamed; I understand him & the
trick of his claws." When Father & Son is set in the scales, all the others—On Viol & Flute,
Gossip in a Library, etc. etc.—the rest of his work flies straight up & kicks
the beam. Mr Hepburn's notes show that Gosse seems to have exaggerated
his parent's poverty. 80 His stepmother was pious, but kind & mellow &
had a taste for literature. She outlived her husband by many years & in old
age questioned Edmund closely about one of his "nice respectable" friends.
"I haven't quite made up my mind to marry again," she said, "but if I did
he's just the sort of man I should choose." Henry James was much



86 He put up no sails to catch the breezes of fashion.
The letters are fussily annotated.

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flattered & wrote Gosse a letter beginning "My beloved stepson."
83. Johnson said that it is often difficult to discern the outline of a man through the mist of panegyric. 84 After, after her husband's death, Nora Joyce was asked about André Gide, she replied: "Sure, if you've been married to the greatest writer in the world, you don't remember all the little fellows"
87 The opening sentence of the preface of R.G. Collingwood's *Autobiography* reads: "The autobiography of a man whose business is thinking should be the story of his thought." Everything about thinkers but their thinking is likely to be tame & ordinary. Only Newman's *Apologia* & Mill's *Autobiography* have their centre in the intellectual activity of their subjects. The autobiographies of Santayana & Russell are only very marginally concerned with their thought. Russell went on to supply the missing element in his *My Philosophical Development*, & Santayana made up the deficiencies with a long essay called "Apologia pro Mente Sua" in the vol. devoted to him in the Library of Living Philosophers. Collingwood's autobiography is close enough in form to Mill's to suggest that this was its conscious model, for all Collingwood's contempt for Mill's kind of philosophy. There is nothing about his marriages (apart from a bare mention of the first), although the role of the second in his sudden, late acquisition of enthusiasm for Marx, which appears nowhere else in his work, 88 by being left out, leaves the conversion in the final chapter inadequately explained. If that lack of candour can be put down to a reasonable discretion (dons did not get divorced much in the 1930s), the absence of any reference to Croce must be attributed to vanity. The complete silence about the size of his debt to Croce looks very like a claim to undeserved originality. If vanity may diminish the value

the sequence of reflections, full of false starts up blind alleys.

Carlyle: "No one lives without jostling & being jostled; in all ways he has to elbow himself through the world, giving & receiving offence."

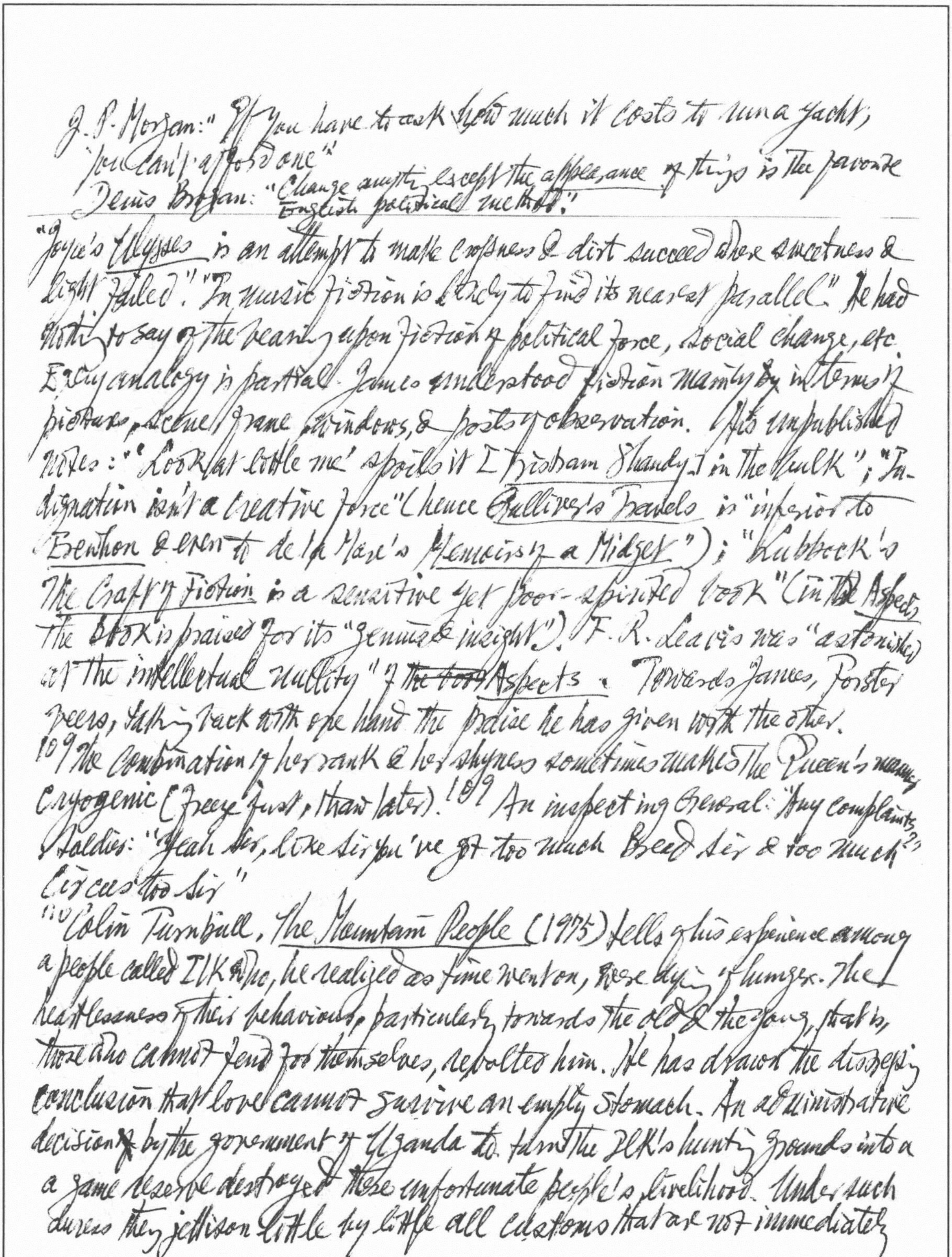
& adequacy of intellectual biographies that actually get written, modesty may prevent them from being written in the first place.

T.L.S. Jan. 31, 1975.

96 Envy & hopeful malice. George Steiner calls his trilingualism innate: he claims that he is lexically & grammatically a native speaker of each of his 3 languages — French, German, English. But *rhetorically* one of his languages, British English, is *not* native to him, — witness his excited or urgent tone, his copious phraseology, his fondness for "hammering home" i.e. saying one thing in different ways, many times over. "Feigning" is etymologically grounded in "shaping" (*fingere*). 99 Hannah Arendt in *On Violence* describes the change of *engagés* into *enragés*. The legitimizing of the four-letter words in the name of the sexual revolution represents a deliberately covert language made overt & public. What is as plain as a pikestaff is converted into something as gnarled & convoluted as a yew tree

100 J. R. Ackerley was a homosexual unhappily suffering from impotence & precipitancy. What literary editor would not envy the grace of his comment to an over-productive friend: "One cannot drop a seed in your garden but a positive forest of flowers or nettles instantly arises!" He belonged, one hopes, to the final generation of homosexuals of the absurdly misnamed gay. The yellow star is gone for ever, & a variety of loving is no longer an amputation.

103 E. M. Forster's *Aspects of the Novel*. Cambridge accounts for the tone, the local jokes, the reference to Mr Asquith as a dissatisfied reader of David Garnett's *Lady into Fox*: "he should not have objected, he said, if the fox had become a lady again". Since Henry James, fiction has become a serious affair.



J. P. Morgan: "If you have to ask how much it costs to run a yacht, you can't afford one"
Denis Brogan: "Change anything except the appearance of things is the favorite English political method."

"Joyce's *Ulysses* is an attempt to make coarseness & dirt succeed where sweetness & light failed". "In music fiction is likely to find its nearest parallel." He had nothing to say of the bearing upon fiction of political force, social change, etc. Every analogy is partial. James understood fiction mainly in terms of pictures, scenes, frame windows, & posts of observation. His unpublished notes: "'Look at little me' spoils it [*Tristram Shandy*] in the bulk"; "Indignation isn't a creative force" (hence *Gulliver's Travels* is "inferior to *Erewhon* & even to de la Mare's *Memoirs of a Midget*"); "Lubbock's *The Craft of Fiction* is a sensitive yet poor-spirited book" (in the *Aspects* the book is praised for its "genius & insight"). F. R. Leavis was "astonished at the intellectual nullity" of ~~the book~~ *Aspects*. Towards James, Forster jeers, taking back with one hand the praise he has given with the other.

109 The combination of her rank & her shyness sometimes makes the Queen's manner cryogenic (freeze first, thaw later). 109 An inspecting General: "Any complaints?" Soldier: "Yeah Sir, like sir you've got too much bread sir & too much circuses too sir"

110 "Colin Turnbull, *The Mountain People* (1975) tells of his experience among a people called Ik who, he realized as time went on, were dying of hunger. The heartlessness of their behaviour, particularly towards the old & the young, that is, those who cannot fend for themselves, revolted him. He has drawn the depressing conclusion that love cannot survive an empty stomach. An administrative decision ~~of~~ by the government of Uganda to turn the Ik's hunting grounds into a a game reserve destroyed these unfortunate people's livelihood. Under such duress they jettison little by little all customs that are not immediately

* "Manger, boire en suisse", in French idiom.

Gesture & movement carry the semantic load.

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relevant to the quest of food. Long-term reciprocities are dropped & only those which produce a prompt return are maintained. Hence the obligation to share food with those present is still respected, but people see that they are alone when they have something to eat*, & the duty to forage for other members of the same household goes by the board. Each man looks to his own salvation. The Ik have responded to their situation by what might be called a collective "flight into reality". Family ties no longer bind, death becomes a joke. They steal & lie & the women go whoring with the policemen. They are contemptuous of the sentiments they can no longer afford. Once the famine is over & government aid starts, they do not change: the damage is done.

113 At the time of Gordon Craig's first meeting with Isadora Duncan, in Berlin in 1904, he was thirty-two & already the father of 8 acknowledged children by 3 women. He wrote insulting & jeering remarks on the loving letters she sent him. The baby-talk of a grown woman who refers to herself as "Topsy me" & describes as "very, very sick", is irritating. Isadora might never have heard of the sentiment that once is happenstance, twice is coincidence & three times is enemy action. Her revealing letters show that she could not or would not recognize enemy action.

115 N. S. Khrushchev, *Khrushchev Remembers*, 2 vols. tr. & ed. S. Talbott. The tapes & typescript are available for study in the Oral History Collection of Columbia University, & the taped recording was subjected to an exhaustive spectographic analysis. The spectrogram or voiceprint is analogous to the fingerprint, & K's recorded speech to the United Nations was used as the standard of comparison. His language makes a refreshing contrast with

the computerized newspeak' of his successors. He criticized the restrictions upon foreign travel: "It's incredible to me that after 50 years of Soviet power, passes should be kept under lock & key." He inveighed against "too much monotonous cud-chewing in literature", & observed that Soviet statisticians are so adept at telling the leadership what they want to hear that they "can melt shit into bullets". Mao bored him with his philosophy, angered him with his nationalism. Mao's one-upmanship vis-à-vis K. extended to holding political discussions beside a Peking swimming pool. "Of course I couldn't compete with Mao in the pool."

TLS, Feb. 7, 1975.

126 | Though I did not see & smell, *sur place*, the pseudo-Revolution in the Latin Quarter, a year or two later I was shown round the École Normale Supérieure after it had been subjected to some form of popular action elegantly described as a *fête populaire*. The *Monument aux Morts* had been partially smashed. All the way up the main staircase, the walls had been painted with the phrase in the form of a question, & written in a sadly literate hand: "Eh bien, Flassé-ière, on agonise?" M. Flassière, the object of such insistent solicitude, had been head of the ENS at the time of these social occasions, & had suffered, as a result, a severe heart-attack. In the library, a number of books & most of the records of the school had been burnt, whether by design or by accident. The whole "évènement" was an exercise in the verb *agir* ("doing your thing"), now the favoured slogan of the Revolutionary Left & in the 1930s, the verb most frequently evoked by the Fascist Leagues. Louis Chevalier, author of *Classes dangereuses* & *Les Parisiens* was a direct witness of May 1968. *Histoire*

anachronique des Français is the result of his observations, & reveals him as a polemicist of extraordinary talent in the direct line of "les grands exaspérés" like Rochefort, Bloy, & Darien. In the "prose vengeresse" of the 157 pages is a day-to-day report on "le Néant", on a collective action that denies the past & the future[8] — a hopeless affirmation of utter futility: the corridors & the lecture rooms of the old Sorbonne strewn with French letters, the walls covered in inane, infantilist graffiti; the burnt books & papers of the Sorbonne library wafted away by the wind as far as the Place Maubert, some of them falling into the eager hands of booksellers or chiffonniers (at least both had some use for books); the hideous croûtes invading the whole of the Quartier des Écoles, their creators squatting like Indian squaws — for to squat on one's haunches, however uncomfortably, is to express one's solidarity with the suffering peoples of the Third World; the Sorbonne converted into a vast free brothel, medical attendance provided, every taste catered for, "une vaste lupanar", a huge, stinking, screaming, raving "baisodrome"; the Odéon theatre now given over, night & day, to the diarrhoetic perorations of armies of Ubus & Sous-Ubus, spitting forth Instant Revolution; Sartre & Beauvoir "going to the People" & placing themselves at the disposal of the Revolution; well-dressed ladies from the Noble Faubourg coming to view the latest stage of the Revolution sur place — "What is on the programme today" — etc. A revolutionary is orthodoxly stinking: "La Révolution, ça sent." The prostitutes of Les Halles, evangelised by the bearded apostles from the other bank & put through a crash course in Social Exploitation, abandoned their beats, packed in (Merde! alors) & went home*. "Voici qu'affluent de toutes parts les ratés, les

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* cf G. Orwell, Homage to Catalonia, p. 4: "In the streets were coloured posters appealing to prostitutes to stop being prostitutes."

[8] Roquentin in Sartre's La Nausée: "Le passé est un luxe de propriétaire"

Feed & breed

Lichtenberg: "The thing that astonished him was that cats should have two holes cut in their coat exactly at the place where their eyes are!"

aigris, les bizarres, les incompris, les oubliés, les nullités, les zéros pomdés les cancres, ... le poète méconnu, ... le penseur obscur, ... la femme insatisfaite, ... toute une faillite jusqu'alors dispersée dans l'immensité urbaine se rassemble en ce lieu, tient le haut du pavé, gesticule et pérore..."

140 Delacroix to his nephew on those who knew nothing of love: "Il leur semble que avoir une femme un an est un phénomène, l'avoir deux ans une impossibilité. Je leur dis qu'ils en ont menti et que c'est dans cette attraction, dans cette impossibilité de se décoller que consiste le plus grand charme de cette délicieuse passion."

146 Both Gide & Julien Green were avowed & practising homosexuals, but whereas Gide was complacent, Green, a devout Catholic, was haunted by a sense of sin. He combined a worship of facial beauty with a revulsion against the sexual act. This was the classical conflict between "the marriage of true minds" & "the expense of spirit in a waste of shame". When love entered into the relationship Green took care that it was not killed by pleasure

147 Derek Cooper, The Gullibility Gap. A deep human craving to be exploited as well as to exploit. Greed & gullibility clearly make an abiding marriage. Confidence tricksters are often on the safe side of the law.

TLS, Feb. 14, 1975

155 J. B. West & Mary Lynn Kotz, Upstairs at the White House. The Chief Usher of the White House, J. B. West, had just "eased out" of his job a redundant specialist in ice sculpture whose work as a "platter prettier-upper" had failed to entrance Mrs Kennedy. Soon afterwards the apprehensive First Lady asked Mr West to persuade the staff to sign a pledge not to write about their experience in the presidential

Douglas Jerrold, Mrs Caudle's Lectures, Harvill, £2.25

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service. When the press sniffed out this enlargement of executive privilege, a worried President came to Mr West. "I want you to help me," he said, "This 'pledge' business is causing a lot of trouble. Would you take the blame for it?" Mr West did so without demur. We learn that President Eisenhower had an ex-soldier to hold out his undershorts so that he could step into them. Under Mrs Roosevelt, haphazardly invited guests turned the White House into Liberty Hall. Alexander Woollcott came for 2 days & stayed 2 weeks. In 1941 arrived Winston Churchill; he sat about naked in his room in front of the servants & in this state was prepared to receive President Roosevelt: but "the President quickly backed out into the hall until Mr Churchill could get something on." President Johnson took a mouthful of meat at a banquet & called to his guests: "Don't anybody touch it. It's spoiled." Among those who tasted the dish downstairs, in the line of duty, was the Chief Usher. It was filet of beef with pâté de foie in the centre. Back to the President went the message: "It's supposed to taste like that."

156) A central paradox of the mid-Victorian literary scene is the coexistence of a largely worthless theatrical literature with a wealth of magnificent dramatic monologues (e.g. Mrs Nickleby's inimitable "recherches du temps perdu", Tennyson's "St Simeon Stylites", Browning's "Men & Women" & "Dramatis Personae"). Jerrold was a successful dramatist (e.g. Black Ey'd Susan), but his many plays are now sunk in oblivion. Margaret Caudle is a prime specimen of the class of women addressed by Chaucer's Clerk as "ye archewyves". "Caudle" means a hot sweet drink of spiced wine, often taken as a nightcap in Victorian times. Mrs Caudle's is the only voice we hear, but in her monologues she scornfully repeats Job's feeble protests & interjections, which

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then add fuel to the fire of her rhetoric, & his every gesture is strictly monitored: "What are you sneering at, Mr Caudle? How do I know you're sneering? / Don't tell me; I know well enough by the movement of the pillow." Thackeray remarked that "a student in the 20th Century may get out of the lectures as accurate pictures of London life as we can get out of the pictures of Hogarth." That chestnut of lubricity, the suggestive gap. pick up instant turn-on girls & give them ~~get~~ quite a few licks between their legs. 160 "La letteratura del risparmio" employs a deprived, essential language to express the inarticulate existence of man— a series of gestures & grunts

162 The founding fathers of sociology, Weber, Durkheim. the generational revolt. a welfare-warfare state. To claim that only black sociologists can study blacks is logically like claiming that only dogs, cats or cows should be (or even can be) veterinarians. 163 As good a polyglot as a hotel porter.

164 George Watson, ed., *Literary English Since Shakespeare* (1970) includes an article by Noam Chomsky: "The Current Scene in Linguistics". A man may hold what convictions he pleases about the foreign policy of the U.S., but it is surely obvious that they are compatible with any theory of linguistics. Happily enough, the Western intelligentsia no longer lives in an emotional atmosphere in which such an axiom needs any emphasis. Chomsky distinguishes two broad theories of language. The 1st is of a universal or "philosophic" grammar, a notion familiar to the Ancients & predominant in the Renaissance & after. It is a prescriptive theory: any given language is rule-bound, irrespective of whether such rules are precisely statable or not, whether they are known to exist or not. Such rules or "deep structures" are simply there; it is

the task of the philosophic linguist, of the grammarian & of the lexicographer to bring them to light. Such was the assumption of Descartes, of Johnson, & of the Victorian editors of the *Oxford English Dictionary*. The second theory arose in the early 20th century. It is structuralist or descriptive. Since the 1960s it has been losing its predominance in professional linguistics. It regards as presumptuous & irrelevant to formulate a universal grammar. Don Léopold-Auguste, the Salamanca pedant in Claudel's *Le Soulier de Satin* (1921) embodies as a dramatic character a hostile parody of the philosophic grammarian seen from the vantage point of the structuralist, & he is outraged by the notion of a language without rules. Chomsky is a partisan of the first & more ancient of the opposing theories. He is, so to speak, a radical reactionary. His demolition of structuralism has been conducted without rancour & without fuss. Linguistics, as a consequence of Saussure & his disciples, ran backwards in the early years of the 20th cent.; the Renaissance knew better. Generative grammar means the system of rules that determine what is possible in a given language. A descriptive grammar could be derived from a generative, but never a generative from a descriptive. Beneath the surface level of what we do lies a deeper level of what language permits us to do. It does not permit everything, or even nearly everything. The rules may be less restrictive than Renaissance theorists imagined. That does not alter the fact that they exist. The task of achieving pure nonsense in language, though perhaps as difficult as that of painting a purely abstract picture, needs to be seen as a possibility.* A language is limited, in short, rather as a game is limited: you cannot do anything & everything in it. A theory

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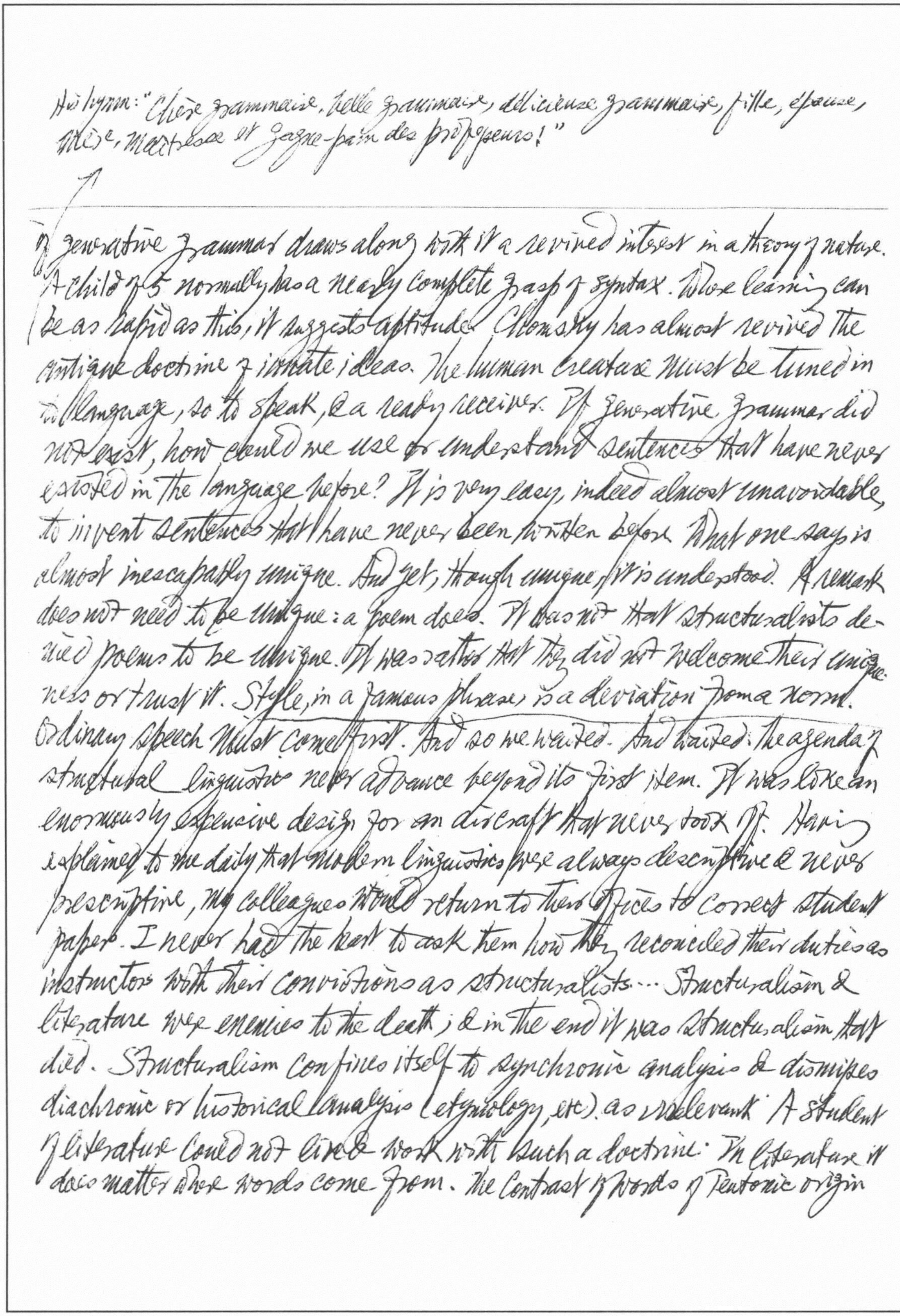
*cf. Hector Monro: "Nonsense? Nonsense!" (*Analysis*, XXX, 1973), where the author has ingeniously devised a poem that makes sense of 3 phrases pronounced by M. C. Beardsley in his *Aesthetics* to be irreducibly nonsensical: "participial biped", "a man in the key of A flat", & "Consanguinity drinks procrastination".

& the French Romantics' "tirade against grammar" (Ch. Bruneau, *Petite Histoire de la langue Fr.*, II. pp 35, 50, *Lamartine* 1822, Hugo) contains *in posse* this relationship
Claudel



His hymn: "Chère grammaire, belle grammaire, délicieuse grammaire, fille, épouse, mère, maîtresse et gagne-pain des professeurs!"

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of generative grammar draws along with it a revived interest in a theory of nature. A child of 5 normally has a nearly complete grasp of syntax. Where learning can be as rapid as this, it suggests aptitude. Chomsky has almost revived the antique doctrine of innate ideas. The human creature must be tuned in to language, so to speak, & a ready receiver. If generative grammar did not exist, how could we use & understand sentences that have never existed in the language before? It is very easy, indeed almost unavoidable, to invent sentences that have never been written before. What one says is almost inescapably unique. And yet, though unique, it is understood. A remark does not need to be unique: a poem does. It was not that structuralists denied poems to be unique. It was rather that they did not welcome their uniqueness or trust it. Style, in a famous phrase, is a deviation from a norm. Ordinary speech must come first. And so we waited. And waited: the agenda of structural linguistics never advance beyond its first item. It was like an enormously expensive design for an aircraft that never took off. Having explained to me daily that modern linguistics were always descriptive & never prescriptive, my colleagues would return to their offices to correct student papers. I never had the heart to ask them how they reconciled their duties as instructors with their convictions as structuralists... Structuralism & literature were enemies to the death; & in the end it was structuralism that died. Structuralism confines itself to synchronic analysis & dismisses diachronic or historical analysis (etymology, etc.) as irrelevant. A student of literature could not live & work with such a doctrine. In literature it does matter where words come from. The contrast of words of Teutonic origin with those of Romance origin is a perpetual enrichment ~~of~~ to literary English: "The multitudinous seas incarnadine, / Making the green one red". A word, admittedly, is not its derivation. But it bears within it some recollections of its origins, much as men & women do. It exists diachronically & not just from moment to moment; & it is understood as a friend is understood, partly in the light of its origins. Chomsky's significance for the literary historian is largely that of the demolition-expert. He has removed an impediment from the way. Few will believe that an English department studies language unless it emblazons the word "linguistics" somewhere or other. 165 The tyranny of definition confuses accuracy with precision, & forgets that an impression can be accurate even when it is not precise; accurate, perhaps, just because it is not precise.

167 Dr R. D. Laing, *Knots* exposes in almost diagrammatic form the wretched little patterns we weave to make life with our near & dear the tangle it is. "*Jill*: You put me in the wrong *Jack*: I am not putting you in the wrong *Jill*: You put me in the wrong for thinking you put me in the wrong" etc. The absurdity of the "knots, tangles, fankles, impasses, whirligigs, binds"—in a word, mortal coils which lovers, parents, spouses tie. Some keep others tied in knots, others excel at being tied in knots. Ingmar Bergman's "Scenes from a Marriage" is a knot-sequence. People's manipulation of each other or "psychological warfare." They are playing a game. They are playing at not playing a game. One must play their game, of not seeing one sees the game. Francis Huxley, *The Way of the Sacred*. 173 We are reminded that "speak" & "sperm" are connected through a common root meaning "to sprout", "strew", "scatter" or "sprinkle". This helps us to appreciate the interpretation of the Logos

as a seminal utterance. Roger Callois defends Marxism by the claim that the strength of the philosophy depends on the Realpolitik of the Soviet Union, rather than the other way round.

176 C. Broad said of pragmatism that all good fallacies go to America when they die. James hankered after what is comforting rather than true, i.e. if we can believe that all will be well in the end, we shall not worry too much about the way the world wags. Of course simplicity is a great asset to a theory; not so much in showing the world to be simple as in helping our tiny minds to grasp it.

TLS, Feb 21, 1975

182 In English practice the right to silence means the accused's absolute right not to give evidence at his trial & the right generally enjoyed by suspects not to answer police questions. A suspect may be pressurized into answering questions. 184 Crimes are committed — though not necessarily punished — at all levels. Laws & the punishments for breaking them vary from state to state. In Nebraska, e.g., the penalty for having marijuana in your possession is 7 days' imprisonment whereas in Texas being found with a single "reefer" in your pocket is punishable with from 2 yrs to life. The local colour is never properly integrated in the narrative & remains so much fancy dressing on a fairly ordinary cake. 185 His heroes survive bloody & bowed. To blame P. G. Wodehouse for writing to a formula is like complaining that the pills in an aspirin bottle show a wearisome conformity. A. N. Whitehead, Science & the Modern World: "In formal logic a contradiction is the signal of a defeat; but in the evolution of real knowledge it marks the first step in progress towards victory." 189 Letters & diaries J. are merely the art-form of those who cannot write. J. ~~G.~~ K. Galbraith

196 be it God or God not what not.

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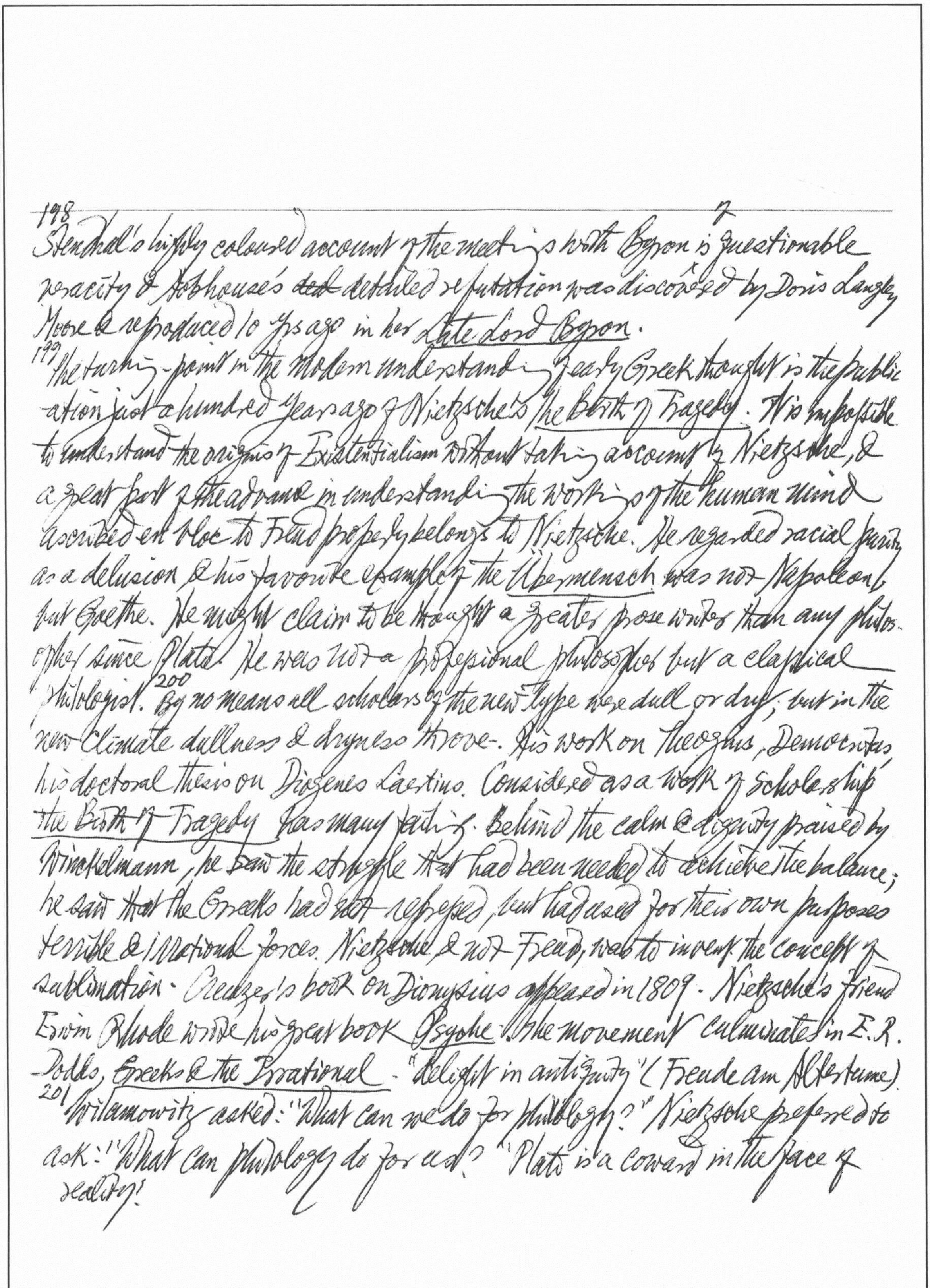
sat with the freckled girl on whom he then had a fierce crush & whose attention, greatly daring, he called to the goings-on in his father's pasture, where a bull was vigorously covering a heifer, saying "I think it would be fun to do that"; to which he received the deadpan answer: "Well, it's your cow." David Cecil: "One does not often have to put one's foot down, but I feel it is useful to have a Foot to Put Down".

190 Rodney Needham, ed., *Right & Left: Essays on Dual Symbolic Classification*

The seminal essay of Durkheim & Mauss in *L'Année Sociologique* of 1903 points out that the first logical categories were social categories: it has been human social relations that have provided the prototypes of the logical relations. Robert Hertz who died on the battle-front at the age of 33 showed that in all human societies most people show an asymmetry in use of their hands, the right being by far the most generally preferred. With this preeminence of the right hand go many ideas in which the right hand side is credited with a special positive value. This is to the detriment of the left. The pre-eminence of the right hand is assigned by medical science to the greater development of the left cerebral hemisphere. But, Hertz asked, can it be that we are left-brained just because we are right-handed, & not *vice versa*? The right hand is gained in marriage, raised in swearing an oath, marks the seat of honour, gives the synonym for all that is proper & correct. The left hand which provides metaphors for clumsiness & foreboding (as in *gauche* & *sinister*), is the hand of perjury, treachery & fraud". This however does not apply to some African tribes



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Stendhal's highly coloured account of the meetings with Byron is of questionable veracity & Hobhouse's ~~ded~~ detailed refutation was discovered by Doris Langley Moore & reproduced 10 yrs ago in her Late Lord Byron.

199 The turning-point in the modern understanding of early Greek thought is the publication just a hundred years ago of Nietzsche's The Birth of Tragedy. It is impossible to understand the origins of Existentialism without taking account of Nietzsche, & a great part of the advance in understanding the working of the human mind ascribed en bloc to Freud properly belongs to Nietzsche. He regarded racial purity as a delusion & his favorite example of the Übermensch was not Napoleon, but Goethe. He might claim to be thought a greater prose writer than any philosopher since Plato. He was not a professional philosopher but a classical philologist. 200 By no means all scholars of the new type were dull or dry, but in the new climate dullness & dryness throve. His work on Theognis, Democritus his doctoral thesis on Diogenes Laertius. Considered as a work of scholarship The Birth of Tragedy has many faults. Behind the calm & dignity praised by Winckelmann, he saw the struggle that had been needed to achieve the balance; he saw that the Greeks had not repressed, but had used for their own purposes terrible & irrational forces. Nietzsche, & not Freud, was to invent the concept of sublimation. Creuzer's book on Dionysius appeared in 1809. Nietzsche's friend Erwin Rhode wrote his great book Psyche. The movement culminated in E. R. Dodds, Greeks & the Irrational. "delight in antiquity" (Freude am Altertume).

201 Wilamowitz asked: "What can we do for philology?" Nietzsche preferred to ask: "What can philology do for us?" "Plato is a coward in the face of reality!"

* July 18, 1975, P. 796. Robert J. Stoller, *The Transsexual Experiment*. Transsexualism is a fairly rare condition, in which individuals with biologically normal genitals believe themselves to belong to the opposite sex. Transsexualism is a disorder of gender identity, not a perversion, & transsexuals must be distinguished from
203 fetishistic cross-dressers or transvestites from homosexuals

Frank Musgrove, *Ecstasy & Holiness*: "The counter-culture is not alienated, but anomic; "non-manipulative, non-possessive use of sex". Transsexualism "I am a woman (man) in a man's (woman's) body." The strength of the drive of the transsexuals towards surgery is overwhelming. Women in men's bodies want vaginas they are prepared never to use. Men in women's bodies need hysterectomies, to remove organs which others cannot see & which they themselves cannot feel — but which they know to be there. Testicles of silicone, a penis lifted off the belly wall, a smoother Adam's apple. There are men for whom male transsexuals are more feminine than women — there are women who only respond to masculinity in other women, opening to a dildo the vagina they had always closed to a penis (Richard Green, *Sexual Identity Conflict in Children & Adults*). *

T.L.S., 28 Feb. 1975

212 Notes printed after each essay (instead of being huddled together at the end of the book), is the the next best thing to their being actually footnotes. His career would make a medieval *scholaris vagans* green with envy & makes even a normally peripatetic modern scholar feel like a drab homebody. Various bestiaries relate that the weasel conceives by the ear (& gives birth through the mouth). 213 Unmistakable symptoms of Reardon's disease: a surfeit of motivation to be a novelist plus a deficient urge to write novels. Thomas Middleton, *Women Beware Women*. Supermen & Superbeasts. 215 Information is refused, as in all dutiful *romans de refus*. 216 "So human an animal", as René Dubos calls our species. At two stages of this seemingly gradual process we sense 2 major discontinuities, apparent jumps: "the difference between non-living & living" & "the difference between

"Pale Ebenezer thought it wrong to fight / But roaring Bill, who killed him, thought it right."
One Man's Meat, very often, is another Man's [illegible]

& Janet Hitchman, Such A Strange Lady.

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animals & man" (W. H. Thorpe, Animal Nature & Human Nature).

220 King Kong is "the only major monster movie" to escape alliance with the science genre (Wm K. Everson, Classics of the Horror Film). Jean Boullet, La Belle et la Bête (1958): "King Kong est, sans aucun doute possible, le plus grand film de l'histoire du cinema mondial"

223 A Good Fairy & a Bad were told to attend Dorothy Sayers's cradle, with whatever gifts might seem appropriate. The Good Fairy got there first. She bestowed on Dorothy fame, health, first-class brains, etc. The Bad Fairy arrived late, nursing a hangover. She could not countermand the gifts already issued; but she could, & did, do everything in her power to neutralize them by endowing the baby with other less desirable traits. She made Dorothy large, ugly, awkward & intense, with a loud unattractive voice. Her long neck got her nicknamed "Swanny." She fell in love with Oxford noisily, uncritically, & embarrassingly, as she was to do with every other object of her unruly affections. She smoked cigars in the High, wore earrings "consisting of highly coloured parrots in gold wire cages". Confounding her academic critics, she took a good first in French. Why did she not stay at Somerville? Throughout her life one sensed the impalpable ghost of a missed opportunity. She joined the advertising company of S. H. Benson, which provided the setting & many of the characters for Murder Must Advertise.[224] She was 30, unmarried still. On Jan. 3, 1924, she bore an illegitimate son. In April 1926, she got married to Oswald Arthur Fleming, "a compulsive fantasist or liar & a professional drone with the gift of the gab." His first wife had divorced him for adultery in 1925; he began philandering again soon after his marriage to Dorothy. He didn't do a hand's turn of work & from start to finish Dorothy was the breadwinner. Inside this fat woman

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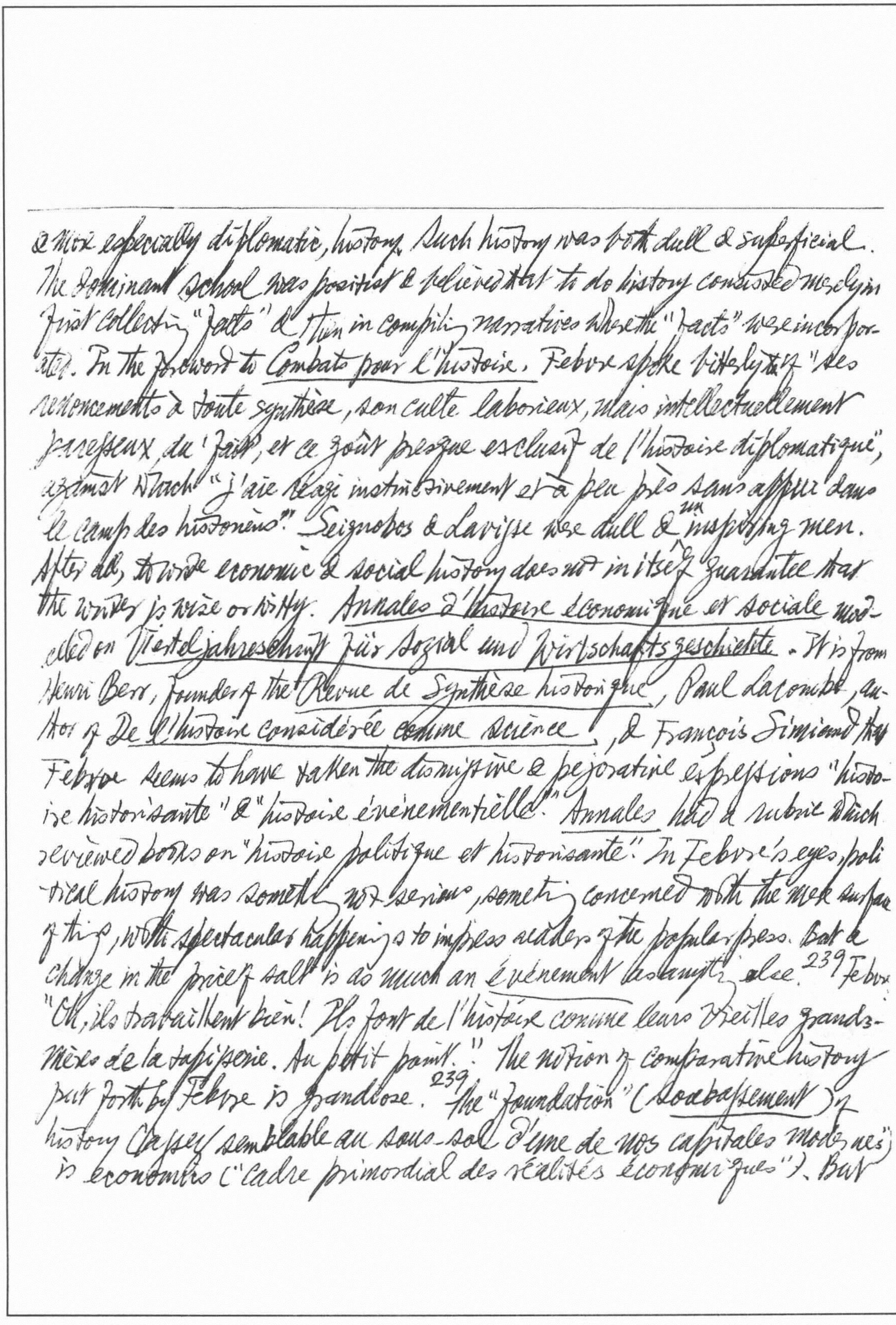
with her thick ankles & ballooning girth (Fleming drank; she ate), proud & desperate, a thin one, dark & elegant like Harriet Vane, was indeed screaming to be let out. With ideas it is always better to travel hopefully than to arrive.

230 Gaston Bachelard rejected Existentialism with the simple credo, "L'angoisse est factice." "Lire beaucoup, lire encore, lire toujours... là-haut, au ciel, le paradis n'est-il pas une immense bibliothèque?" The history of science, Bachelard argued, shows that science advances only by refuting empirical experience: "Rien n'est donné; tout est construit... une expérience scientifique est une expérience qui contredit l'expérience commune". *La Philosophie du non*: the production of knowledge through progressive falsification. Science is a discontinuous process — not a gradual movement towards truth but a series of differential stages separated by "coupures" or "ruptures épistémologiques". Bachelard has helped to make a history a series of synchronic stages rather than a diachronic continuum

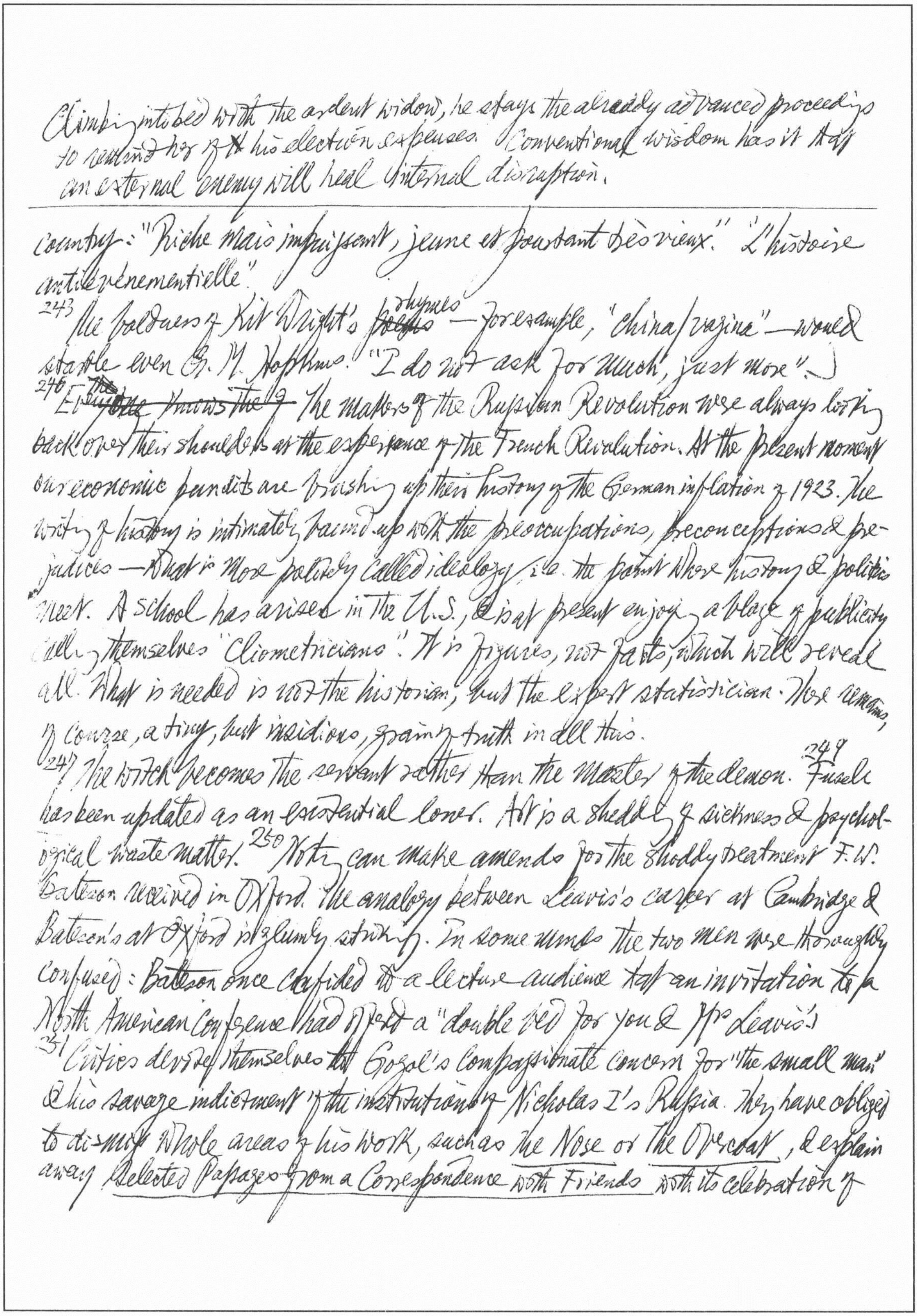
TLS. 7 March 1975.

238 Jacques Le Goff et Pierre Nora, ed. *Faire de l'histoire*, 3 vols. Gallimard. Both are followers of Marc Bloch, Lucien Febvre & Fernand Braudel: "l'histoire nouvelle" de "la prétendue École des *Annales*". The seat of the new school is the VIe Section of the École pratiques des Hautes Études. Here indeed is an orthodoxy, the tenets of which are safeguarded by some kind of apostolic succession. The dominant fashions in the French historiography after the First World War were represented by Seignobos & Lavisse, who "tenaient le haut du pavé sorbonnard" (Febvre). Febvre & Bloch distrusted the ruling emphasis on political,



& more especially diplomatic, history. Such history was both dull & superficial. The dominant school was positivist & believed that to do history consisted merely in first collecting "facts" & then in compiling narratives where the "facts" were incorporated. In the foreword to *Combats pour l'histoire*, Febvre spoke bitterly of "ses renoncements à toute synthèse, son culte laborieux, mais intellectuellement paresseux, du 'fait', et ce goût presque exclusif de l'histoire diplomatique", against which "j'ai réagi instinctivement et à peu près sans appui dans le camp des historiens". Seignobos & Lavisse were dull & uninspiring men. After all, to write economic & social history does not in itself guarantee that the writer is wise or witty. *Annales d'histoire économique et sociale* modelled on *Vierteljahresschrift für Sozial und Wirtschaftsgeschichte*. It is from Henri Berr, founder of the *Revue de Synthèse historique*, Paul Lacombe, author of *De l'histoire considérée comme science*, & François Simiand that Febvre seems to have taken the dismissive & pejorative expressions "histoire historisante" & "histoire événementielle". *Annales* had a rubric which reviewed books on "histoire politique et historisante". In Febvre's eyes, political history was something not serious, something concerned with the mere surface of things, with spectacular happenings to impress readers of the popular press. But a change in the price of salt is as much an *événement* as anything else.[239] Febvre "Oh, ils travaillent bien! Ils font de l'histoire comme leurs vieilles grand-mères de la tapisserie. Au petit point." The notion of comparative history put forth by Febvre is grandiose.[239] The "foundation" (*soubassement*) of history (assez semblable au sous-sol d'une de nos capitales modernes) is economics ("cadre primordial des réalités économiques"). But graphs, curves & tables give an air of spurious exactitude, of over-precision which can be very misleading. In *Clio & the Doctors* Jacques Barzun discusses, for instance, so-called crime statistics & shows how difficult it is to know what they correspond to, let alone what they mean. "The idea of exactitude implies a relation; we ought to say 'exact to something', as we say 'correspond to'." The true rhetoric of history can seldom, even in economic history, be the rhetoric of numbers. The historian is visualizing a scene & a story rather than deciphering a code, & for him words have no rivals in point of precision & subtlety. Quanto-history, cliometry, "histoire sérielle", must be contradictions in terms. Febvre even speculated whether psychology is not "à la base même de tout travail d'historien valable"; he declared that we lack a history of Love, of Death, of Pity, of Cruelty, of Happiness, of "a vast collective inquiry into the fundamental feelings of men & their modalities." To illustrate what he means by the history of death he directs us to the chapter on the art of dying in Vol. IX of Henri Bremond's *Histoire littéraire du sentiment religieux en France*. It amounts, then, to no more than a study of what men have said & done when confronted with the fact of their inescapable extinction here on earth, a fact which is the same always & everywhere & thus can have no history.

240 Psychoanalysis & Marxism are well-mixed in a modish cocktail-shaker. In the fumes of this heady concoction history vanishes. Fernand Braudel, *Écrits sur l'histoire*: "le temps court est la plus capricieuse, la plus trompeuse des durées." The tendency is towards making history into a kind of event-free social science. Historical demography is a young science which already suffers from the illnesses of old age; one is reminded of Baudelaire's King of a rainy



Climbing into bed with the ardent widow, he stays the already advanced proceedings to remind her of ~~th~~ his election expenses. Conventional wisdom has it that an external enemy will heal internal disruption.

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country: "Riche mais impuissant, jeune et pourtant très vieux." "L'histoire antiévénementielle".

243 The boldness of Kit Wright's ~~poems~~ rhymes — for example, "china/vagina" — would startle even G. M. Hopkins. "I do not ask for much, just more".)

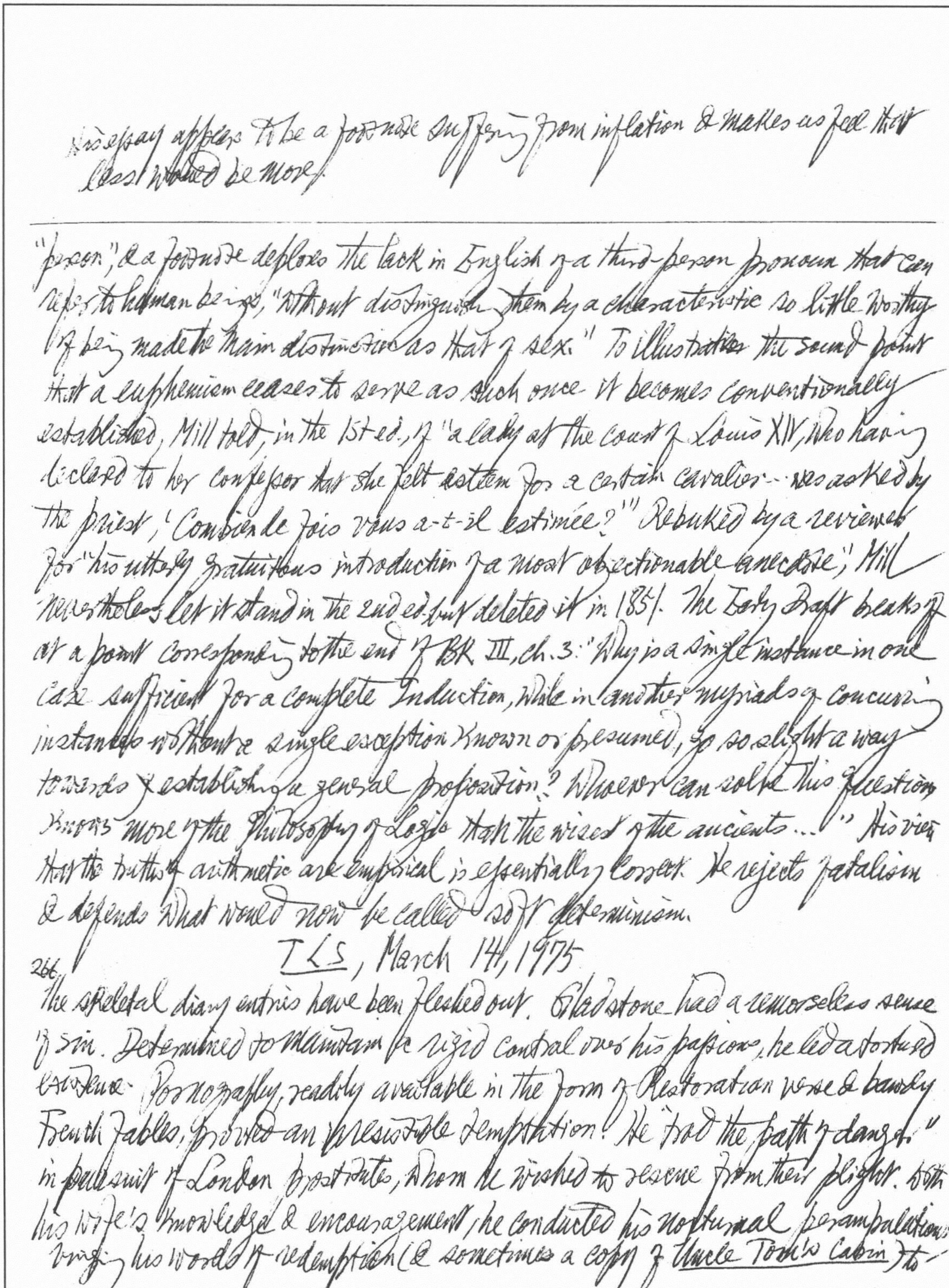
246 ~~Everyone knows the~~ The masters of the Russian Revolution were always looking back over their shoulders at the experience of the French Revolution. At the present moment our economic pundits are brushing up their history of the German inflation of 1923. The writing of history is intimately bound up with the preoccupations, preconceptions & prejudices — what is more politely called ideology i.e. the point where history & politics meet. A school has arisen in the U.S., & is at present enjoying a blaze of publicity calling themselves "Cliometricians". It is figures, not facts, which will reveal all. What is needed is not the historian, but the expert statistician. There remains, of course, a tiny, but insidious, grain of truth in all this.

247 The witch becomes the servant rather than the master of the demon. 249 Fuseli has been updated as an existential lover. Art is a shedding of sickness & psychological waste matter. 250 Nothing can make amends for the shoddy treatment F. W. Bateson received in Oxford. The analogy between Leavis's career at Cambridge & Bateson's at Oxford is glaringly striking. In some minds the two men were thoroughly confused: Bateson once confided to a lecture audience that an invitation to a North American Conference had offered a "double bed for you & Mrs Leavis".

251 Critics devote themselves to Gogol's compassionate concern for "the small man" & his savage indictment of the institutions of Nicholas I's Russia. They have obliged to dismiss whole areas of his work, such as *The Nose* or *The Overcoat*, & explain away *Selected Passages from a Correspondence with Friends* with its celebration of

autocracy, hierarchy & serfdom. The streak of lunacy running through his life begins well before his birth: with the appearance of the Virgin to his father, enjoining him to take Gogol's future mother, then only 7 ~~years~~ months old, as his bride. Nikolai, their only son, was a repulsive, scrofulous child whose ears streamed with pus. He was & would remain strikingly ugly, with a love of flashy clothes. His sincere belief in his infallibility accounts for his hypocrisy, lying & double-dealing. He considered the stomach to be the noblest part of one's person & deferred to its every demand. When unable to be in Rome, he made up by consuming mountains of macaroni.[255] Few historians have emulated Herodotus who is reputed to have sung his history. The word instruction has a forbidding sound, smacking of schoolrooms, sermons, & Samuel Smiles — indeed, smacking of smacking.[256] We can learn from Carlyle — hailed by Emerson as "the true inventor of the stereoscope" — how literary devices can enable the historian to come closer to capturing actual experience which is multi-dimensional in a narrative medium which has traditionally been linear, that is to say one-dimensional. A single anecdote in the midst of generalization & analysis can be made to count. Tocqueville on the contempt of the French upper classes for the lower orders during the old regime: "We are reminded of the conduct of Mme Duchâtelet: this good lady, it seems, had no scruples about undressing in the presence of her manservants, being unable to convince herself that mere lackeys were real flesh-&-blood men."

J.S. Mill, *A System of Logic*, 2 vols, ed. J.M. Robson, with an Introduction by R.F. McRae.[257] As Mill's attitude to Comte varied, he first deleted many complimentary remarks but later restored some of them. In 1851, perhaps in deference to Harriet Taylor's feminism, "man" is often changed some neutral word like



this essay appears to be a footnote suffering from inflation & makes us feel that less would be more.

"person", & a footnote deplores the lack in English of a third-person pronoun that can refer to human beings, "without distinguishing them by a characteristic so little worthy of being made the main distinction as that of sex." To illustrate the sound point that a euphemism ceases to serve as such once it becomes conventionally established, Mill told, in the 1st ed., of "a lady at the court of Louis XIV, who having declared to her confessor that she felt esteem for a certain cavalier... was asked by the priest, 'Combien de fois vous a-t-il estimée?'" Rebuked by a reviewer for "his utterly gratuitous introduction of a most objectionable anecdote," Mill nevertheless let it stand in the 2nd ed. but deleted it in 1851. The Early Draft breaks off at a point corresponding to the end of Bk. III, ch. 3: "Why is a single instance in one case sufficient for a complete Induction, while in another myriads of concurring instances without a single exception known or presumed, go so slight a way towards establishing a general proposition? Whoever can solve this question knows more of the Philosophy of Logic than the wisest of the ancients..." His view that the truths of arithmetic are empirical is essentially correct. He rejects fatalism & defends what would now be called soft determinism.

TLS, March 14, 1975

266 The skeletal diary entries have been fleshed out. Gladstone had a remorseless sense of sin. Determined to maintain a rigid control over his passions, he led a tortured existence. Pornography, readily available in the form of Restoration verse & bawdy French fables, proved an irresistible temptation. He "trod the path of danger" in pursuit of London prostitutes, whom he wished to rescue from their plight. With his wife's knowledge & encouragement, he conducted his nocturnal perambulations bringing his words of redemption (& sometimes a copy of *Uncle Tom's Cabin*) to-

determined to turn the clock of Anglo-Iranian understanding back to the day before.. children napalmed to a crisp. a cagey insurance against a unisex future.

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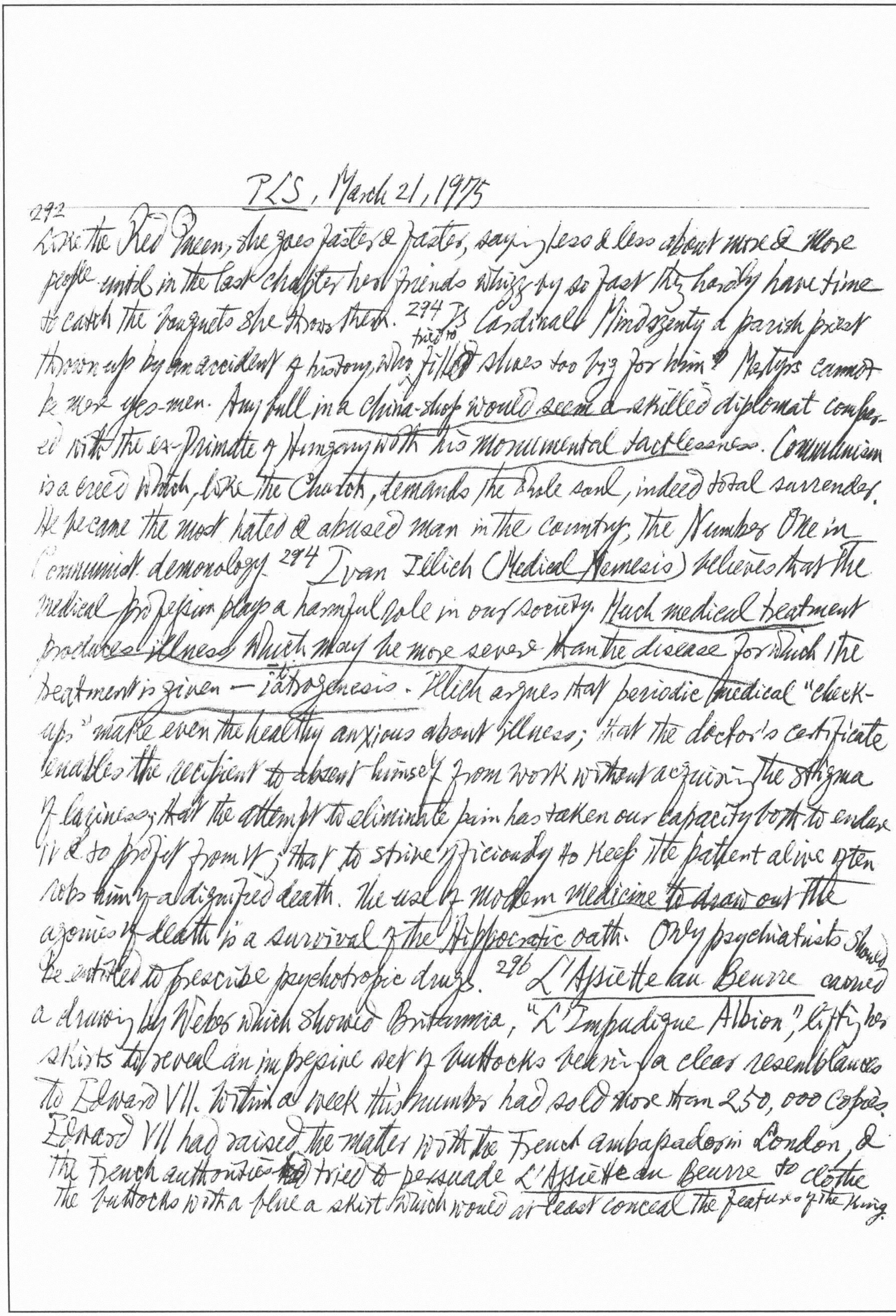
the women who brazenly "accosted" him: Decameron "is a book that some should know; but they should be better men than I."
270 The term "anti-semitism" began in 1879 to enter contemporary usage through the anti-semitic writing of the German ~~novelist~~ journalist Wilhelm Marr. Some enthusiasts even saw in the early Luther a hidden Jew. Ideas of ritual purity & the dietary laws were common to Jew & Muslim. In Muslim countries the Jew was indeed a second-class citizen, but only by way of rare exception did he become the victim of the accusation that he was in league with the devil to subvert the existing order. 271 Mr B. F. Skinner has set up straw men to attack who are musty with the smell of Victorian haylofts. 274 "All Tennysons have weak health & strong constitutions" Frederick seemed to possess all Alfred's qualities, only in solution: "One was always expecting them to crystallize but they never did." Tennyson told Victoria that verse-writing was then so common that everyone was doing it — "I dare say Your Majesty does." "No, that I do not. For the life of me I never could make two lines meet"
280 Julien Benda: "Une main calleuse ne pourra jamais écrire" The sons of proletarians, who educate themselves out of their original class, feel stretched between two cultures. Michel Ragon, Histoire de la littérature prolétarienne en France quotes Lamartine's pious hope "que Dieu suscite un génie populaire, un Homère ouvrier, un Milton laboureur, un Dante industriel." God did not oblige. Despite his absurd claim ("Je suis resté peuple!) Michelet admitted that he had never succeeded in giving the people a real voice in his work: "Le difficile n'est pas de monter, mais en montant, de rester soi." Belief in the value of literary schools is often naive: the best pupils play truant



TLS, March 21, 1975

292 Like the Red Queen, she goes faster & faster, saying less & less about more & more people until in the last chapter her friends whizz by so fast they hardly have time to catch the bouquets she throws them. 294 Is Cardinal Mindszenty a parish priest thrown up by an accident of history, who tried to fill~~ed~~ shoes too big for him? Martyrs cannot be mere yes-men. Any bull in a china-shop would seem a skilled diplomat compared with the ex-Primate of Hungary with his monumental tactlessness. Communism is a creed which, like the Church, demands the whole soul, indeed total surrender. He became the most hated & abused man in the country, the Number One in Communist demonology. 294 Ivan Illich (*Medical Nemesis*) believes that the medical profession plays a harmful role in our society. Much medical treatment produces illness which may be more severe than the disease for which the treatment is given — iatrogenesis. Illich argues that periodic medical "check-ups" make even the healthy anxious about illness; that the doctor's certificate enables the recipient to absent himself from work without acquiring the stigma of laziness; that the attempt to eliminate pain has taken our capacity both to endure it & to profit from it; that to strive officiously to keep the patient alive often robs him of a dignified death. The use of modern medicine to draw out the agonies of death is a survival of the Hippocratic oath. Only psychiatrists should be entitled to prescribe psychotropic drugs. 296 *L'Assiette au Beurre* carried a drawing by Weber which showed Britannia, "L'Impudique Albion," lifting her skirts to reveal an impressive set of buttocks bearing a clear resemblance to Edward VII. Within a week this number had sold more than 250,000 copies. Edward VII had raised the matter with the French ambassador in London, & the French authorities ~~had~~ tried to persuade *L'Assiette au Beurre* to clothe the buttocks with a blue a skirt which would at least conceal the features of the King.

from the security of entrenched & privileged positions.
318 a nice elderly squareness ; for toleration but against permissiveness

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307 Ever since Marx it has been possible to interpret everything as the birthpangs resulting from the generation of ~~the~~ socialism from Capitalism: Conceptual melodramatics of crisis after crisis. Fritz J. Raddatz: "Marx turned Hegel's world on its feet; has the head now been amputated?" We are being superstitious, like men still talking about alchemy when chemistry was already proving to be a different science. A pious Marxist regards any criticism of Marx as a sacrilegious act. The spectre of Marx haunted the Conference, but a good deal of exorcism was in progress. When I buy a railway ticket, the ticket seller & I both treat each other functionally, & I should be as disinclined to encounter him as a person on that occasion as he would be. Treating people as objects is often a very convenient mode of behaviour, & it is because socialism has no developed idea of courtesy & good manners that it seems to suggest that nothing short of a constant gush of human interest is adequate to the fully human life!

T.L.S., 28 March 1975.

~~SR~~·326 Spender: "The young Auden was someone you could laugh-at-with." A sensitive private man sustaining a superb public image. 327 Louis MacNeice: "In Lieu": "... & in lieu of a flag / the orator hangs himself from the flagpost." MacNeice's "plea for impure poetry, that is, for poetry conditioned by the poet's life & the world around him".

328 Michael V. DePorte, Nightmares & Hobbyhorses: Swift, Sterne & Augustan Ideas of Madness. Improvements in drug therapy mean the end of the age of psychoanalysis: depth psychology has never cured anyone. When the chemical & physiological basis of madness becomes clearer, a number of phantoms will disappear, & the lives of the mad poets will have

to rivet war-guilt upon the Germans

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to be reconsidered. The great dramatist's former "jail-keeper" Frida Strindberg endlessly blackmailed Augustus John with threats of suicide.
342 Gautier was among the first to practise the theory of correspondances easily & naturally in his prose. Baudelaire admired his "immense intelligence innée de la correspondance", & Mallarmé admitted that it was "le bon Théo" who had revealed to him "le trésor profond des correspondances".

T.L.S., 4 April 1975

350 Mosley gave his followers a little of what they wanted, but much less than they would have liked. 351 His antisemitism was turned on & off like a tap. Even Churchill re-entered government only on bended knee. All this strikes him as a revelation from on high. Mosley became to him a still small voice speaking courageously out against big finance. 352 In his later yrs John Cleland appears to be sowing his tame oats, complaining in the Monthly Review of French-style romances which encourage a depraved taste or praising Amelia for inculcating "the superiority of virtuous conjugal love to all other joys". "Our reservoirs of the genial emulsion" is what, borrowing Fanny's euphemism, we would say to him. The discovery of the subconscious has made us self-conscious. Harriet Martineau was deaf, ugly, ill, famous & virgin. She enjoyed with Mrs Wynyard the mesmerist a relationship of lesbianism & masochism. Because of Pelham, Bulwer-Lytton's first novel on a byronic dandy, the black coat became fashionable for evening wear. 356 Trotsky: "All through history mind limps after reality". He plummeted down from the pinnacles of power to the depths of impotence. He got out of his dilemma ingeniously, though hardly ingenuously.

Emotionally demanding, she was an *allumeuse* to whom the physical act of love-making was not of real importance.

He was in your debt ~~to the~~ up to his eyebrows

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368 Georgess McHargue & Michael Foreman, *Private Zoo*. A small boy wants to go to the zoo. No one will take him. So he wanders about the house, the market, the shops, the town — and lo & behold, the strange human beings Lewis meets cast shadows on the walls that look, for all the world, like a baboon, a giraffe, an ostrich, a zebra, a camel, & (when he watches a football game) a herd of charging buffalo. Does he still want to go to the zoo? Not he. For he had made the same discovery as Emily Dickinson: "Menagerie to me / My Neighbor be". Byron Barton's picture-story *Buzz buzz* (there are two capitals in the entire text) is about a bee who stings a bull who frightens a cow which kicks the farmer's wife who yells at the farmer who hits the mule who scares the goat who butts the dog who chases the goose who bites the cat who jumps after the bird who dives for the bee who goes buzz, buzz, buzz towards the bull who has just regained his composure.

376 Foreign bodies anyway, we were made to appear as something between 5th columnists & a tyrant's emissaries collecting tribute when all we wanted was to be wanted.

T.L.S., 11 April 1973

386 The title *Bodalsya Telenok s Dubom* means "The calf butted the oak": the calf is of course Solzhenitsyn himself & the oak the Soviet totalitarian system. A fruitless undertaking it would seem. At what point does a Soviet writer begin to lose his creative soul & commence the slow slide into literary hackdom? What percentage of truth is it permissible to sacrifice?

387 This sort of reasoning tends to carry weight only with those who attach weight to it. Certain intellectuals feel a strong desire to exorcise the ghost of Orwell

Gore Vidal: "the banality of anality". "the highly articulate majority"!

Baudelaire: "un système est une espèce de damnation qui nous pousse à une abjuration perpétuelle."

One play much favoured is a refinement of Voltaire's response to the challenge of Rousseau: that if a valet is allowed in the drawing-room he must be expected to say extraordinary things. The rightists are firmly in the saddle again.

391 Allegory is a mode, not a form; a mode that can express itself in many forms — the dream-vision, the imaginary voyage, the novel. Freudian psychology is an allegory in reverse."

394 In Germany, Jack the Ripper is said to have become something of a cult-figure. For those whose taste is to sup on horrors our own quarter of a century surely offers a richer feast. His 5 victims were all prostitutes. They were killed & disembowelled after a quick copulation against an alley wall which could earn twopence. The murderer was never found. Psychiatrists ~~who~~ are mostly failed physicians, criminologists who are mostly failed lawyers, & epicene M.P.'s who are mostly failed human beings. 395 Leopold Bloom's quip about the wind & "The Meeting of the Waters". 396 We witness shadow boxing instead of a real tussle. Sydney Smith wrote in an open letter to the Bishop of London: "You must not think me necessarily foolish because I am facetious, nor will I consider you necessarily wise because you are grave." His wool-gathering results in a swatch of golden fleece. *Imitation can be parody & sincere flattery at the same time.*

T.L.S., April 18, 1975

414 Robert Gittings, *Young Thomas Hardy*. The son of a master-mason & a maid-servant whose family were paupers. Something like a cottage industry has sprung up to fill the gaps in the *Life* by the 2nd Mrs Hardy. In writing his autobiography Hardy concealed how humble his ~~origins~~ beginnings had been. There was

S. Schoenbaum, Wm *Shakespeare: A Documentary Life*. No documents for the "lost years" before Shakespeare came into public notice with Greene's attack on him. Granted arms & raised to the status of gentleman, Shakespeare became a holder of corn & malt (but no hoarder), bought a cottage & over a hundred acres of arable land, etc.

indeed much eccentricity in Emma. Hardy did not at first recognize her preposterousness, though it seems the Parisians were quicker. Emma found them often staring at her on the honeymoon. 415 She wrote in her diary: "Am I a strange-looking person — or merely picturesque in this hat?" Her father addressed Hardy in a letter as a "low-born churl who had presumed to marry into my family". Soon his heroines no longer — like Elfride or Ethelberta — had a strong physical likeness to Emma. She must have been pained that Hardy was infatuated with Tess. American professors have tried to ~~make~~ turn Hardy ~~out~~ into a sage of the arcane sort very much as Maurice Morgann argued for our amusement that evidences of Falstaff's courage (physical) are to be found "dispersed, latent & purposely obscured" throughout Shakespeare's portrait. 416 Wittgenstein said said "he didn't mind what he ate so long as it was always the same". He's measuring out his life with tin-openers. People will not stay in place, will not stay still. His enemy returns; his sister thinks of marrying ex. The novelist should not play God. 417 "You tell me you are going to Minsk because you want me to believe you are going to Pinsk, but I happen to know you are going to Minsk. Why must you always lie to me?" It's a benign wariness — the fear not of being tricked but of missing a trick. The problem is that of the Berkeleyan tree in the quad: the absent is inconceivable — ignored, both tree & problem will vanish.

418 Joyce Maynard, *Looking Back*. A book of memoirs by a woman of 21, written in a "low-profile" voice. "We're tired, often more from boredom than exertion, old without being wise, worldly not from seeing the world but from watching it on television. School in the late 1960s was a place where all the fads & fashions filtered down the Ms Maynard's

422: It is hardly a treason to the ideal of unified culture to suggest that "getting the general drift" of a scientific theory is a more reputable aspiration for the lay reader than getting the general drift of a work of imaginative literature. /

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generation like watered wine. "We took drugs from the college kids." She became a "divorcee", leaving her ex-steady boy-friend a bachelor again; disillusionment set in, & love became just another word to rhyme with "dove" in a pop song. Political demonstrations have lost their fire. All that remains is a rather & bland interest in "Herman Hesse, marijuana & yoghourt". Smoking marijuana has created "a second form of virginity, rarer even than the first"; the substance, its users claim, is a "pass-key to Deep Thoughts without philosophy courses". All this constant sensory stimulation from such an early age has resulted not in "the heightened perceptivity we boast of," but in "numbness, anaesthesia". The idea is not to care: "Take it easy... no sweat".

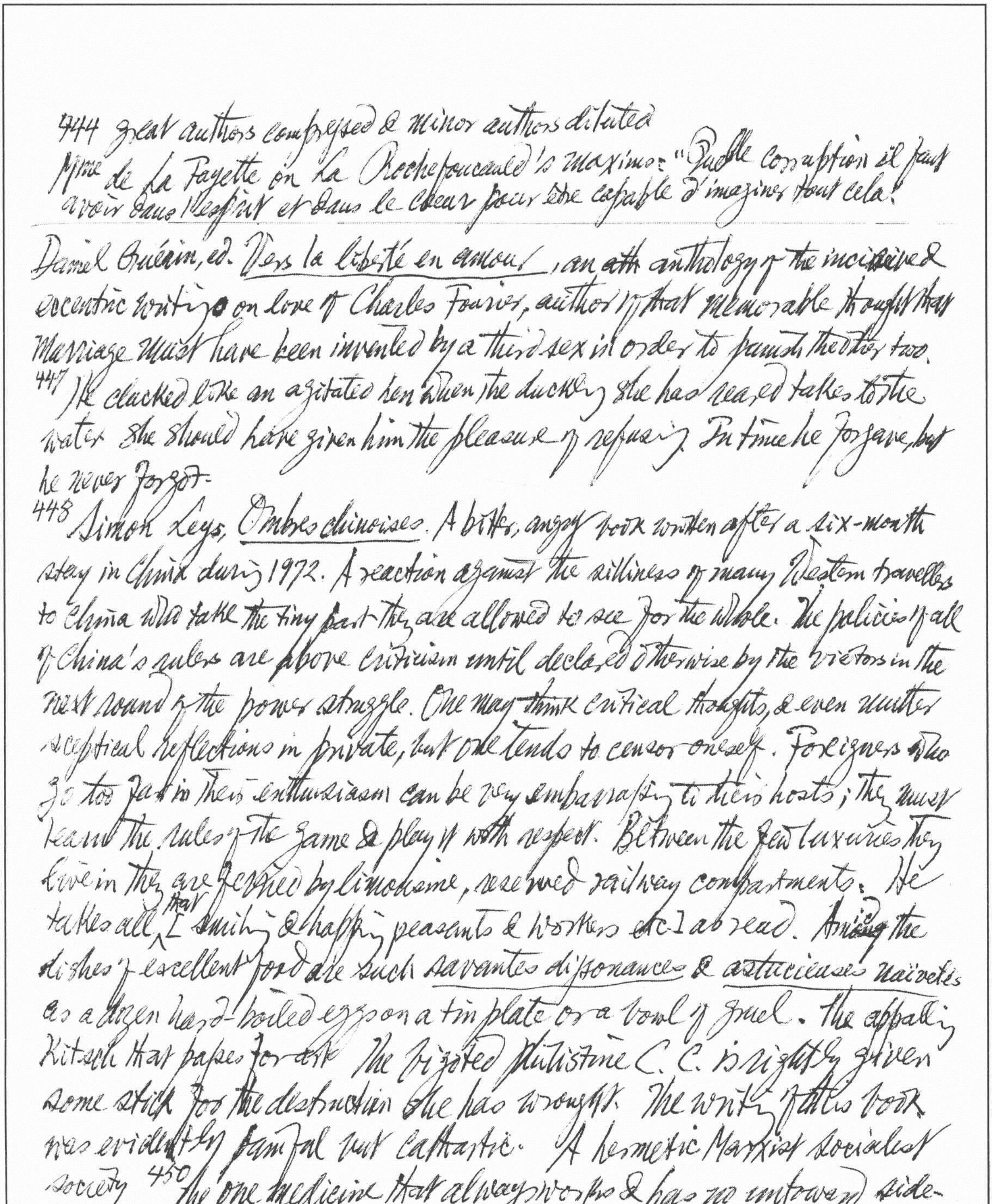
420 Humbert Wolfe once described politicians as figures of speech, i.e. they have no existence beyond the speeches they make. 425 Leonid Plyusch finds the victory/defeat of Christ repeated in the failure of communism owing to "the prevalence of hatred for evil over love for good." Russian Marxists must remember their guilt for their association with Stalinism. Through the documents available we are witnessing the spectacle of scientists of a superpower who, having conquered the inside of the atom & outer space, have now been struggling to find a chemical means of annihilating independent thought & unsanctioned ideas in the mind of a human being whose body has been delivered into their hands by the agencies of coercion. So far, the mind in a frail human frame has resisted the white-overalled torturers from the Thought Police. But for how much longer? Which will they succeed in killing first the mind or the body? 429 He wanted to show that he was on the right (in this case left) side & join the current lefter-than-thou fashion waggon

Pierre Gilbert, *Dictionnaire des mots nouveaux*, 1971.

442 *T. L. S.* 25 April 1975 *Poetry & Change*.

"The chief vocabulary of English poetry at any one time," Miss Josephine Miles argues, "reveals persistent strands, recent losses, incipient gains." When change comes, it rarely comes from the major poets: "Usually the innovators ... are ... minor poets. They have some axe to grind, & they are better at the grinding than at the poetry as a whole." Poets differ least in their vocabulary, most in their syntax. I accept her evidence that Hopkins & Swinburne are kin in vocabulary, but I maintain that syntax divides them again. If she has an axe to grind, I cannot hear the noise. Wordsworth: "Essay on Epitaphs": "Language, if it do not uphold, & feed, & leave in quiet, like the power of gravitation or the air we breathe, is a counter-spirit, unremittingly & noiselessly at work, to subvert, to lay waste, to vitiate, & to dissolve."

443 Jean Giraud, Pierre Pamart et Jean Riverain, *Les Mots "dans le vent"* (1971); *Les Nouveaux Mots "dans le vent"* (1975). *Sauvage*, used in many combinations, suggests irregularity, irresponsibility & impropriety. A *classe d'âge*, formerly something one belonged to by an accident of birth, becomes something to which one is expected to manifest solidarity. The need for freeing people trapped in the kind of accident which can easily occur in a highly mechanized age has given rise to a rescue technique known as *la désincarcération*. *Dénatalité*, a drop in birth-rate; *déconsommation*: a falling off in the demand for consumer goods; *décohabitation*: rehousing of families forced to live with other families; *punaise*: a hidden microphone ("bug"); *base*: "grassroots"; *bain de foule*: walkabout of VIP who departs (or appears to depart) from the schedule of a visit in order to plunge into the crowd; *omelette*: a package deal; *julvernerie*: a certain kind of fiction; *capessien*: possessed of a teaching certificate (< Capes + capétien).



444 great authors compressed & minor authors diluted
Mme de La Fayette on La Rochefoucauld's maxims: "Quelle corruption il faut avoir dans l'esprit et dans le cœur pour être capable d'imaginer tout cela!

Daniel Guérin, ed. *Vers la liberté en amour*, an ~~ath~~ anthology of the incisive & eccentric writings on love of Charles Fourier, author of that memorable thought that marriage must have been invented by a third sex in order to punish the other two.

447 He clacked like an agitated hen when the duckling she has reared takes to the water. She should have given him the pleasure of refusing. In time he forgave, but he never forgot.

448 Simon Leys, *Ombres chinoises*. A bitter, angry book written after a six-month stay in China during 1972. A reaction against the silliness of many Western travellers to China who take the tiny part they are allowed to see for the whole. The policies of all of China's rulers are above criticism until declared otherwise by the victors in the next round of the power struggle. One may think critical thoughts, & even mutter sceptical reflections in private, but one tends to censor oneself. Foreigners who go too far in their enthusiasm can be very embarrassing to their hosts; they must learn the rules of the game & play it with respect. Between the few luxuries they live in they are ferried by limousine, reserved railway compartments. He takes all that [smiling & happy peasants & workers etc.] abroad. Among the dishes of excellent food are such *savantes dissonances* & *astucieuses naïvetés* as a dozen hard-boiled eggs on a tin plate or a bowl of gruel. The appalling Kitsch that passes for art. The bigoted Philistine C. C. is rightly given some stick for the destruction she has wrought. The writing of this book was evidently painful but cathartic. A hermetic Marxist socialist society.

450 The one medicine that always works & has no untoward side-effects is the placebo, "a medicine that has no therapeutic action, given to please the patient": the placebo effect exercised by the doctor himself

454 His deft axemanship ✓

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is likely to be greatest effect where he is loved & trusted by the patient
458 *Bildung* or self-cultivation became a prominent alternative to the concern with social & political realities, even a "kind of buffer against the impact of reality" (W. H. Bruford). Concentration-camp commandants could slaughter by day & come home to Bach in the evening
465 An intense claustrophobic frustration in single-sex girls' schools
Ernest Bornemann, *Die Umwelt des Kindes im Spiegel seiner "verbotenen" Lieder, Reime, Verse und Rätsel*, I (1974), II (1975) with 3 further vols announced. The infantile libido, with its natural satisfaction blocked, is allowed to express itself only in the sexual hothouse-world of oral, anal, oedipal & genital frustration. "Meine Schwester Lene / Hat Haare zwischen die Beene" (Bor, 6.4)

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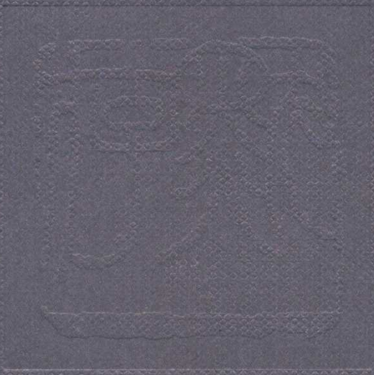Vie et Langage
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